UNIVERSITY OF MISAN

COLLEGE OF EDUCATION

THE DEPARTMENT OF ENGLISH

METAPHORICITY OF NATURE: A STYLISTIC ANALYSIS OF KEATS'S SELECTED POEMS

A THESIS SUBMITTED TO THE COUNCIL OF THE COLLEGE OF EDUCATION/ MISAN UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH LANGUAGE AND LINGUISTICS

BY

ITHAR GHANIM JUMA'A

SUPERVISED BY

PROF. SAMIR ABDULKARIM AL-SHEIKH (PhD)

2019 A.D   **1440 A.H**

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بسم الله الرحمن الرحيم

{هُوَ الَّذِي أَنْزَلَ عَلَيْكَ الْكِتَابَ مِنْهُ آيَاتٌ مُحْكَمَاتٌ هُنَّ أُمُّ الْكِتَابِ وَأُخَرُ مُتَشَابِهَاتٌ فَأَمَّا الَّذِينَ فِي قُلُوبِهِمْ زَيْغٌ فَيَتَّبِعُونَ مَا تَشَابَهَ مِنْهُ ابْتِغَاءَ الْفِتْنَةِ وَابْتِغَاءَ تَأْوِيلِهِ وَمَا يَعْلَمُ تَأْوِيلَهُ إِلاَّ اللَّهُ وَالرَّاسِخُونَ فِي الْعِلْمِ يَقُولُونَ آمَنَّا بِهِ كُلٌّ مِنْ عِنْدِ رَبِّنَا وَمَا يَذَّكَّرُ إِلاَّ أُولُو الْأَلْبَابِ}

صدق الله العظيم

[آل عمران : 7]

In the Name of Allah, the Most Beneficent, the Most Merciful

</div>

It is He who has sent down to you, [O Muhammad], the Book; in it are verses [that are] precise - they are the foundation of the Book - and others unspecific. As for those in whose hearts is deviation [from truth], they will follow that of it which is unspecific, seeking discord and seeking an interpretation [suitable to them]. And no one knows its [true] interpretation except Allah. But those firm in knowledge say, "We believe in it. All [of it] is from our Lord." And no one will be reminded except those of understanding.

(Surat Al-Imran: 7)

Dedication

I dedicate this work to my family, my precious daughters, my brother, my friends and my teachers.

Acknowledgments

First and foremost, I thank Allah (SWT). I also would like to thank all my Professors in English Department. I am forever indebted to my supervisor Prof. Samir AL-Sheikh for his unwavering support, encouragements and patience through this process. You are truly an outstanding person and an able educator. Not least of all, I owe so much to my whole family for their undying support, their unwavering belief that I can achieve so much.

ABSTRACT

This study is set to investigate metaphors of nature as stylistic modes of meaning in John Keats's selected poems. It aims to unravel these linguistic-aesthetic modes in terms of Leech's tripartite stylistic model which stresses the axes of foregrounding, cohesion and cohesion of foregrounding in poetic texts. It is hypothesized that Keats's metaphors of nature are foregrounded stylistic modes of meaning. The study proceeds with the hypothesis that Keats's metaphoricity is not an embellishment added to the poetic language; rather, it is a stylistic feature transmitting the poet's aesthetic and spiritual visions to the reader. These metaphors are the meaning vehicles which are codified in a deviated and foregrounded style. The Keatsian metaphoricity, in this sense, represents the connotative or the associative level of language in its distorted structures. The study draws heavily on the *Odes*, *The Eve of St. Agnes* and *When I Have Fears* as selected linguistic data for stylistic analysis. One finding of the study is that Keats's metaphors are objective forms of meaning; their function is purely aesthetic. They functionally glorify the beauty of nature as pleasurable instances without relevance to any political, historical or religious impulses.

The study is divided into five chapters. Chapter one introduces the primaries of the study. It demonstrates the problem of the study, the aims, the hypotheses and the procedures to be followed to verify the hypothetical statements. Chapter two reviews the literature of the study. It sheds light on the key notions of the study, i.e. style and stylistics, metaphor and other poetic figures. Chapter three explores the theoretical framework of the study. It delineates Leech's tripartite stylistic model of cohesion, foregrounding and cohesion of foregrounding. In addition, the study has recourse to Leech's typology and categorization of metaphor. While chapter three is theoretical in nature, chapter four is analytical in process. Keats's selected poems will be

analyzed in terms of Leech's stylistic model. It penetrates the Keatsian metaphors as foregrounded modes of meaning whose function is purely aesthetic. Chapter five construes the results of the study, the suggestions and the recommendations.

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CHAPTER ONE

INTRODUCTION

Chapter one is set to unravel the fundamentals of the study. It presents an overview of previous studies and it explores the problem of the study. The study is mainly devoted to investigate Keats's metaphors of nature from a stylistic stance. In addition, it introduces the aims, the hypotheses, the limits of the study and its value. These basics serve as indicators to the stylistic analysis of the poetic texts.

1.1 Overview of Previous Studies

An increasing number of researches have been conducted in terms of Leech's linguistic model. Here are some relevant previous studies:

1. DR. SARAB KHALEIL ALAZAWI (2018) "A FOREGROUNDING ANALYSIS OF E.E. CUMMING'S "next to of course god america i"

The present study hypothesized that Cumming's trend of writing is unique and this is shown through his usage of foregrounding through all the levels of language. This study aims at showing how Cummings uses all types of foregrounding to elevate the theme of his poem "next to of course god america I".

2. Suryo Ediyono & Sopyan Ali (2019) "Foregrounding and Metaphor: A Stylistic Study on Hamza Yusuf's Religious Poems"

This study is an attempt to provide understandings from the analysis of Shaykh Hamza Yusuf's religious poems that engage both semantic and sound patterns (phonological) analyses. The semantic level of the poems dealt with metaphorical analysis as realized in several lines that observed the foregrounded words, phrase and sentences which are semantically deviant, and are classifiable into personification and depersonification. At the phonological level, the sounds patterns cover the use of certain sounds found on major lines of both poems, the distribution of similar sound patterns can produce the aesthetic effects, the common observed styles found in Hamza Yusuf's religious poems are the repetitions or anaphora, assonance, alliteration, rhythmic sounds of the beginning, in- and end rhymes, and the middle rhyme.

3. Mussarat Azhar, Syeda Khadija Shah, Mavra Tanveer, Anam Kanwal & Farhat Yasmeen (2014) "FOREGROUNDING OF THE THEME OF LOVE IN "IN THE RAIN"

This study studies the unique style of E.E Cummings in his poem "In the Rain". The study of the style of a writer helps us in tracing his tendency. In this research paper, linguistic features of the poem are studied with the help of foregrounding technique. The poem is foregrounded in deviations and parallelisms. The poem is foregrounded on graphological, syntactical, grammatical, lexical, phonological and semantic levels. These levels are very helpful in finding out the love theme of the poem.

4. ILMERA KAUKLYTĖ (2006) "METAPHOR AS A MEANS OF FOREGROUNDING AND DEVIATION IN "CARRY ON, JEEVES" BY P.G WODEHOUSE"

The purpose of this study is to analyze metaphor in the text of belles-lettres as a means of deviation and foregrounding. Metaphor theories and its background information are a few factors which have been taken into consideration while analysing and interpreting a metaphor. The analysis is carried out on the basis of the abundance of metaphor definitions and their adequate examples. The research covers a detailed description of metaphors according to the type of semantic connection between words. The work also reveals that metaphoric expressions are mostly found as the cases of dehumanizing metaphors, which ascribe animal or inanimate property to human beings.

5. Khalid Shakir Hussein (2010) "FOREGROUNDING THROUGH PARALLELISM AND DEIXIS IN HEMINGWAY'S CAT IN THE RAIN"

This study explores one of the stylistic strategies that Hemingway employs in his short story "Cat in the Rain", by which some key literary meanings are encoded throughout certain linguistic features. To achieve particular aesthetic effects or literary meanings, such features are crucial and given a special attention. In this respect, Hemingway uses linguistic foregrounding to urge readers to pay attention to two groups of foregrounded linguistic features that stimulate certain literary insights: the orientational features of language, or deixis, and the repeated syntactic structures, or syntactic parallelism. The analysis undertaken might not be final, however, it may show the aesthetic functions which might be ascribed to foregrounding as a stylistic strategy, this in turn would bring certain artistically relevant linguistic features to the fore.

The difference between my study and the previous studies as far as I know is that no one has adopted the full tripartite linguistic model of Leech (1969). All the previous studies have dealt only with the first dimension of the model which it is foregrounding, while my study deals with the tripartite model: cohesion, foregrounding and cohesion of foregrounding.

1.2 The Problem

This study purports to investigate the foregrounded metaphors, more specifically, the metaphors of nature in Keats's selected poems. John Keats (1795-1821) the English romantic poet whose poetic creation is seminally devoted to encode the pleasures of nature in verse. So, the study targets at having insights into Keats's selected poems, i.e. the Odes and other longer poems from a stylistic perspective. The selected data will be analyzed in terms of Leech's stylistic model. It is offered that Keats's metaphors are foregrounded modes of meaning that serve as vehicle sign to the poet's aesthetic and spiritual visions. In addition, this metaphoricity is not an embellishment added to the poetic style; the metaphors of nature are an integral part of Keats's poetic style, in addition, these aesthetic values of the romantic verses are to transmit the poet's vision to the world; they are purely forms of meaning.

To explore Keats's metaphors of nature as modes of meaning, the study introduces the following research questions:

1. What is really metaphor as a foregrounded stylistic mode of meaning?

2. What value does Keats's metaphoricity transmit?

3. Does Keats's poetic texts have one conceptual congruent style?

1.3 The Aims

Being a stylistic study in the general trend, the study aims at:

1. Exploring Keats's metaphors of nature as foregrounded modes of meaning.

2. Codifying the stylistic features of Keats's metaphoricity.

3. Finding out the linguistic principles shared by the selected data.

4. Bounding the structure of the poetic texts to the romantic period style.

1.4 The Hypotheses

It is hypothesized that:

1. Keats's metaphors of nature are foregrounded stylistic modes of meaning.

2. Keats's metaphoricity serves as a sign vehicle for transmitting the poet's visions and worldviews.

3. These motivated metaphors are pleasurable moments whose values are purely forms of meaning.

1.5 The Procedures

To verify the hypotheses of the study, the following procedures will be followed:

1. Surveying stylistics, style, figures of speech and the notional classes of metaphor.

2. Describing the outline of the thematic structure of the poetic text.

3. Identifying the metaphors of nature in the selected poems.

4. Analyzing these metaphors as modes of meaning.

5. Interpreting the shared foregrounded metaphors in Keats's selected poems.

6. Drawing conclusions, recommendations and suggestions.

1.6 The Limits

Out of the poetic body of Keats's verse, the *Odes: Ode to Psyche, Ode to a Nightingale, Ode on a Grecian Urn, Ode on Melancholy*, and *Ode to Autumn*), the poems, *The Eve of St, Agnes and When I Have Fears* are the selected linguistic data for stylistic analysis. These poems may serve as par–excellent representations of Keats's foregrounded metaphors of nature. These poetic texts, more specifically the *Odes*, sort out Keats's romantic poetic vision of nature. Metaphoricity of nature is analyzed as a stylistic form of meaning in terms of specific model that is Leech's (1969) tripartite stylistic model.

1.7 The Value of the Study

A big bulk of literary and linguistic studies have dealt with Keats's language of poetry, this study treads a new path by having insights into Keats's metaphor of nature as foregrounded modes of meaning. These motivated stylistic modes of expressions are not merely connotative modes that deviate from the standard language; they are laden with the aesthetic value due to the interwoven phonological, lexico-syntactic and contextual levels of the language. This value never exits outside the sphere of art, and here lies the newness of the study. This academic wok can also be very beneficial to language teachers, (EFL) students (English as a Foreign Language) and to language learners in general.

Chapter Two

LITERATURE REVIEW

1.0 Introduction

This chapter delineates the fundamental notions of the study as one coherent network system. It has insights into the notions *style, stylistics and literature* in the diachronic dimension. The study, then, explores the major trends in modern stylistic discipline. Being central to the study, metaphor will be tackled from literary, linguistic and stylistic perspectives.

2.1 Literary Stylistics: Term and Etymology

In the twentieth century, there has been a revival of interest in classical rhetoric, more specifically in the so-called classical *figures of speech*. Modern linguistic theory looks at these powerful and expressive modes of meaning. This dramatic change has led to the emergence of the theory of style. In spite of the fact that trends deal with the notion of *style/stylistics* within different framework, these trends all agree that the term is organically rooted in linguistics or the descriptive study of language (Missikova, 2003: 9). But before penetrating the notion *style/stylistics* on a linguistic basis, it is of interest for this study to highlight the historical development of the stylistic discipline by referring to its germination in classical rhetoric.

The roots of stylistics could be traced back to classical rhetoric, even if the academic discipline of stylistics is a twentieth-century invention. Language, in ancient Greece, had three functions: *practical*, *Poetics and Dialectics*. There is a practical function of language in political and judicial speeches, and an aesthetic function in ceremonial ones. The art of creating speech was called *Rhetoric* (from the Greek *techne rhetorike*) and was taught

as one of the main subjects in schools. The aim was to train speakers to create effective and attractive speeches (ibid: 10).

Missikova unravels the second function of language activity which was called *Poetics*. Its aim is to study a piece of art, and, unlike rhetoric, it focuses on the problems of expressing ideas before the actual moment of utterance. One of the books of Aristotle (384-322 B.C.) entitled *Poetics* is regarded to be a pioneer publication in this field. The third function of language use is the art of creating a dialogue. The study of forming and guiding a dialogue, talk or discussion, as well as the study of methods of persuasion, was called *Dialectics*. The additional development of stylistics was founded on the three mentioned sources from which *Poetics* went its own way and created the field of study known at present-day as Literary Criticism. *Rhetoric* and *Dialectics* expanded into stylistics (ibid).

In contemporary critical and linguistic theory, classical rhetoric progressed beneath the disguise of literary stylistics. Put simply, modern stylistics is the heir of classical rhetoric. The question that raises now: What is really literary stylistics? Literary stylistics can be simply defined as "the study of literary style or, to make matters more obvious, the study of the use of language in literature" (Leech, 1969: 1). The concern of literary stylistics is the clarification and appreciation of literary texts in precise. Its goal is to pursue intuitively important stylistic devices and their functions and how these devices affect and participate to our understanding of those texts (Ghazala, 1987: 49).

Burke (2014:1) thinks that stylistics, or literary linguistics as it is sometimes called, is "the study and analysis of texts; it is in particular, although not exclusively, the study and analysis of literary texts". Simpson (2004: 48) holds the same view that "stylistics is the analysis of the language

of literary texts", usually taking its theoretical models from linguistics, in order to undertake this analysis. As Simpson (ibid) states, stylistics uses "linguistic analysis to provide a window on the devices which characterize a particular work". Jeffries and Mcintyre (2010: 3) identify stylistics as "the linguistic study of style in language". It aims to account for how texts project meaning, how readers construct meaning and why readers respond to texts in the way that they do.

According to Al-Sheikh (2018: 5) "Stylistics refers to the application of methods, approaches and techniques of linguistics to the aesthetic area of literature". Stylistics may have initiated in trying to deliver a description of aesthetics, primarily in terms of the analysis of literary texts. Trask (2007: 280) holds the same view that stylistics is the study that deals with the aesthetic uses of language, particularly in literature. So, what exactly is this linguistic discipline about?

Literary linguistics is, as its name indicates, the study of literature from a linguistic perception, though, literary linguistics is also mentioned as stylistics or poetics, which means that diverse terms are used to indicate the same discipline. According to Short (1996: 1), "stylistics is an approach to the analysis of (literary) texts using linguistic description". This suggests that stylistics is interested in the study of both literature and linguistics to the same extent; however, the word literary is emphasized and included in brackets in Short's definition, because the area of study in stylistics is typically literature but not entirely (ibid).

Stylistics examines language creativity and originality in language use by seeing if a language's processes are observed to produce an exact outcome in a text or not. Stylistics is an efficient tool of exploring a literary text especially the language of a text and tries to explain how language creates

meaning. It enhances the perception and the understanding about the way people think toward language and its uses. Thus, doing stylistic examines and develops the understanding of literature (Simpson, 2004: 3).

2.2 Aims of Stylistics

In their description, Leech and Short (1981: 11) identify the goal of stylistics; it is to explain the relation between language and artistic function. It links the two crucial, compatible factors, the literary/aesthetic appreciation of the critic, and the linguistic account of the linguist, which is achieved by the stylistic devices. The essential view of stylistics, is that style is shaped by the use of language in literature. That use of language may be original, aesthetic, expression or situational characteristic. Literature is expressed as an art-form which uses language as its medium. Stylistics is mainly concerned with the investigation and explanation of the medium of language, especially literature (ibid).

The experiential value is of great importance to modern stylistics. Applied linguistics uses stylistics as a method which uses textual analysis to make detections about the structure and function of language. Basically, finding out about what authors do is a good way of finding out about language. Another good purpose for doing stylistics is the critical potential which it has for literary study. This is stylistics in its literary interpretative appearance, where it can support critical readings by highlighting and explaining linguistic patterns in literary texts. This critical function is a reflex of the experiential value (Simpson, 1979: 4-5).

Stylistics' main purpose, as an academic field, is to attach the study of language and literary criticism together to form and change the mentality of linguists and critics. Stylistics presupposes style which is found in every

writer. An author exploits language according to his own imaginative and communicative wants. He frequently formats and modifies the resources of language obtainable to him and makes certain modification and alterations in the existing structures and patterns of languages. He sometimes deviates from the normal practice and violates linguistic norms. When a writer deviates from the norm of languages, he produces certain innovative expressions and unique linguistic forms and patterns. He also generates foregrounded elements in language (ibid).

Stylistics, according to Crystal and Davy (1969: 10), aims to analyze language habits, to classify the features which are limited to certain kinds of social context, to clarify the reasons behind using such features as opposed to other replacements and to categorize the features into categories according to their purpose and social context. Widdowson (1974: 202) limits the purpose of general stylistics to explore the linkage between the resources of language code and the output of actual message. Stylistic analysis is concerned with patterns of use in a given context. Every user of a language obtains language rules and the conventions that control them to produce messages. Language rules ensure the grammaticality of her/his speech, and the agreements ensure its appropriateness. Messages understood when they are produced within the system of social convention.

Bradford (1997: xi) bounds the purpose of stylistics to literary texts. It permits researchers to identify and name the distinctive features of literary texts, and to designate the general and structural subdivision of literature. Thornborrow and Wareing (1998: 2) hold the same view that the goal of stylistics is to label the formal features of texts in order to show their functional prominence in the interpretation of text. Niazi and Gautam (2007:109) simplify the aim of stylistics as to provide a detailed description

of the context, either linguistic, or situational. Stylistics concern is to examine grammar, lexis, semantics, as well as phonological properties, and discursive devices.

2.3 Notion of Style

The word *style* is derived from the Latin word ' stilus' which means a short stick sharp at one hand and flat at the other used by the Romans for writing on wax tablets. Nowadays the word 'style' is used in so many senses and very widespread that it has become a strong cause for vagueness. The word style is applied to the teaching of writing composition; in addition, it is used to reveal the agreement between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to a more general, abstract notions so, unavoidably becoming vague and obscure (Galperin, 1977: 10).

Style is considered as one of the oldest and most controversial terms in literary criticism. All texts manifest style, for style is a standard feature of all languages, not something peculiar to literature or just to some literature. A style is a manner of expression, describable in linguistic terms, justifiable and valuable in respect of non-linguistic factors (Childs & Fowler, 2006: 228).

The tremendous publication of linguistic theory since the publication of Saussure's Course de Linguistique générale (1913) led to a revival of classical rhetoric into modern stylistics. The most outstanding outcome of this linguistic growth is the theory of style. This theory had witnessed dramatic changes: instead of being a means of persuading a creative activity to produce expressive and impressive speech events, as in elocutio, the concept of style had come to mean "a differential mode of linguistic expression that is manifested on lexico-syntactic level" as cited in (Hendricks,

1980: 49). Basically put, the notion of style has been developed from being a dress of thought into linguistic structure power that translates the speaker/writer's world views (Al-Sheikh, 2018: 5).

The notion of style has been observed from numerous and various stages of linguistic theories. Although, all the attempts have enthusiastically made their own and special effect on the meaning of style. Lucas (1955: 9) labels style as "the effective use of language, especially in prose, whether to make statements or to arouse emotions". It embraces the inspiration to put facts with clearness and briefness. As claimed by Lucas (ibid), style should focus on the evaluation and description of the language use in any particular context, holding in mind the necessity for efficiency in order to achieve effective communication. Lucas (ibid: 48) highlights the concept of style as "the man" in his statement that "literary style is simply a means by which one personality moves others". That is, an individual's linguistic skill and rhetorical influences enable him/her outshine in any given language situation.

2.4 Facets of Style

Style is most often discussed in the context of literary studies. However, the word *style* in its most general sense is a way of doing things and is used in multiple contexts. The collocation range of this word enfolds almost every sphere of human activity. As a critical concept style has been the focus of attention for centuries and has been studied from various perspectives. Different schools of thought worked in explaining and understanding this term, which put a large number of definitions in which some of them appear to be overlapping while others seem to be contradictory. Thus, the main facets of style could be detected as follows:

2.4.1 Style is Elusive

The notion of style has different functions in literature. It is in fact an elusive and a highly complex concept with many indefinite uses in the academic discipline of stylistics. Enkvist, et al. (1964: 59) assert that "Style in literature is recognizable but elusive phenomenon". Turner (1978: 13) highlights the elusiveness of style. He asserts that "the true nature of style is elusive". Enkvist (1973: 11) states that "Style is not only elusive, but is ambiguous, style is a concept as common as it is elusive: most of us speak about it, even lovingly, though few of us are willing to say precisely what it means". Bradford (1997: xi) describes style as, "an elusive and slippery topic". All the contributions to the massive and complicated discipline of literary studies will include an engagement with style.

2.4.2 Style is Confusing

All the ideas, thoughts and theories of style differ as to the understanding of what constitutes the essence of style. Therefore, no single definition is to be privileged over others, as style is descriptive of these various views. Each theory approaches the question of style with a different vision. There will be as many definitions as there are different theories. Enkvist, et al., in their *introduction to linguistics and style* (1964: X) label "style as a highly complex phenomenon which can be viewed from many different points of view." Crystal and Davy (1969: 9) assert that style has many definitions and they can be confused and recognized with an individual's character. Therefore, it is misleading if not at all impossible to reach a final definition of the term *style* where all the features are to be

embraced into one definition. Definitions tend to be either too broad or too narrow.

2.4.3 Style as a Deviation from the Norm

The writer avoids the typical form of writing and makes use of deviations to become stylistically noteworthy. In other words, the author does not adapt the standard form of writing, he deviates from his standard norm in language use. Accordingly, the writer has a poetic license to not follow the rules of grammar. Style has been observed as a deviation from a set of patterns which can be called as a norm. Osgood (1964:25) outlines style as, "an individual's deviation from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code". Enkvist (1973: 15) asserts that style can be perceived as a deviation from a set of rules which have been labeled a norm.

2.4.4 Style as a Set of Individual Characteristics

It is frequently recognized that man is known by his style. Every individual is inimitable in his style of speech and writing. There are many precise distinguishing features associated with particular individuals. Crystal and Davy (1969: 9) declare that

> **Style may refer to some or all of the language habits of one person as when we talk of Shakespeare's style (or styles) or the style of James Joyce. More often, it refers in this way to a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual's uniqueness.**

An Individual style is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. But the adaptations of these canons will always be peculiar and therefore distinguishable. Individual style is based on a thorough knowledge of the contemporary language and allows certain justifiable deviations from the rigorous norms (Galperin, 1977: 17).

2.4.5 Style as a Choice

This is a comparatively new approach to style, which is an outcome of recent developments in the field of linguistics. Such a notion of style is based on the postulation that all-natural languages have certain sets of alternative expressions from which a writer can choose any one for effective expressions of his ideas, thoughts or experiences (Enkvist, et al., 1964: 15). Style is defined in terms of the variant linguistic choices made in the text by the individual author, which are in fact stylistic choices made in preference to others available in language system. Every stylistic and linguistic choice is functional. It does not matter how functional, or what kind of function it has, or how different or identical this function is from one context to another, or how conflicting are the functions created by it (Ghazala, 1987: 41).

The most frequent definition of style is one expressed by Chatman (1967: 30) "Style is a product of individual choices and patterns of choices among linguistic possibilities". Style may be considered as a choice of linguistic means. Every writer makes choices in his way of putting things of expression and in these choices, style exist.

2.4.6 Style as a Temporal Phenomenon

The time factor plays a significant role. Once the writer wants to write a text, he/she has to put into his/her consideration the time factor. For instance, when Shakespeare wrote the plays, he used the language that was pertinent to his period. The modern dramatists do not write the same way as Shakespeare did. Hence, there is a noticeable difference between Old English and Modern English (Ramtirth, 2017: 4).

2.4.7 Style as Variation

Style refers to ways of speaking, how speakers use the resources of language variation to make meaning in social encounters. It clarifies how speakers project dissimilar social characteristics and make different social relationships through their style choices, and how speech style and social context connect one to one another. Style then refers to the varied range of planned actions and acts that speakers participate in, to construct themselves and their social lives. So, style is a variation in language use (Lyons, 1970: 19). Hockett (1958: 556) defines style as "two utterances in the same language which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style". Enkvist (1973: 47) describes style as a "systematic variation of language". These concepts, and philosophies differ from one writer to the other and it depends on the understanding of each writer. There is, no single definition specified over others, because style is a broad notion and related to different views. Each theory explains the query of style with a different vision. There is no limit to the number of the definitions of style because there are different theories to each definition.

According to *Longman Dictionary of Language Teaching & Applied Linguistics* (cited in Richards & Schmidt, 2002: 451-452), style is:

> **Variation in a person's speech or writing. Style usually varies from casual to formal according to the type of situation, the person or persons addressed, the location, the topic discussed, etc. A particular style, e.g. a formal style or a colloquial style, is sometimes referred to as a stylistic variation. Style can also refer to a particular person's use of speech or writing at all times or to a way of speaking or writing at a particular period of time, e.g. Dicken's style, the style of Shakespeare, an 18th-century style of writing.**

After these viewpoints, an individual can notice that there is no overall agreement among linguists about what stylistics is concerned with, since each linguist looks at stylistics from his own opinion and the view that he adopts. In a brief, style is a phenomenon differing in form from person to person, place to place, time to time, genre to genre and language to language.

2.5 Key Concepts of Stylistics

Stylistics has old origins that went back to classic thought. Through its history, stylistics witnessed progressive development. Nowadays, stylistics is a stable discipline which is concerned with exploring the language of diverse texts. The close relationship between modern trends of linguistics and stylistics are demonstrated by the fact that within the basis of stylistics there have been developing new methods of investigation such as text stylistics, pragmatic stylistics, cognitive stylistics, and lingua cultural stylistics (Al-Sheikh, 2018:6).

The key branches of stylistics are derived from two main groups; linguistic stylistics and literary stylistics. Linguistic stylistics embraces formal stylistics (phono-stylistics, graphological stylistics, morpho-syntax stylistics, and lexical stylistics), functional stylistics (pragmatic stylistics,

discourse stylistics and multi-modal stylistics), cognitive stylistics, feminist stylistics and corpus stylistics. Linguistic stylistics, investigates the ways in which the meaning is made through literary language and in other kinds of texts. It considers linguistic models and theories as its tools of analysis to describe the conditions that make the text works (Norgaard, Montoro, Busse, 2010: 6).

Stylistic analysis usually focuses on the traits of texts; phonologically, lexically, grammatically, semantically, pragmatically, or discoursally. It also focuses on the cognitive sides. Stylistic methods study the style of a specific author, text, or the part played by the readers in building meaning. Therefore, stylistics is considered a linguistic method that copes with literature. The major part of the stylistic analysis focuses on the literary works. Nevertheless, in the latest years, stylisticians started to concentrate on non-fictional works such as advertising, news reports, speeches, and academic writings. They also focus on non-printed works, such as movies, and multi-modal publications (ibid: 7).

2.6 Metaphor and Metaphoricity

Literature in a broadest sense, is a body of imagination, a work of art. The language of a work of art is characterized by the transfer of meaning. There is a sort of deviation in meaning. Of the literary devices that are based on deviation in meaning is metaphor. Simpson and Weiner (1989: 676) define metaphor as "the figure of speech in which a name or descriptive term is transferred to some object different from, but analogous to which it is properly applicable".

Metaphoricity can be defined as the quality of being metaphorical (Wiktionary Dictionary, 2019). It is the innate ability to produce metaphor.

Wiktionary Dictionary also defines metaphoricity as the power of metaphor. According to the Oxford Dictionary (2019), metaphoricity can be defined as the fact or quality of being metaphorical; metaphorical nature, and figurativeness. The origin of the word backs to the1970s. The earliest use of this expression found in Yale French Studies. It is derived from metaphor +-icity, probably after French métaphoricité.

Metaphor is a significant figure of speech. It is a trope based on resemblance. It is the major form of figurative language or trope which has experienced a larger part of attention by authors and analysts (Ghazala, 2011: 66). Metaphor as Newmark (1988: 104) has put it, is the transported sense of the physical word. Metaphor study is completely engaged with the study of language itself. Language is essentially metaphorical. Fowler (1973: 111) reveals that language is intensely metaphorical. Jespersen (1968: 411) demonstrates that the metaphorical use of words is tremendously important in the creation of all languages.

The idiom metaphor is derived from the Greek verb (metaphora) that means 'to carry over'. When words are used metaphorically, one field of reference is carried over or transferred into another. Richards (1936) cited in (Bradford, 1997: 22-23) formulates a formula that allows us to specify the process of carrying over. The 'tenor' of the metaphor is its principal subject, the topic addressed. The 'vehicle' is the equivalent or the subject carried over from another field of reference to that of the subject. He proposes that the entire meaning of a metaphor is the formation of a difficult communication between the tenor and vehicle.

Metaphor is one of the most outstanding modes of expression in which one thing is compared to another by saying that one is the other, as in the word 'lion' is considered as a metaphor in the sentence "Achilles was a lion

in the fight". The word 'lion' is used metaphorically in order to accomplish some creative and rhetorical effect. What makes the metaphorical identification of Achilles with a lion possible is that Achilles and lion have something mutual: that is, their courage and strength (Kovecses, 2010: X).

Metaphor is considered the most vital and common figure of speech. Metaphors might appear as verbs (a talent may blossom) or as adjectives (a novice may be green), or in longer idiomatic phrases, e.g. 'to throw the baby out with the bathwater'. The use of metaphor to generate new combinations of ideas is a main feature of poetry, though it is fairly possible to write poems without metaphors (Baldick, 2001:153). Metaphor in its wider sense, serves as a general category for all figures of speech, such as simile, metonymy, and synecdoche. This is the sense of the term employed when one speak of language as either literal or metaphorical (Quinn, 2006: 257).

2.7 Figurative Modes of Expression

Figurative language refers to any language that contains figures of speech. The use of such language is not infrequent or limited to poetic conditions, but rather is an omnipresent characteristic of speech. A figure of speech is used to produce a stylistic effect. Even though hundreds of probable figures of speech have been labeled, most interests and researches have focused on just a few of these. Among the prominent and deliberated forms are metaphor, simile, metonymy, personification and synecdoche (Florman, 2019).

Leech (1966: 135) states that the term "figures of speech" is used in a loose contemporary sense, roughly integrating all that was by 'figures of speech', 'tropes' and 'figures of thought' in classical rhetoric. Giraud (1971:76) has named these figures as "figures of style". He assumes that

figures of sound, word, construction, thought are distinctions whose form is defined in relation to both the grammatical norm and the genre, i.e, to the types of communication.

Figurative meaning describes a very predominant type of extension of meaning for a word deriving from polysemy or multiple meaning that is to say by metaphoric transmission of senses. As a result, there is the literal or essential or conceptual meaning of words like mouth and head and foot which agrees usually to the crucial definitions in dictionaries, and also the figurative or metaphorical meaning, as in phrases like mouth of the river; head of the school, and foot of the bed. Figurative can be completely identified with metaphorical, and figurative language is often used to mean plainly metaphorical language; instead, metaphor is seen as a very noteworthy or basic aspect of figurative language. (Wales, 2011: 106-107).

2.7.1 Simile

From Latin *similis* means 'like', simile is a figure of speech whereby two concepts are imaginatively and descriptively compared: for example, 'My love is like a red, red rose; as white as a sheet', etc. (Wales, 2011: 383). Similes are similar to metaphors. It is frequent poetic device, nonetheless there is an important difference between them: the comparison is explicit. That is, similes are presented by words such as like, as, compare, resemble, and so on. To say that someone is a dear is to use a metaphor; to say that he/she is like a dear is to use a simile. A metaphor is literally impossible or untrue, and on the surface, metaphors are paradoxes or falsifications: afterward, a person is a person and not a dear, though they behave like that. In contrast, a simile is literally possible or true, although if it is not especially suitable or clear. Simile is the term for a kind of fixed phrase that follows the

pattern for example as clear as crystal, as white as a sheet, as thin as a rake, as cheap as chips (Baldick, 2001 :190).

2.7.2 Metonymy

Metonymy is a rhetorical figure or trope in which the name of a referent is substituted by the name of an attribute, or of an entity connected in some semantic way (e.g. cause and effect; instrument; source). In semiotic terms, metonymy is an indexical sign: there is a directly or logically contiguous relationship between the substituted word and its referent. Metonymy is very public in everyday language. Books usually are identified by their authors as in 'She loves James Joyce'. Phrases like the press ('newspapers'), the stage ('theatre'), the Crown ('monarchy') and The White House ('US Presidency'), are used almost without realizing that an object associated with an occupation has come to stand for the office itself. Metonymy is frequently confused with synecdoche, and reasonably the latter is often availed as a special type of metonymy (Wales, 2001: 267-268).

Metaphor is built upon the principle of resemblance, and metonymy is built upon the principle of association. Thus, the metaphor "sleep" for "death" is founded upon a stable similarity between the two states, while the metonymy "White House" for "President" is based upon a familiar agreement connecting the two terms (Quinn, 2006: 257-258).

2.7.3 Synecdoche

One of the main rhetorical figures is synecdoche. A synecdoche is a term taken from Greek meaning 'concurrent comprehension'. It is a special form of figurative language. Synecdoche occurs when a part of something

represent a whole or vice versa, for example, 'ivories' for a piano, and 'London' refers to 'the British government'. It is "part of the whole, whole for the part, container for the contained, sign for the thing signified, material for the thing made, cause for the effect, effect for the cause, genus for the species, and species for the genus". (Burke, 1945: 509).

Synecdoche is occasionally used as a traditional term for part-and-whole. That is, synecdoche covers cases where the whole entity is referred to by the name of one of its constituent parts, or where a constituent part is referred to by the name of the whole. An example of synecdoche is, Scotland has a big chance of winning the game, where Scotland refers to a Scottish national sports team (Knowles and Moon, 2006:37).

2.7.4 Personification

Within the main tropes of metaphor, personification can be included. Once the speaker ascribes human behaviour, thoughts and actions to inanimate objects, he turns to the stylistic device of personification. For example, 'Lie is a strange creature, and a very mean one'. Personification is common metaphorical device used commonly in literary texts. Personification is, then, the attribution of human characteristics to inanimate objects (Quinn, 2006: 318). As Lakoff and Turner (1989: 72) clarify, "personification permits us to use our knowledge about ourselves to maximal effect, to use insight about ourselves to help us understand such comprehend things as forces of nature, common events, abstract concepts, and inanimate objects" (ibid). Personification is recognized in Greek as prosopopoeia, is known in most periods of poetry, and chiefly in the 18th century. It has a distinct function as the basis of allegory. In drama, this figure is personation of non-human things and ideas by human actors (Baldick, 2001: 190).

2.7.5 Oxymoron

Oxymoron is a combination of two words, mostly an adjective and a noun or an adverb with an adjective, in which the meanings of the two clash, being opposite in sense, for example, little big man, low skyscraper, the poorest millionaire, sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, deafening silence, poor little rich girl, unpleasant pleasure, and so on (Galperin, 1977: 149).

2.7.6 Hyperbole

Hyperbole is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to a degree which will show its utter absurdity. For example, when Hamlet tells Laertes of his love for Ophelia: Forty thousand brothers Could not, with all their quantity of love, Make up my sum (Wales, 2011: 202).

2.7.7 Chiasmus

Chiasmus (from Greek meaning 'cross-wide') or reversed parallel construction belongs to stylistic devices based on the repetition of a syntactic pattern. Chiasmus has a cross order of words and phrases; in rhetoric, the term chiasmus describes a construction involving the repetition of words in reverse order. It is often used for witty or aphoristic effect. For example, 'Trifles make perfection, and perfection is no trifle' (ibid: 54.)

2.7.8 Allegory

A story or description that has a second meaning. This is portrayed by creating characters, setting, and/or events which represent abstract ideas it is

often defined as an extended metaphor in which characters, actions and scenery are systematically symbolic, referring to spiritual, political, psychological confrontations (Childs and Fowler, 2006: 4).

2.7.9 Alliteration

The repetition of initial consonants sounds of words that are found close together in a line. Or repeating and playing upon the same letter. For example, five miles meandering with a mazy motion (Cuddon, 1999: 23).

2.7.10 Assonance

The repetition of identical or similar vowel sounds in the stressed syllables and sometimes in the following unstressed syllables of neighbouring words. For example, 'And round about the keel with faces pale/ Dark faces pale against that rosy flame' (Baldick, 2001: 20).

2.7.11 Onomatopoeia

In the narrow and most common use, onomatopoeia designates a word, or a combination of words, whose sounds seem to resemble closely the sound it denotes: "hiss, buzz, rattle, bang". For example, 'the moan of doves in immemorial elms/ and murmuring of innumerable bees' (Abrams, 1999; 199).

2.7.12 Enjambment

It is incomplete syntax at the end of a line. The meaning runs over from one poetic line to the next, without terminal punctuation. Lines without enjambment are end-stopped (Baldick, 2008: 108).

2.8 Approaches to Metaphor

The study of poetic metaphor is an old branch of linguistic study and has grasped marvelous attraction to scholars ever since the ancient times. Obviously, a great variety of interpretations have come into being, essentially falling into two schools, which are a traditional metaphor and modern metaphor, which explain metaphor in the line of rhetoric, cognition and grammar respectively (Kauklytė, 2006: 11).

2.8.1 Traditional Approach to Metaphor

The traditional approach to metaphor or the study of metaphor in the line of rhetoric can be traced back to scholars from Aristotle to Richards. Aristotle delivers some of the most significant insights into the original linguistic device called metaphor. He characterizes the commonly approved upon structure that he states in his famous works *Poetics* (cited in Lan, 2005: 5): "Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy"

Aristotle discusses the utility of metaphor in both *Poetics* and *Rhetoric*, as one serving a poetic function and an oratory function, respectively. The poetic function characterizes the task of metaphor as one belonging to the art of inventing or finding proofs, whereas the rhetorical function characterizes the task of metaphor as belonging to the art of representing human actions (Ricoeur, 2004:13). However, given its double use in poetry and oratory, Aristotle firmly places the trope within the domain of ornate, stylistic, and poeticized natural language (ibid:14). Accordingly, the study of metaphor collapses into an exploration of the potential force and beauty a language can

possess as opposed to the force and power of human creativity. By implication, it later becomes seen as a purely stylistic device, or "happy extra trick with words" (Richards, 1966:125).

The traditional concept of metaphor can be shortly described by mentioning five of its most universally characteristics. The first characteristic is that metaphor is a property of words; it is a linguistic phenomenon. The second one; metaphor is used for some artistic and rhetorical purpose, such as when Shakespeare writes "all the world's a stage." The third feature, metaphor is centered on a similarity between the two entities that are compared and identified. Fourth, metaphor is a conscious and thoughtful use of words, and an individual must have a distinct capacity in order to use it well. Fifth, metaphor is a figure of speech that is used for distinctive effects of everyday human communication, and for everyday human thought and reasoning. (Kövecses, 2010: x).

2.8.2 Modern Approach to Metaphor

Readers cannot study metaphor without coming across I. A. Richards who is recognized as the "father" of New Criticism. He is one of the most outstanding theorists of metaphor. He presents metaphor as those procedures in which people observe of or think of or feel about one thing in terms of another. His indication is that our words in "ordinary fluid discourse" are continually shifting, meaning different things at different times, and that we mean different things at the same time. He states that "we compound different uses of the word into one" (Richards, 1936: 116).

Richards (ibid: 53) in his *The Philosophy of Rhetoric,* introduces two technical terms: the tenor and the vehicle. These terms are presented to replace such terms as the original idea and the borrowed one. Richards argues

that tenor and vehicle interact in the production of meaning. Their co-presence results in a meaning which is not attainable without their interaction. As opposed to the traditional view, vehicle is not a mere embellishment of a tenor; they are in co-operation and interaction.

2.8.3 Conceptual Metaphor

Readings of metaphor have taken on an unquestionably new aspect ever since the 1980s, proved by *Metaphors We Live by* cooperated by Lakoff and Johnson, which has centred to the studies of metaphor in linguistic field, ascribing to their clarification of metaphor system in the line of cognition named modern metaphor and proposes that metaphor is a matter of thought and action rather than a device of poetic imagination and the rhetoric flourish. These studies exemplify the cognitive idea of metaphor, i.e. metaphor facilitates human understanding and opinion (Lakoff and Johnson, 1980: 3).

Lakoff and Johnson (1980), Lakoff (1987) and Lakoff and Turner (1989) state the view that metaphor is part of the human cognitive system. Thus, it is important to thought, as well as to expression. Their argument is concerned chiefly with those metaphors which suggest how the mind observes or shapes reality. Examples of metaphors based on concepts, such as 'down is bad', while 'up is good or positive', 'time is money', 'death is departure' (Black, 2006: 104).

The contemporary view of metaphor that confronted traditional theory in an intelligible and organized way was established by George Lakoff and Mark Johnson can be fleetingly characterized by: first, metaphor is a feature of concepts, and not of words; second, the purpose of metaphor is to better understand certain concepts, and not only some inventive or esthetic purpose; third, metaphor is often not based on similarity; fourth, metaphor is used

naturally in everyday communication by commonplace people, and not only by special gifted people; and fifth, metaphor, far from being an unnecessary, though attractive linguistic ornament, is an unavoidable process of human thought and cognition. Lakoff and Johnson reveal persuasively that metaphor is ubiquitous in thought and everyday language (Kövecses, 2010: x).

2.8.4 Grammatical Metaphor

The notion that there are metaphors that are determined by grammatical structure is dissatisfied if Halliday's functional theory of language is put into our consideration. It is mainly interested in meaning. The meaning potential, to Halliday, is classically signified by a great number of unified opinions. He defines metaphor as "variation in the expression of meaning" (1985: 320). However, he believes that "there is a strong grammatical element in rhetorical transference". This means that "the lexical selection is just one aspect of lexicogrammatical selection, or "wording" and that metaphorical variation is lexicogrammatical rather than simply semantic" (ibid).

As claimed by Halliday (ibid: 321), metaphor is a verbal transference; a dissimilarity in the expression of meanings which includes a non-literal use of a word, since metaphor is basically based on the understanding of meaning transfer. In particular, metaphor is an irregularity of content that involves the use of a word in a concept different from its adequate one and connected to it in terms of similarity.

Chapter Three
THE STYLISTIC MODEL

3.0 Introduction

The purpose of this chapter is to highlight how metaphor functions as a form of meaning, and a form of style in which it operates. The study aims to unravel the linguistic-aesthetic modes in terms of Leech's stylistic model. The tripartite model stresses the axes of foregrounding, cohesion and cohesion of foregrounding in the poetic text. These metaphors are the meaning vehicles which are codified in a deviated and foregrounded style.

3.1 Metaphor as a Stylistic Mode of Meaning

Metaphor in the broadest sense is an implicit comparison between two entities or phenomena. It is a sort of similarity in variation. Metaphor is viewed as a rhetorical figure of speech, but it has now regarded as the cornerstone of all human languages. Every human group expresses their world views by and through the use of metaphor. It is a constitutive form of meaning which is based on human imagination and human experience and it presents guidance to linguistic expression. The modern view holds that metaphor may be used for rhetorical purposes, nevertheless stylistic approaches to metaphor in style also inspect less deliberate patterns of usage (Steen, 2014:1).

Stylistic methods which study metaphor consider it as one of the most significant rhetorical figures of speech which could depict a particular style. A typical illustration is provided by Leech and Short in their classic textbook *Style in Fiction* (1981: 79), who proposed guidance for stylistic features. Metaphor is situated in the group of tropes, together with metonymy,

synecdoche, and the other figures of speech which are defined by peculiar meaning or 'semantic deviation'. Tropes must be contrasted with schemes, the other main group of rhetorical figures, which is described by the repetition of form, or 'structural parallelism', such as chiasmus and rhyme. As stated by Leech and Short (ibid) schemes and tropes together constitute one of the four scopes of style, the other three features are vocabulary, grammar, and text.

The awareness of the relationship between metaphor, style, and language has intensely changed since the appearance of the publication of *Style in Fiction*, which has been essential in this change of standpoint. Metaphor has been adopted as the rhetorical figure par excellence, being dependent upon ordinary or literal meaning, divergent, risky, and deceptive; but the view has now been changed. Stylistics has now come to be perceived as one of the foundations of all language and its use. The occurrence of metaphor as such is not essentially indicative of any specific style, as it used to be. As an alternative, it is part of our shared, common, mutual everyday language, as is proved by the many metaphorical forms such as words, phrases, morphemes, and even grammatical constructions that are completely conventional (Lakoff and Johnson, 1980: 125).

Metaphor is granted as a characteristic of style, accordingly, the definition of stylistic has to differentiate metaphor as a stylistic device from metaphor as a universal linguistic mechanism. The description of stylistics consequently approaches metaphor as one typical characteristic of a specific language diversity that is relatively individual or distinctive, such as the style of an individual work or writer, or more commonly language user (Steen, 2014:2).

Metaphor is considered as the most meaningful and remarkable power of style. It is the poetic device that people need to unravel metaphorically their concepts and principles towards the physical world and their own world. Therefore, metaphor has been explored differently within diverse human fields. A metaphor is controversial, thus, because neither the classical rhetorical grounds nor the modern linguistic stances have demonstrated an acceptable elaboration on its nature, mechanisms, and functions. Being a compact, wide, and omnipresent potential of literary creation, metaphor is observed variously within various conceptual formations (ibid).

The study of metaphor in its aesthetic feature is the chief concern of classical rhetoric. In his book, *Rhetoric*, Aristotle (cited in Schwarz, 1988: 31), explains the aesthetic characteristic of metaphor. He thinks that "metaphor gives clearness, charm and distinction to the style". Even though Aristotle has revealed the source of further beauty in style, he indirectly infers metaphor as a form of meaning, a form of style in which it functions (Al-Sheikh, 2016:1).

3.2 Leech's Tripartite Model

In his stylistics' approach, Leech attempts to join between linguistic description and critical interpretation in the investigation of a literary text. He states that "linguistic description and critical interpretation are distinct and complementary ways of explaining literary text" (1970:120). He further explains in his analysis the way the critical interpretation benefits from the linguistic description and how they are correlated. He elucidates that a work of literature covers dimensions of meaning additional to those operating in other kinds of discourse. He mentions three main features of literary

expression representing different dimensions of meaning which are not involved in the normal categories of linguistic description (Leech, 1970:121).

The three dimensions of the stylistic paradigm are: Foregrounding, Cohesion and Cohesion of Foregrounding.

3.2.1 Foregrounding

Foregrounding is a concept that was formerly introduced by Czech theorist Jan Mukarovsky (1964) with original term aktualisace and was translated in English into foregrounding. The notion refers to the stylistic variations that can be found in literature, among those literary variations such as alliteration, rhyme (at the phonetic level), inversion and ellipsis (at the grammatical level) and metaphor and irony (at the semantic level). Furthermore, a good poetic text observation analysis can be done by examining the important foregrounded parts by author and describe the elements of analysis and interpretation that connect those parts together. Having characteristically positioned as part of a text feature, foregrounding enables the author to highlight the expressed written thoughts or feeling that can either be consciously or unconsciously stated (Miall & Kuiken, 1994: 390).

Foregrounding is the most important feature of any piece of literature. The term refers to two specific linguistic devices, i.e., deviation and parallelism that are used in literary texts. The foregrounding theory was perceived as a means of demonstrating the difference between the poetic and ordinary language which has become broadly recognized as one of the basics of stylistics (Leech, 1969:56).

Crystal (2008: 194) in his *Dictionary of Linguistics and Phonetics* defines foregrounding as:

A term used in stylistics especially poetics and sometimes in pragmatics and discourse analysis, to refer to relative prominence in discourse, often involving deviance from a linguistic norm; the analogy is of a figure seen against a background and the rest of the text is often referred to as backgrounding. The deviant or prominent feature is said to have been foregrounded. For example, the use of rhyme, alliteration and metrical regularity are examples of foregrounding operating at the level of phonology.

Foregrounding is a significant feature of the literary language. It plays an indispensable role in the process of conveying the contents and sentiment of literary works. The foregrounding theory is of high value for poets to achieve closeness and smoothness of the target text (Leech, 1969: 59). Halliday (2002: 98) defines foregrounding as "patterns of prominence in a poem or prose text". Through finding that such prominence contributes to the writer's total meaning. Leech (1969: 57) defines foregrounding as "a general principle of artistic communication that a work of art in some way deviates from the norms".

In stylistics, the notion of foregrounding, which is a term borrowed from the Prague School of Linguistics, is used by Leech and Short (1981: 48) to refer to "artistically motivated deviation". Leech and Short (2007:23-24) offer interesting perceptions of foregrounding; they relate it closely to the psychological notions of deviance and prominence in which some linguistic features stand out in some way.

Mukařovský was the first to hypothesize the concept of foregrounding, in his well-known article *Standard Language and Poetic Language*, he (1970:43) states that;

Foregrounding is the opposite of automatization, that is the deautomatization of an act, the more an act is automatized the less consciously executed; the more it is foregrounded the more completely

conscious does it become. Objectively speaking: automatization systematizes an event; foregrounding means the violation of the scheme.

For Mukarovský (1964: 20), foregrounding may arise in normal, everyday languages, such as spoken discourse or editorial prose, but it occurs at haphazard with no systematic design. On the other hand, in literary texts, foregrounding is structured: it inclines to be both systematic and hierarchical. That is, similar features may reappear, such as a pattern of assonance or a related group of metaphors, and one set of features will control the others.

Related to foregrounding is the notion of "Defamiliarization". It is a central concept to Russian Formalism. Shklovsky declares that "the technique of art is to make objects unfamiliar, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged" (Shklovsky, 1998:16). The Russian formalists hold the point of view that people continuously look for something innovative throughout their aesthetic process, which means they prefer novel content and expression. The significant point here is that anything that is foregrounded is highly interpretable and questionably more unforgettable (Leech, 1970: 121).

3.2.1.1 Linguistic Deviation

Linguistic deviation is a form of foregrounding; it is a stylistic notion in which foregrounding is produced. The notion of deviation is very valuable because it is a method of producing unusual patterns from the regular patterns of language so as to express a discrete reality from the set norm. In this sense, the notion of deviation accounts for a departure from the typical communication and gives rise to foregrounding and to the reader's knowledge

of such expression. Moreover, it is said that literary works distinctively use deviation, it also should be perceived that other written texts or even in regular speeches, deviation can occur (Leech, 1969: 59).

Deviation is a linguistic aspect used in poetry pretty often and it is deemed to be a key concept for comprehension a poem (Short, 1996: 10). Leech (1969: 57) represents deviation as an unexpected irregularity. Linguistic deviation can be recognised as an inventive use of language which deviates from the standards of literary practice or daily language. Such a deviation creates elements of recognition and amazement. Leech (ibid) intensifies that deviation is of divergent types, for example, phonological deviation, graphological deviation, lexical deviation, grammatical deviation, semantic deviation, etc.

Cook (1989: 74) expresses deviation as a matter of non-conformity to the norms and regularities of discourse structure. Crystal (2003a: 134) maintains that deviation relates to a sentence, or another unit, which breaks the rule and seems grammatically, phonologically, or even semantically ill-formed. Deviation is to deviate from the said norm of the language. For example, "Ten thousands saw I at a glance". Wordsworth deviates from the norms of English language to create a sentence that is different and yet attractive.

In Fowler's (1973:75) *Dictionary of Modern Critical Terms*, deviation is described as "the violation of rules and conventions, by which a poet transcends the normal communicative resources of the language, and awakens the reader by freeing him from the grooves of cliché expression to a new perceptivity"(ibid). In a broad sense, deviation indicates the breaking of the rules of language and culturally affirmed conventions revealed through language (Leech, 1969:46). Deviation occurs as a consequence of the poet's

choice of features among the linguistic items. Essentially Leech (ibid: 30) writes, "for a poet, the question of whether to obey the rules of the language or not is poet's choices". The writer can use the normal variety of linguistic items or utilize those common factors uniquely, so as to make them express different impact.

3.2.1.1.1 Kinds of Linguistic Deviations

Leech (ibid: 37) presents various kinds of linguistic deviations identifying the three main levels of language: realization, form, and semantics. Realization is realized by phonology and graphology; form comprises grammar and lexicon; whereas semantics is denotative or cognitive meaning. Leech offers eight types of linguistic deviation in poetry which are as follows:

3.2.1.1.1.1 Lexical Deviation

Lexical deviation occurs when the poet invents new words. 'Neologism', or the invention of new words, is one of the obvious ways in which a poet exceeds the normal resources of the language. Though, the term neologism is not restricted to the coinage of words. In a wide sense, it adds novelty in practising words. Leech calls new words "nonce-formations" if they are made for the nonce, i.e., for a single occasion only. Quite a number of widely used English words apparently originated in poetry. For example, 'blatant' from Spenser, 'assassination' from Shakespeare, 'pandemonium' from Milton and 'Casuistry' from Pope (Leech, 1969: 42).

Crystal (2003a: 315) describes a nonce-formation as a "linguistic form which a speaker consciously invents or unintentionally uses on a single

event". Several factors account for its practices, for example, a speaker cannot remember a precise word, therefore it is neologized as an alternative resemblance (as in linguistified, learned recently from a student who observed he was getting with linguistics), or is constrained by circumstances to create a new sort (as in newspaper headlines). Nonce-formations have come to be embraced by the community in which case they stop by definition to be nonce and become neologisms.

A different example of lexical deviation is functional conversion. It is the method of changing a word from one grammatical class to another to adapt it to a new grammatical function, without changing its form. This process is popular in literary language (Short, 1996: 46).

Unusual collocation is an important type of deviation. It arises when the poet violates the normal ranges of collocability of his lexical items creating unexpected lexical patterns and relations. For example: "giant groans / lovely death / my lagging lines" (ibid: 47).

3.2.1.1.1.2 Grammatical Deviation

It is a kind of deviation in which the poet disregards the rules of the sentence or syntactic features. The number of grammatical rules in English is huge, accordingly the foregrounding probabilities through grammatical deviation is also very high (Short, 1996: 47). One essential feature of grammatical deviation is the matter of ungrammatical ones such as: "I dose not like him" (ibid: 48). According to Trudgill (2000: 65), it is important to mention that grammatical deviation symbolizes the social classes of the speakers. The presence of differences in language between social classes. For example,

Uneducated Class	Educated Class
I aint done nothing.	I haven't done anything.
I weren't me that done it.	I didn't do it.

Another instance of grammatical deviation is the word order. For example, the re-ordering inside noun phrases wherein poetry, unlike the rest of modern English, the adjective can come after the noun. For example, "Little enough I sought: But a word compassionate" from Ernest Dowson, *Exchanges*. The poet did this inversion to adhere to the rhyme scheme but also to impart a poetic flavour to it. The most significant sorts of grammatical deviations are where a writer uses a double negation, a double comparative and a double superlative. In old and middle English, the meaning of negation has been often stated several times in a single sentence. As in these examples: "I will never do nothing no more" and "This was the unkindest cut of all" (Brook, 1977: 146).

3.2.1.1.1.3 Phonological Deviation

It is the deviation in sound or pronunciation which is made deliberately in respect to maintaining the rhyme. There are basically two types of phonological deviation. The first one is the conventional licenses of verse composition and the second one is the special pronunciation for the convenience of rhyming as when the noun 'wind' is uttered like the verb 'wind' as /waind/ to rhyme with 'behind' as Shelly does in the *Ode to the West Wind.* The kinds of the phonological deviation are aphesis, syncope and apocope. Aphesis is the omission of an initial part of a word or phrase, for example, 'tis'. Syncope is the omission of a medial part, for example, 'Ne'er', 'o'er, pow'r'. Apocope is the omission of a final part, for example, 'oft' (Leech, 1969: 47).

Leech (ibid) examines the phonological deviation as "irregularities of pronunciation". Short (1996: 55) emphasizes that because the sound dimension of a language relates to speech and the greatest part of literature is written, there is comparatively little scope for phonological deviation. The implicit sound pattern can always be turned explicit in reading aloud. To a high degree, this implicit phonological patterning is defined by the choice of words and structures at the syntactic level, where it can be considered as an essential component of stylistic preference. For instance, Keats's *Song*: "He seiz'd my lady's lily hand/ And kiss'd it all unheard".

3.2.1.1.1.4 Graphological Deviation

It is a kind of deviation associated with the poet's disregarding of the rules of writing. It is the step-by-step organisation of the poem on the sheet with irregular borders. The graphological deviation or the special way of putting words and lines on the page may attach a sort of secondary meaning to the primary meaning of the verse. A graphological deviation is approximately minor and external part of style, concerning such topics as spelling, capitalization, hyphenation, italization and paragraphing (Leech, 1969: 47). Such matters are to a large extent defined conventionally by syntax and become noticeable expressing solely when a writer makes a graphological option which is to some point marked or unconventional, such as a conscious misspelling (Leech and Short, 1981: 131).

To the extent that spelling represents pronunciation, any strangeness of pronunciation will be reflected by a strangeness of written form (lineation). Two American poets who explore possibilities of purely visual patterning in poetry are William Carlos Williams and E.E. Cummings. Cummings is well-known for his use of other types of orthographic deviation: discarding of

capital letters and punctuation where convention calls for them, jumbling of words, eccentric use of parentheses, etc. (Leech, 1969: 47). An example from E.E. Cummings (1994: 64) is:

> **Pity this busy monster, manunkind,**
> **not. Progress is a comfortable disease;**
> **your victim (death and life safely beyond)**
> **plays with the bigness of his littleness**
> **- electrons deify one razorblade**
> **into a mountainrange; lenses extend**

Graphological conventions are still growing as they can be observed in the various ways that people currently display stress using, spacing and special symbols. Sometimes, capitalization of differing sizes is used for emphasis, irony, satire, and other literary purposes. Hyphen marks two kinds of word division: a break at the end of a line, and the parts of a compound word (green-eyed). It is sometimes used to provide a difference in meaning which is communicated. Dash is used singly to show comment or afterthought at the end of a sentence, or simply an incomplete utterance. Sometimes, it is used to signalling a missing word or letter (Crystal, 2003b: 238).

3.2.1.1.1.5 Semantic Deviation

It is a sort of deviation associated with the unreasonable element of meaning in poetry. It leads the attention to an understanding of figurative language. Regarding semantic deviation, Leech believes that in all great poetry this irrational component is present. He deliberates it so vital an element of poetic language that "poets and critics alike have tended to consider it the only thing that really matters in poetry". Though encountering

semantic deviation, the figurative meaning converts obligatory because the literal meaning gets ridiculous. In other words, semantic deviation arises when the literal interpretation of a sentence or a line of poetry is irrational, and there remains no choice but figurative clarification of the sentence. Semantic deviation can be intended as 'nonsense' or 'absurdity', as long as it understood that sense is used, in this context, in a severely literal-minded way (Leech, 1969: 49).

This kind of deviation is obtained by using various figures of speech, such as, simile, metaphor, irony, hyperbole, paradox and oxymoron. For example, 'War is peace', 'freedom is slavery', and 'ignorance is strength' etc.". (Wales, 2001:282). Wordsworth's "The child is the father of the man" is far from nonsensical by the generous standards of poetic appreciation. The semantic value of Wordsworth's statement forces the reader to look beyond the dictionary definition of the word "father" than that of the progenitor (Leech, 1969: 48).

3.2.1.1.1.6 Dialectal Deviation

Dialectal deviation, or as Leech (ibid: 49) calls it, 'dialectism', points to the borrowing of characteristics of socially or regionally specific dialects. It transpires when the poet lists within his poetry words or structures which are from a dialect distinct from that of standard language; adopting words like "heydeguyes" (a type of dance), "rontes" (young bullocks), "wimble" (nimble), by Spenser are of this type of deviation (ibid). It is a secondary form of license not commonly accessible to the average writer of functional prose, who is supposed to write in the generally admitted and recognised dialect known as 'standard'. Therefore, any alteration from this dialect is a deviation. Dialectical deviation can include any linguistic level, i.e. phonetic

(dialects with accent), lexical (variation of words with the same meaning), morphological and grammatical (usage of deviant grammatical rules or syntax). There are many purposes which dialectism can serve in poetry and the most frequent one is to express some social-political act (Short, 1996: 81-82).

3.2.1.1.1.7 Deviation of Register

Each profession has its particular uses of language, which is known as a register. Literature as a literary profession has its own particular use of words. But modern writers have freed themselves from the constraints of poetic language. In order to convey their message, they often use one or more sorts of registers (Leech, 1969: 49-50). Register is an expression presented by the British linguist Halliday. The register is defined with three variables: field, tenor and mode which assists "to interpret the social context of a text, the environment in which meanings are being exchanged" (Halliday, 1990: 13). The first variable of the register is the field. It refers to what is happening, to the social action that is taking place (ibid). It has outcomes for the linguistic structure. Language deviation according to the field can be used for characterization and also for parody (Short, 1996: 84). Tenor attributes to who is taking part, to the nature of participants (Halliday, 1990: 12).

According to some special situation the language is chosen. In formal circumstances, formal language is used and in informal circumstances, an informal one is used. In poetry, poets normally use formal language. The reason for formality is often the fact that it is assumed to be serious (Short, 1996: 84). Finally, mode refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation (Halliday, 1990: 14).

3.2.1.1.1.8 Deviation of the Historical Period

In this sort of deviation, the poet employs old-fashioned words or structures which are no longer used in official languages to improve the aesthetic or musical value of the poem. Leech (1969: 52) terms historical deviation 'archaism' and describes it as "the survival of the past into the language of the present time". It is the use of linguistic heritage, including dead languages such as Latin and Greek.

Sometimes dead languages or archaic words are used to give the impression of that age. For example, Coleridge in his *Ancient Mariner* uses a lot of archaic words to give the impression of ancient times. For instance, 'Eftsoons' means soon after. Mostly in romances and fairy tales, writers use such words to give the impression of ancient times when people had a strong faith in these tales. For example; these words are like; "Thou, Thee, Ye, doth, hath, thy etc". (ibid).

3.2.1.2 Linguistic Parallelism

The second method of achieving foregrounding is linguistic parallelism. It can be defined as unexpected regularity within a text (Leech, 1969: 62). Pattern making is also identified in terms of parallelism which according to Leech (ibid) is a 'foregrounding regularity', and Wales (2001:152) regards it as a device in rhetoric that depends on the 'principle of equivalence', a term used by Jakobson in (1960).

In fact, parallelism is a rhetorical device used in Latin oratory for emphasis and memorability. As stated by Wales (ibid: 281) parallelism is a "repetition of words, phrases, or sentences that have the same grammatical

structure or that state a similar idea, or parallel structure, helps make lines rhythmic and memorable and heightens their emotional effect". Parallels are any kind of structures that are very similar to each other. This concept is used in stylistics to refer to such kind of linguistic structures or patterns in literature, especially in poetry, to foreground certain significant aspects of poetry.

Parallelism arises when words or structures are re-used in various forms in a given text to construct meaning connection. It is, therefore, the patterning of extra regular elements of the language. When several elements occur in a text, they become regular and their excess presentation appears to be extra from the normal usage of the language (Amare, 2002: 48).

Every language has its own rules. When a poet adopts a language without breaking its law restricting him/herself just to specific features and makes that language features very regular, it is termed parallelism. It results from the repetition of identical items or opposing repetition of elements (Leech, 1969: 65). In poetry, there is a parallelism of different intensity and strength. To discover the level of regularity, we have to be able to differentiate between lexical and grammatical levels and between different layers of structure (ibid). The more similarities are identified through various levels, the greater the parallelism is (Short, 1996: 14).

Parallelism is of different types, for example, the case of alliteration and rhyme is a sort of parallelism between sounds of words. The other kinds of parallelism that can be seen are between groups of words, between characters, plots, etc. Whereas varieties of sound patterning (rhyme, rhythm) are estimated to be formal parallelism, a different type of parallelism deals with meaning and that is why it is called as parallelism of meaning (Montgomery, et al, 1993: 103).

Short (1996: 53) quotes the following line from Shakespeare's *Othello* as the "best example ever" of parallelism: "I kissed thee ere I killed thee". The line consists of two parallel clauses linked by 'ere'. The words 'I' and 'thee' are repeated. This leaves 'kissed' and 'killed' which are parallel. Parallelism has the power to produce foregrounding in a text by inviting the reader to search for the meaning connections between the parallel structures, thus foregrounding is not only a result of linguistic deviation, and it is also a result of repetition and parallelism.

3.2.2 Cohesion as a Linguistic Device

A text is not a set of sentences each on some arbitrary topic, but the sentences and phrases of any practical text incline to be about related things. The text is a stretch of language, a form of meaning. There is a set of resources for constructing a text, whether they are phonological, syntactic, or semantic. Cohesion, in a sense, is the surface relationship among the constructs of the text, and the resources that create the text have come to be referred to as "cohesive ties" (Brown and Yule, 1983: 23).

The cohesive devices give unity, a cohesion of rhetoric to the whole text, for every text has a texture. Cohesion must have a quality of unity. This is the idea of cohesion which means that the sentences are placed together to function as a whole (ibid). Leech (1969: 120) classifies "cohesion as the way in which independent choices in different points of text correspond with or presuppose one another, forming a network of sequential relations"(ibid).

In any kind of text, it is the ties and connections that make texts more attractive or less convincing, i.e. coherent (Conner, 1996: 49). As Finch (2000: 211) says cohesion, "Signifies the surface ties which link sentences together". It denotes the relations of meaning that occur within the text and

describes it as a text. These relations are attained through the use of cohesive devices. It means that the presence or absence of these devices in text assistance to make a text coherent or incoherent respectively. Widdowson (2007: 45) declares that the expression 'cohesion' refers to the connections that are linguistically signalled like those between a pronoun and a previous noun phrase. Cohesion can be systemized by categorizing it into a small number of separate categories. For example, reference, substitution, ellipsis, conjunction, and lexical cohesion. To each one of these categories is characterized in the text by particular features such as repetition, omissions, occurrences of certain words and conjunctions (ibid).

A standard book on cohesion is Halliday and Hasan's (1976) *Cohesion in English.* According to Halliday and Hasan (1976: 299) "cohesion expresses the continuity that exists between one part of the text and another". Connectedness in text is not only reflected by the choice of vocabulary words or grammatical linking words; the choice of tense and parallelisms also contributes to textual relations and included in lists of cohesive devices. The flow of information, that often progresses from given to new, plays a role in the transition from single sentences to connected text (ibid).

Cohesion refers to the ways in which syntactic, lexical and phonological features connect within and between sentences in a text. The learning of cohesion aids the reader to choose the patterns of meaning running through the text and reaches some kinds of a linguistic account of what the text is about. It makes the readers effortlessly follow the meaning which occurs in the text (Clark, 1996: 55). Halliday (2002: 283) assumes that what makes a text coherent is not the mere presence of these chains, but through the interaction with other factors such as cohesion and conjunction.

3.2.3 Cohesion of Foregrounding

This is the third dimension which Leech describes in his stylistics' approach in order to analyze literary texts. Foregrounded features are related to each other on the one hand and to the text in its entirety on the other. Cohesion of foregrounding is the way in which deviation in a text is connected to each other to form the intra-textual pattern, for instance, the foregrounding expression in the poem "This Bread I Break" by Dylan Thomas; "broke the sun" is a deviant in contradiction of the normal use but takes on the familiarity in the context of the poem as a total because it is linked to deviation of an analogous kind in the poem like, "broke the grape's joy", "pulled the wind down". Likewise, intra-textual patterns are also formed by the cohesion of the foregrounded expression 'the oats were merry', 'desolation in the vine', and 'sensual root' (Leech, 1969: 121).

In brief, Leech (2008: 31) examines what he reflects to be the principle dimensions on which a linguistic analysis of any poem might continue. His explanation of the features of each dimension promises that these features are in linguistic sense part of the meaning of the poem and are materials of linguistic choice and can be designated in terms of categories of the language. Leech (1970: 119), in his analysis of the poem "This Bread I Break" by Dylan Thomas, stresses the lexical and grammatical cohesion which the poet takes from the typical language to unite the poem. The exact argument of the cohesion in the poem leads him to discover how dissimilar cohesive patterns are connected to foreground elements in the poem. He, finally, reaches the conclusion that the elements that are foregrounded in a cohesive pattern lead to the clarification of the whole poem (ibid).

In literary discourse, deviations are not just to be interpreted in isolation, but to be seen as forming a meaningful pattern with other linguistic

features, both regular and irregular, to form a whole. They are understood, therefore, "not in isolation with reference only to the linguistic system, or code, but also with reference to the context in which they appear (Widdowson, 1975: 27).

3.3 Notional Classes of Metaphor

The obvious examination of metaphors reasons the number of various classifications. It would be useless to suggest a complete classification of metaphors according to the relation of meaning between literal and figurative senses. Yet, certain types of semantic connection have been conventionally recognized as more significant than others. Leech (1969:158) proposes four notional classes of metaphor based on the semantic connection between literal and figurative senses. The types of metaphors split into:

1.Concrete Metaphor 2. Animistic (Dehumanizing) Metaphor 3. Humanizing Metaphor 4. Synesthetic Metaphor

3.3.1 Concrete Metaphor

The concrete metaphor attributes concreteness or physical existence to an abstraction. For example, 'the pain of separation', 'the light of learning', 'a vicious circle', 'room for negotiation', etc. (Leech, 1969: 158). Concretizing metaphors are those that exemplify the abstract. It enhances qualities of concrete to what is non-material, i.e. abstract. For instance, 'A fat account' which literally means the financial fat balance. It is planned to be a great financial balance. In this instance, make 'account' is something abstract and intangible; and 'fat' is the physical quality (Procter, 1982: 212).

It is completed as a consequence of transferring skills from non-concrete into concrete or vice versa. For instance, 'The question hung in the air' question is a thing which is abstract but it is likened to something that is concrete which can be hung in the air (Madsar, 2010: 48).

3.3.2 Animistic Metaphor

The animistic metaphor attributes animate characteristics to the inanimate. For instance, 'graves yawned', 'the shoulder of the hill', etc. (Leech, 1969: 158). Animating metaphors are those that give logic and life to nature or natural phenomena. For instance, 'an angry sky'. In this kind of metaphor, life is established in the sky and made her an angry spirit. Anger is one feature of the creature (Proctor, 1982: 33). Another example of an animistic metaphor is from Keats's Ode "To Autumn": And still more, later flowers for the bees/ until they think warm days will never cease"

3.3.3 Humanizing Metaphor

The humanizing metaphor attributes characteristics of humanity to what is not human. For instance, 'This friendly river', 'laughing valleys', etc. (leech, 1969: 158). The humanizing metaphor is also called personifying metaphor, and anthropomorphic metaphor. Those that attach human qualities to what is not human, for example, 'my car complaints in pain as it climbs up steep hills' (Tucker, 2010:76).

The humanizing metaphor uses things correlated to the human as the comparison, for instance: mind, feeling, characteristic, human experience, even parts of the human body such as heart, eyes, mouth, and hand. For instance, 'The mouth of the river' (Madsar, 2010: 48).

3.3.4 Synesthetic Metaphor

The synesthetic metaphor conveys meaning from one area of sensual perception to another. For example, 'warm colour', 'dull sound', 'loud perfume', etc. (Leech, 1969: 158). Synesthetic metaphor is a metaphor making use of the changing of senses. It means that one sense changes or moves to other sense. For example, 'her voice is smooth' (Madsar, 2010:48).

The stimulation of one the senses (smell, sight, hearing, taste, and touch) simultaneously activates the stimulation of one of the other senses, resulting in phenomena such as hearing colours or seeing sounds. In language, synesthesia is reflected in expressions in which one element is used in a metaphorical sense. Thus, a voice can be 'soft' (sense of touch), 'warm' (sensation of heat), or 'dark' (sense of sight). A description of the red colour as a warm, and blue, as a cold. Warm and cold are related to the sense of touch and are not related to the sense of sight (Bussman, 1996: 1163).

3.4 Mixed Metaphor

A mixed metaphor combines two or more clearly varied metaphoric vehicles. When used unintentionally, without sensitivity to the probable oddness of the vehicles, the effect can be absurd (Abrams, 1999: 98). A mixed metaphor occurs when you begin by comparing something to one thing and then shift and compare it to something else entirely and when there is a strangeness between the two elements of the indirect comparison, mixed metaphor becomes apparent. When a metaphor attracts its contrast from two irrational and opposite foundations, it called a 'mixaphor'. These unsuccessful metaphors frequently are the outcome of unintentional humour

(Sommer & Weiss, 2001: viii). For example: "Put the ship of state on its feet", where the matters of the state, compared by the ship and compared the ship by man with two feet. (Procter, 1982: 820).

According to Baldick (2006:153), a mixed metaphor is one in which the mixture of recommended qualities is illogical or ridiculous, frequently as an outcome of trying to put on two metaphors to one thing.

3.5 Extended Metaphor

Particularly prominent in the realm of poetry is the extended metaphor. It is a single metaphor that extends throughout all or part of a piece of work also known as a conceit. It is used by poets to develop an idea or concept in great detail over the length of a poem. As Leech (1969:158) states an extended metaphor is a metaphor which is developed by a number of different figurative expressions. A simple metaphor is defined as one with a principal subject and a subsidiary subject. Based on this definition, the extended metaphor is one that sets up a principal subject with several subsidiary subjects or comparisons. In *the Bubba Stories*, Smith writes "I was ill at ease among them: a thistle in the rose garden, a mule at the racetrack, Cinderella at the fancy-dress ball". Such multiple or extended images are fine as long as they stay logically connected to the principal subject (Sommer & Weiss, 2001: viii).

When extended metaphor establishes a principal subject with a subsidiary subject or comparisons, the subsidiary is still in the same perception. It means that there are two comparisons which relate to each other or it can be said that one comparison is still a part of the other comparison in the same state. An example from Shakespeare's play *Othello*, "All the world's a stage and all the men and women merely players". In the

comparison above, the world is described as a stage and then the men and women are subsidiary subjects that are further labelled in the same notion (Richards, 1936: 64).

3.6 Compound Metaphor

A compound metaphor involves in the meeting of two or more distinct metaphors. It is by no means restricted to highly focused and ambiguous styles of poetic writing but takes place even in passages of verse which are impartially easy to pursue and appreciate. A compound metaphor is often called loose metaphor is one that captures the mind with numerous points of resemblance (Leech, 1969: 160).

Put simply, a compound metaphor is made of more than one comparison. The author expands a metaphor by using more than one connotation. Frequently, the metaphor is detached from the things to which it is likened. Occasionally metaphor stands in a different phrase or sentence. For example, "He ran towards the murderer, a wild beast with a beating heart". In the sentence, the writer compares "He" with a "wild beast with a beating heart". The function of the compound metaphor is to add more depth to the analogous structure (Madsar, 2010: 13).

3.7 Leech (1969) Linguistic Model Diagram

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            ┌──────────────────────┬──────────────────────┐
            │                      │                      │
      Foregrounding            Cohesion        Cohesion of Foregrounding
            │
    ┌───────┴──────────────────────────────────────────┐
    │                                                   │
Linguistic Deviation                          Linguistic Parallelism
    │
 ┌──┴────┬──────────┬────────────┬──────────┬──────────┬──────────┬──────────┐
Lexical Grammatical phonological Graphological Semantic Dialectical Register Historical
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CHAPTER FOUR
DATA ANALYSIS

4.0 Introduction

Chapter four is related to the application of the model in analysis. It is devoted to scrutinize the metaphors of nature as foregrounded modes of meaning, as codified in Keats's *Odes, "The Eve of St. Agnes"* and "*When I have Fears*". The selected poems will be analyzed as networks of interrelated options according to Leech's tripartite stylistic model (1969). Keats's selected poems will be analyzed by giving certain emphasis on the foregrounded aspects of semantic, syntactic and phonological level besides figures of speech, parallelism, cohesion and cohesion of foregrounding.

4.1   John Keats: Literary Works of Art

John Keats (1795-1821) was the most revealing poet in the romantic era which covered the late eighteenth century and the early nineteenth century. The first poetic volume of Keats's verse was *Poems* (1817), among its poems was *I stood tiptoe*. The *Poems* were followed by *Endymion* (1818), in 1819, Keats wrote *The Eve of St Agnes, Labelle sans Merci, Hyperion, Lamia*, and a play *Otho the Great*. The most prolific productive year in Keats's life was 1819 which witnessed the composition of the Odes. *Ode on a Grecian Urn, Ode on Indolence, Ode on Melancholy, Ode to a Nightingale, Ode to Psyche,* and *Ode to Autumn* in a sequential period during April and May. The last poetic volume that Keats lived to see, including *Lamia, Isabella, The Eve of St Agnes,* and other poems were published in July 1820 (Sendry and Giannone, 1968: 11).

The other rich source of Keats's literary craftsmanship is his letters in 1848 and 1878. These letters have shown the development of his profound visions and insights on poetry, philosophy and beauty. When his brother George went to America, Keats wrote to him in great detail, the body of letters becoming the real diary and self-revelation of Keats's life, as well as containing an exposition of his philosophy, and the first drafts of poems containing some of Keats's finest writing and thought (ibid).

Put simply, the poetic and prose creative writings of the romantic poet are the representations of his spiritual journey into the fairy land of poetry and beauty. These revelations are highly compacted in the Odes and other selected poems.

4.2 The Odes and other Selected Poems

As stated earlier, the Odes were written in a creative profound poetic pulse during 1819. These poems are variations on the topics of nature, beauty, vicissitudes of life and death, human consciousness and, more importantly on the dialects of truth and beauty. Sendry and Giannone (1968:24) argue that "Keats chose the Ode as the means through which to express his outlook because the ideas that he treated were vitally important to him and he believed that they deserved the highest of lyric forms". In this light, the study will deal with the poems as one coherent system of signs which serve as meaning-carriers and communicate an aesthetic-cultural message.

Keats is also a great composer of sonnets. He composes sixty-four sonnets, the first written when Keats was eighteen, and the last just five years later. Among them is *When I Have Fears*. These sonnets, are the evidence of Keats's growing poetic powers. In the sonnets, Keats conveys the range of his interests, his concerns, his attachments, his passions. He restlessly

investigated with the fourteen-line form and used it to plunge into and discover his expressive deepness (Hirsch, 2004: 5).

The Odes, sonnet and the other selected poems being a poetic text, lend itself to a stylistic analysis so as to highlight the variations of language used to construct the mental world of the poem. The most salient stylistic feature of the Keatsian language is metaphor. As stated in 3.2, leech's approach construes two cycles: linguistic description and critical interpretation. Though distinct in certain ways, these two cycles are complementary in unraveling the poetic text. Leech, furthermore, believes that the construction of meaning can be realized into a tripartite scheme: foregrounding, cohesion and foregrounding of cohesion. This scheme will be applied to the selected data.

4.2.1 "Ode to Psyche": Introduction

"Ode to Psyche" is a poem about a newly adorned goddess who is mortal in nature. The origin of the myth could be traced back to *The Golden Ass,* a collection of tales written by Apuleius, the Roman writer who lived in the second century A. D. Keats, in a letter (cited in Gilbert, 1965: 40) to his brother George assumes that "Psyche was not embedded as a goddess before the time of Apuleius. The Goddess was never worshipped or sacrificed to with any of the ancient fervor and perhaps never thought of in the old religion- I am more orthodox than to let the heathen Goddess be so neglected." Inspired by the love affair between Psyche and Cupid, (the God of Love), the romantic poet grasped that idea to celebrate the neglected goddess which symbolizes the soul of man.

Having scholarly insight in "Ode to Psyche", as a creative work of art, reveals that the linguistic options made at certain points of the text create a

coherent network through which the linguistic constituents operate reciprocally to construct the mythic world of the Ode. Hence, the scenery is symbolic: characters are deities (Psyche and Cupid) living in a far-fetched nowhere land. These signs (Olympus, Oracle, Phoebe Vesper, and Dryads) are all derived from a mythic code. The language in which that mythic atmosphere is imaginatively created is fundamentally metaphorical.

4.2.1.1 Cohesion in "Ode to Psyche"

The first linked choice to be detected in the structure of the Ode is the selection of the tense. The poem starts as a direct invocation to the goddess by using the invocative expression,"0 Goddess! Hear these tuneless numbers". (Line: 1) With this invocation which comes in the simple present (hear), the speaker turns to the past tense when the dream-like vision runs on the lines (5) up to line (23). The first stanza, therefore, swings from the present to the past and backward to the vocative style in the second stanza. This is a systematic movement though tenses may give the whole scene its coherent structure.

In his seminal monograph, *Meaning and the English Verb*, Leech elaborates on the functions of the English verb in verbal communication. In all the uses of the present tense "there is a basic association with the present moment of time (the moment of speech). The state or the event has psychological being at the present moment" (Leech, 1971: 1). The present simple is used in the first stanza to express a state; the Ode is an avocation to the unknown goddess. To use the present simple to describe a state is to be unrestrictive in use. So far, the use of the simple past is concerned, one basic

element of meaning is that "the happening takes place before the present moment" (ibid: 9).

Most importantly, the dream-like vision is wholly metaphorical. It is a metaphorical construction about nature. Here, the descriptive style witnesses the re-occurrence of single metaphors as in "the whispering roof of leaves"; this single metaphor is extended to be a compound metaphor by the use of the syntactic coordinator "and" to become "beneath the whispering roof/of leaves and trembled blossoms". The compound metaphor is embedded into one prepositional group instead of two separate noun groups ("the whispering roof of leaves") and ("trembled blossoms"). The first expression is an animistic metaphor in which the sensing of hearing is added to a concrete entity (leaves). The second noun-group metaphor is a humanizing metaphor where the human characteristic (trembling) is attributed to non-human (blossoms). These metaphorical modes of meaning on the syntactic/ semantic level may charge the whole scene with more life energy and add more depth and grandeur to the mythic scene.

The poet's imaginatively creative powers operate to widen the scope of the dream-like vision to construe more metaphorical expressions. In another phrase, the Keatsian metaphoricity or the innate capacity to produce and comprehend metaphors operates powerfully to bind or cohere all these incongruent modes of meaning in one whole extended metaphor, as shown in the lines: (10-21).

> **In deepest grass, beneath the whisp'ring roof**
> **Of leaves and trembled blossoms, where there ran**
> **A brooklet, scarce espied:**
> **Mid hush'd, cool-rooted flowers, fragrant-eyed,**
> **Blue, silver-white, and budded Tyrian,**
> **They lay calm-breathing, on the bedded grass;**
> **Their arms embraced, and their pinions too;**

Their lips touch'd not, but had not bade adieu,
As if disjoined by soft-handed slumber,
And ready still past kisses to outnumber
At tender eye-dawn of aurorean love:
The winged boy I knew;

The senses of hearing (hushed), feeling (cool), olfactory (fragrant-eyed/Blue, silver-white), and concreteness (budded Tyrian) are interwoven together to create that mythic-aesthetic world of the lover- deities. Nature, with all its detailed units, is omnipresent in its highly condensed and associative expressive and impressive style. Being an extended metaphor, all the analogous constructs that follow from the original metaphor (nature) are stylistic descriptive variations which portray the mythic-space in its might and holiness. This is plainly illustrated in the following metaphorical construction which runs over the line (54) to the line (65).

Fledge the wild-ridged mountains steep by steep;
And there by zephyrs, streams, and birds, and bees,
The moss-lain Dryads shall be lull'd to sleep;
And in the midst of this wide quietness
A rosy sanctuary will I dress
With the wreath'd trellis of a working brain,
With buds, and bells, and stars without a name,
With all the gardener Fancy e'er could feign,
Who breeding flowers, will never breed the same:
And there shall be for thee all soft delight
That shadowy thought can win,
A bright torch, and a casement ope at night,

What is characteristic about the language of the first stanza is the use of the coordinator and throughout the veins of the text. This is clearly illustrated in, "0 Goddess! Hear these tuneless numbers, wrung/By sweet enforcement and remembrance dear/ And pardon that thy secrets should be

sung/Even into thine own soft-conched ear" (Lines: 1-4). The coordinator can also be detected in the third and final stanza as in, "And there by zephyrs, streams, and birds, and bees/The moss-lain Dryards shall be lulled to sleep/ And in the midst of this wide quietness/A rosy sanctuary will I dress" (Lines: 56-9). The coordinator serves to bind the noun groups and verb groups together to create the cohesion of rhetoric. The syntactic-semantic resources of the poetic texts serve as the coherent relationships which are the product of the conceptual relationships which underlie the surface relationships and give the poetic text its entire meaning. What is important to mention here is that the Ode is not the product of grammatical cohesion, but the lexical cohesion, as well.

It should be stressed here, that the term nature in this study refers both to physical nature, as that of trees, rivers, flowers, grass, etc., and animate nature, as that of humans and deities. These interconnected options function as energetic elements in the setting of the Ode. The two actors in the mythic space are Psyche and Cupid in their amorous love affair, whereas "the hushed, cool-rooted flowers, the haunted forest boughs, dark-clustered trees, wild-ridged mountains" and the like serve as the natural rosy theatre where the acts of love take place. While the second stanza functions as a detailed description of the speaker's hymn to the new deity, the energetic movement of metaphor in nature can be detected in third stanza (Lines: 54-64):

> **Far, far around shall those dark-clustered trees**
> **Fledge the wild-ridged mountains steep by steep;**
> **And there by zephyrs, streams, and birds, and bees,**
> **The moss-lain Dryards shall be lulled to sleep;**
> **And in the midst of this wide quietness**
> **A rosy sanctuary will I dress**
> **With the wreathed trellis of a working brain,**
> **With buds, and bells, and stars without a name**
> **With all the gardener Fancy e'er could feign,**

Who breeding flowers, will never breed the same:
And there shall be for thee all soft delight
That shadowy thought can win,
A bright torch and a casement ope at night,
To let the warm Love in!

As with first stanza, the third stanza becomes an extended metaphor; the metaphorical modes of meaning are embedded in its whole structure. What is distinguished about the third stanza is the omnipresence of the simple future tense, instead of the present and the past. This is because the speaker in one comprehensive moment leaves his sleeping-dream to be changes into a day-dream, but this time with self-will. To have insight into the quoted lines shows that the will/shall future is used throughout the body of the extended metaphor of nature the tense is used to make predictions in an indefinite time in the future. Amazed by the dream-like vision or dream about the love story of the deities and, more specifically, about the obscurity of Psyche as a forgotten goddess, the speaker has the will to enliven the worship of the new comer to the Olympus. This celebration is encoded into the language of metaphor. So, the sequential metaphorical noun groups like "dark-clustered trees", "wide quietness", "a rosy sanctuary", and "the gardener fancy" are at work to communicate the speaker's self-will to construct that the fairy temple of Psyche to be worshipped forever.

Metaphoricity or the capacity to create the amalgam of metaphorical expression on the side of the poet helps the reader comprehend the grandeur of the goddess in the mythic context. It is of interest to point out that these linguistic expressions are not heaped in a haphazard way; rather, they are embedded in a series of prepositional groups started with a cohesive tie, like, "A rosy sanctuary will I dress/ with the wreathed trellis of a working brain/

with buds and bells, and stars without a name/With all the gardener fancy e'er could feign" (Lines: 59-62). These sequential metaphors may serve to add depth to the whole sacred scenery. The event of building a temple to the goddess is not limited to a specific time; it is a timeless moment. This may give the event its universality.

The notional classes of metaphor are different within the different mythic context. For instance, "dark-clustered trees" is a concrete metaphor, whereas the "wild-ridged mountains" is an animistic metaphor. Wilderness is attributed to the visible mountains. On the same line, "the shadowy thought" and the "warm Love" are both aesthetic metaphors. The mode of meaning is conveyed from an area of sensual perception to another. These incongruent associative expressions which make use of the changing of senses or gliding of senses one to another are of aesthetic value which is the highest in the rank of values. The synesthetic metaphors do exist only in the domain of poetry. Though the syntactic options are important in the creation of the texture of the poetic text, as the stylistic analysis has shown, it is not the only recourse of cohesion in the Ode. The other significant recourse is the lexical cohesion.

The lexical cohesion is the most revealing marked feature in "Ode to Psyche". This is represented by the repetition of certain nominal groups throughout the body of the poem. The beginning of the stanza mostly commences with the invocative sign '0', followed by various lexical description of the deity. To verify this assumption, here is a set of poetic expressions:

O Goddess! Hear these tuneless numbers (Line: 1)
O latest born and loveliest vision far/ of all Olympus' faded hierarchy! (Lines: 24-25)
O brightest! Though too late for antique vows (Line: 36)

These vocative modes of expression may signify the signification of the goddess though obscured by the Olympians. They may have the identity of Psyche as a forsaken deity. But this is not the only stance of lexical repetition which certifies a certain idea in the mythic context. The poetic text witnesses the repetition of negation lexical element no/neither, in the fabric of the Ode, for instance (Lines: 28- 35)

Fairer than these, though temple thou hast none,
Nor alter heaped with flowers;
 Nor virgin-choir to make delicious moan
Upon the midnight hours
No voice, no lute, no pipe, no incense sweet
From chain-swung censer teeming;
No shrine, no grove, no oracle, no heat
Of pale- mouthed prophet dreaming.

This cluster of negative expressions may serve as a set of cohesive lexical ties to form the image of the myth world in which the beloved goddess lives by. The negation form here is not to create suspense about the vision of Psyche, but a surf of certainty about the detailed aesthetic atmosphere where the goddess dwells in. The repetition poetic device transcends separate lexemes to cover a whole sentence structure. This is obviously detected in,

No shrine, no grove, no oracle, no heat
Of pale-mouthed prophet dreaming (Lines 34-35)
And
Thy shrine, thy grove, thy oracle, thy heat
Of pale-mouthed prophet dreaming. (Lines 48-49)

These clauses repeated at certain points in the Ode may serve two functions: they serve as a sort of refrain which adds more euphony to the poetic text and they may create the texture of the texts. Put simply, the lexical

ties as such are functional- they operated as modes of meaning to transmit the spiritual-aesthetic vision of the speaker/poet.

These linguistic options are the constructs where the patterns of meaning reside. In another phrase, the ritual of the forsaken deity, with its sign symbol (the human soul) is encoded in the syntactic-semantic or the deep structure of the Ode. In its thematic structure, "Ode to Psyche" is a hymn-acceleration of a forsaken goddess. Though it consists of five stanzas, its semantic organization construes two movements: the dream-like vision and the dreamy reality. Even the worship of the goddess is not the working of reality, but the performance of working brain. The cohesion of the Ode is created by a set of foregrounded or motivated deviations. This requires more insight.

4.2.1.2 Foregrounding in "Ode to Psyche"

Foregrounding, as stated earlier, is a violation of the norms of the standard language. "It is the process where the standard language is the background against which is reflected the esthetical intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard"(Mukarovsky, 1970: 42). In this light metaphor is viewed as the most revealing foregrounded mode of expression. In the metaphorical expression, the words do not succeed each other naturally and inconspicuously, but within the sentence there occur semantic jumps, breaks, which are not conditioned by the requirements of communication, but given in the language itself (ibid:55). The language of the poetic text is metaphorical; it is foregrounded in its code of collocation. This is true to the language of the Ode.

In "Ode to Psyche", Keats employs foregrounding techniques for making the Ode's theme outstanding. This analysis of foregrounding technique will assist us to indicate the importance in the context of the poem. Viewing the metaphors of nature in "Ode to Psyche" as foregrounded structures, it is observed that the intentional lexical choices result in semantic jumps or breaks in the natural flow of communication.

In the metaphorical expression, "In deepest grass, beneath the whispering roof/of leaves and trembled blossoms" (Lines: 10-11), the abnormal selection of the lexical items "whispering and trembling" are deviant since they lie outside the normal range of choices at a particular place in the Ode structure. It is easy to find out epithets like "wooden" or "grassy" that fill the span in (the . . . roof of leaves), but the poet discredits the norms of the language to create a mode of meaning which is totally deviant from the standard language. On the same trail, the lexical choice of the epithet "tuneless" which occurs with the verb "Hear" in the collocational span in "0 Goddess! Hear these tuneless numbers, wrung/by sweet enforcement and remembrance dear" (Lines: 1-2), results in a semantic break which is the brilliant feature of the metaphoricity of nature. Foregrounding or motivated deviation is the abnormality or the irregularity of lexical selection. Still the lexical deviation is one aspect of the foregrounding.

There is a semantic deviation in "Fragrant-eyed" (Line: 14) because eyes can be bright, beautiful but not fragrant. Through this semantic deviation "fragrant-eyed", Keats draws reader's attention towards the beautiful place where Cupid and Psyche met. Keats also employs semantic deviation in: "Thy secrets should be sung/ Even into thine own soft-couched ears" (Lines: 3-4). This phrase seems ridiculous because couch and ears are two dissimilar things. Couch is a solid, inanimate object while an ear is part of the human

body, made by flesh, skin and bones. So, there is no relationship between them. However, through this semantic deviation, Keats draws attention to Psyche's uncommon beauty. He indicates that her secrets which he uncovers or in other words the beauty of human life because for him psyche represents human soul and her secrets as secrets of humanity.

"As if disjoined by soft-handed slumber" (Line: 18). This phrase looks to be illogical because there is no word meaning relationship. In this phrase there are two diverse things joined together. "Soft hand" requires human or animate object, while "Slumber" is an abstract phenomenon. "Soft handed slumber" means sweet sleep. It designates as if sleep with his soft hand had separated Psyche and her lover. Keats also employs semantic deviation in the phrase "delicious moan" which is semantically odd. "Delicious" is related to 'sense of taste' whereas "moan" is related to 'sense of hearing' and Keats links both senses together.

Keats employs grammatical deviation in "Ode to Psyche", as in, "When holy were the haunted forest boughs" (Line: 38). This sentence structure is grammatically wrong because correct sentence structure could be like; 'When the haunted forest boughs were holy'. Keats's goal is to emphasize people's attitude and he uses this deviation to draw readers' attention.

The phonological deviation is brilliant aspect of "Ode to Psyche". Keats uses apocope technique- the omission of the last part of the word, as in, "A bright torch and a casement ope at night", he uses "ope" instead of the word 'open'. Keats also employs syncope technique-the omission of the middle part of the word. Keats uses this technique for capturing readers' attention that how suddenly he saw Psyche and Cupid in forest while he was wandering pointlessly, "I wander'd in a forest" (Line: 7). Here "wander'd" has been used

instead of 'wandered'. It also serves as a balance between syllable and melody within verse, as in "Mid hush'd, cool-rooted" (Line: 13). Keats uses the word "hush'd" instead of 'hushed'. He also employs aphesis technique-the omission of the initial part of the word, as in, "Mid hush'd, cool-rooted". Here "Mid" is used instead of 'amid'. Consequently, there are more phonological deviations in "Ode to psyche", as in the use of capitalization of the word "Love", "To let the warm Love in!" because for Keats, this love is not normal love but very special one.

The stylistic analysis could be detected in the body of the hymn. Of these phonological patterns are the rhyme, the rhythm and the stance of alliteration. The language of the poem is mythic; it has the grandeur and magic of the classical world. Signs like "Vesper, Olympus, Phoebe, zephyrs and Dryad" belong to the mythic code. Keats uses the foundation of the iambic pentameter. Each of the five stanzas has 14 lines rhyming (a b a b c d d c) in the octave and (e e-f g-f g) in the-sestet. The tone changes from the warmth of physical love in the first stanza to the more structured language of religious observance in the final stanza. There is a degree of reception which is clearly intentional. The recurrences of sound patterns are considered as deviant phenomena since they are used for aesthetic values.

Not only that, stances of alliteration or the repetition of the initial speech sound occur in one line of verse, as in the repetition of the lateral consonant /n/ in the lines of verse, "No voice, no lute, no pipe, no incense sweet/from chain-swung censer teeming/no shrine, no grove, no oracle, no heat/of pale-mouthed prophet dreaming" (Lines: 33-36). These repetitive sound patterns throughout the fabric of the Ode may add euphony to the whole texture. Let us consider the repetition of the voiceless consonant /s/ in "incense sweet" (Line: 46) and "swung censer" (Line: 33) which are

onomatopoetic signs transmitting the olfactory effect. Hence, the sound patterns stand as aesthetic and linguistic correlative to the semantic patterns, i.e. patterns of meaning. Even the change of the tone is the consequence of the poet's psychological state; from physicality in the first stanza to the spirituality in the final stanza.

4.2.1.3 Cohesion of Foregrounding in "Ode to Psyche"

Cohesion of foregrounding, as stated in 3.2.3, is the third dimension of the descriptive analysis, whereby the foregrounded features identified in isolation are related to one another, and to the text in its entirety. Being a poetic text, the structure of the Ode observes asset of parallel noun groups forming a dominant stylistic feature. This is clearly detected in

No voice, no lute, no pipe, no increase sweet (Lines: 32)
No shrine, no grove, no oracle, no heat (Lines: 33)
Thy voice, thy hue (Lines: 46)
Thy shrine, thy grove (Lines 47)

In these lines, Keats laments over the negligence of Psyche's worth and he uses parallelism technique for emphasizing his point of view. These lines are written in anaphoric repetition pattern. This parallelism indicates his lamenting of this tragedy. This pattern of similarities is detected in the poet's deviant lexical collocations. This linguistic pattern operates reciprocally with other patterns to build up the mental image of the mythic world. This mythic verbal world is the representation of reality. Being a structure of verbal signs, language is a chain related to reality. The Ode, being a poetic constructing represents the physical world in highly artistic way.

In "Ode to Psyche", the parallelism serves for conveying the message of the Ode. When Keats introduces Psyche, he focuses upon her presence. "But who wast thou, O happy, happy dove" (Line: 22). He makes repetition of word 'happy' because he wants to attract readers' attention towards Psyche's presence. In "Ode to Psyche", Keats employs anaphoric repetition as in the following lines:

Fairer than Phoebe's sapphire-regioned star,
Or vesper, amorous glow-worm of the sky;
Fairer than these, though temple thou hast none,
Nor altar heaped with flowers (Lines: 26-28)

Keats intends to stress upon Psyche's unusual beauty. He repeats the word 'Fairer' to refer to Psyche's distinctive place for him. He thinks about her as the prettiest between all Greek goddesses. For him, Psyche is prettier than Phoebe; the noon goddess, and lovelier than all other stars, but she has not been known as great goddess, because there is no temple for her.

Further extended foregrounding is observed in the phonological aspect. As the stylistic analysis has shown, the rhyme and the rhythm of the whole poem create the cohesion of foregrounding. This may give the Ode its harmony and, furthermore, its universality as an imaginatively work of art. The phonemic congruity of with "the wreathed trellis of a working brain/with buds, and bells, and stars without a name/ With all the Gardner fancy e'er could feign"(Lines: 60-62), and the striking predominance of monosyllabic words in the Ode as one whole. All these linguistic choices are crucial part of meaning which is the ultimate quest for stylistic analysis. The meaning in the Ode is communicated by and through the use of the metaphors of nature. These modes of meaning witness transfer in meaning. More significant is the

fact that these incongruent expressions are set as representation of reality in all its physical constructs. In a word, the language of the poetic text, as a verbal system of signs, is the representation of the factual reality in its natural transformations.

4.2.2 "Ode to a Nightingale": An Outline

Keats wrote "Ode to a Nightingale" in the spring of 1819. He was stimulated by the song of the nightingale that had lived close to the house of his friend in Hampstead. The bird's enthralling and charismatic song had impacted on Keats's mind and stimulated him with tranquil pleasure and aspiration of a blissful eternal life. The theme of the poem is not merely the nightingale itself rather it is the poet's exquisite craving to get rid of the depressing and mortal world to the immortal life of splendour, tranquility and excellence, which is exposed to Keats for a while by listening to the song of the nightingale (White, 2010:167).

4.2.2.1 Cohesion in "Ode to a Nightingale"

Cohesion as stated in 3.2.2, is one of the main dimensions of linguistic description which is mainly significant in the study of literary texts. Through this way the independent choices at different points of a text agree with or presuppose one another, creating a network of consecutive relations (Leech, 2008: 29). In Keats's "Ode to a Nightingale", the selection of the present tense in the first stanza in first line and then moving to the past perfect tense in the second line, indicates that the poet wants to refer to something that happened before that time. The poet makes an excursion into the past perfect

tense and then returns to present at the beginning and the end of the first stanza.

The distribution accords with the semantic opposition between immediacy (thisness) and non-immediacy (thatness) of temporal and spatial reference. The word "that" (Lines: 7, 11, 19, 69) is, in fact, a bridge between the two distributional patterns: it occurs with both present and past tenses. Lexical cohesion in this poem is more marked than grammatical cohesion. The most obvious type of lexical cohesion consists in the repetition of the same item of vocabulary. The 11 and 15 lines of the second stanza begins with the invocation sign 'O', followed by various lexical description of nature. The third stanza of the poem repeats the verb phrase 'fade away' of the second stanza for the sake of emphasis and cohesion. In the fourth stanza, the use of repetition, in "Away! Away!" expresses the deep desire of the poet to dissolve and fly away from the real world.

"Of perilous seas, in faery lands forlorn/ Forlorn! The very word is like a bell" (Lines:70-71), the repetition of the word "forlorn" in the seventh and eighth stanza is used to express the poet's deep sadness. The eighth stanza is replete with repetitions of the word "adieu". Keats employs the technique of free verbal repetition which is made freely without any set pattern, as in:

Here, where men sit and hear each other groan
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 (Lines: 21-30)

Through the repetition of the word 'where' in these lines, Keats intends to emphasize the miseries and cruelties of the world. The choice of

vocabulary is largely restricted to items which have a clear semantic connection with other items in the text. One path of semantic connection links 'fade', 'dissolve', 'forget'; others could be traced through 'weariness', 'fever', 'fret', 'groan', 'palsy', 'sad', 'gray', 'pale', 'spectre-thin', 'dies'. These images reflect the gloomy mood of the poet.

4.2.2.2 Foregrounding in "Ode to a Nightingale"

Syntax is one of the first things that is noticed about the Ode, because it has the effect of setting up a series of ambiguities at the center of the Ode. Keats violates syntactic rules in "Ode to a Nightingale" in order to deliver his exact messages to the readers. For instance, Keats makes a syntactic deviation, when he says: "tender is the night" (Line: 35), while the correct sentence should be, 'The night is tender'. Through this syntactic deviation Keats shows the exultation he feels with the nightingale. He describes that when nightingale is around him he forgets all his depressions and griefs.

The first four lines of the Ode are clear enough syntactically, but then follow the lines, "Tis not through envy of thy happy lot, / But being too happy in thine happiness, / That thou ... singest..." (Lines: 5-7). These lines remark a syntactic deviation because they deviate from the syntactic rules. One more instance is "What thou among the leaves hast never known," (Line: 22). 'Thou' requires have, but Keats deviates because through this deviation he highlights nightingale's ignorance from worldly concerns and sufferings.

In the place of the forms of contemporary pronoun 'you' Keats has appropriately used the forms of 'thou' in the Ode along with the verb forms corresponding to the forms of 'thou' in order to give the text of the Ode a recurring feature so that the Ode may appear to be beautiful and poetic.

One of the many foregrounded groupings of lexical items in the Ode is when there is inanimate nouns and items denoting a psychological state. For instance, "With the beaded bubbles winking at the brim" (Line: 17), in this instance, there is a semantic deviation between "beaded bubbles" and the verb "winking". Instead of man 'winking', bubbles wink. One more instance of semantic deviation exists in: "And haply the Queen-Moon is on her throne/ Cluster'd around by all her starry Fays" (Lines: 36-37), in these lines Keats joins two different things "Moon" and "stars". They are inanimate object whereas "Queen" and "fairies" require animate features. "And leaden-eyed despairs" (Line: 38). In this line, there is again two different and opposite things. Human feature 'eyes' cannot be of lead, which is hard and solid metal.

There is breaking away from the norm in the case of verbs in the poem. The verb 'pains' should be used with a concrete noun like hand, leg, etc., but it is used with the abstract norm 'sense', instead of some human being 'cheating', 'Fancy cheats'. There is an ample use of personification in the poem and there as well the deviation of the normal use of verbs can be observed.

There is deviation from the normal pattern in the use of adjectives in the poem. It is very common among poets to break the selection rules. But with Keats, it is a routine matter. The case of such deviated use of adjectives can be observed mostly in the personifications. The adjective in the opening line, 'drowsy' is normally used with the living person but it is used with the abstract non-living noun, 'drowsy numbness'. The adjective, 'blushful' normally comes with a female but it comes with Hippocrene in the poem. The 'purple-stained' normally comes with cloth but it is used with 'mouth' in the poem. The 'embalmed darkness', 'easeful death' and 'wings of poesy' are the examples of such deviations which should be used with nouns like

'room', 'life' and 'bird' respectively but are used with 'darkness', 'death' and 'poesy'. The adjective 'melodious' is used with 'plot' and that shows the clear deviation as the adjective should be used with the noun 'voice' in the normal case. These deviations show the movement of the poem and the intensification of the mood of the poem.

Concerning the phonological deviation, Keats deviates from the dominant iambic pentameter with "Fast fading violets cover'd up in leaves." This line has a syncopated effect. There are also instances of phonological deviation in "Ode to a Nightingale" as in, 'Tis not through envy of thy happy lot' (Line: 5). Here Keats uses 'aphesis', when he uses 'Tis' instead of 'it is'. Keats also employs 'Apocope' in "The same that oft- times hath". (Line: 68) because he uses 'oft' instead of 'often'. In "immortal Bird!" keats employs phonological deviation also when he uses capitalization for the word "bird".

One of the notional classes of metaphor that is abundant in this Ode is synesthetic metaphor. For instance, "In some melodious plot / Of beechen green" (Line: 8), combines sound ("melodious") and sight ("beechen green"). Other examples are: "Tasting of Flora and the country green, / Dance, and Provencal song, and sunburnt mirth! / O for a beaker of the warm South" (Lines: 13-15). Here Keats tastes the visual ("Flora and the country green"), activity ("Dance"), sound ("Provencal song"), and mood or pleasure ("mirth"); also, the visual ("sunburnt") is combined with a pleasurable emotional state ("mirth"). With the beaker there is finally something to taste, but what is being tasted is temperature ("warm") and a location ("South").

The other notional classes of metaphor that Keats uses in his Ode are: animistic metaphor. Keats compares the nightingale to a "light-winged Dryad", a spirit inhabiting forests, suggesting that the nightingale seems mystical, existing on a plane beyond the earthly one. Keats also employs

humanizing metaphor when he compares the moon to a 'Queen' and the stars to her "Fays" or fairies. The description of the "draught of vintage" (line: 11) brilliantly condenses a concretive metaphor recurrent through Keats's career.

Keats uses rhetorical devices to achieve the purpose of his Ode which is to feel more connected with nature. The use of rhetorical questions such as "Was it a vision, or a waking dream? And "do I wake or sleep?" in the final stanza act as a way of engaging the reader and asking them to critique. The addition of diction in "embalm'd darkness" gives an inspiring visual and imposes the reader to take notice of the words and examine their meanings within the Ode. In the third stanza of "Ode to a Nightingale", the exclamation "Already with thee!" warnings the reader, as the poet abruptly proclaims that he is with the nightingale.

The eighth stanza contains simile as in, "Forlorn! the very word is like a bell / To toll me back from thee to my sole self!" (Lines: 70-71). The word "palsy" in "Where palsy shakes a few, sad, last gray hairs/ Where youth grows pale, and spectre-thin, and dies" (Lines: 25-26) willingly converts itself into a kind of personification of that condition, followed by "youth" that "grows pale", and "spectre-thin, and dies". In the third stanza, Keats again uses personification for several times as in the beginning of the first stanza the nightingale is addressed and personified. Again in the last lines beauty and love are personified as beauty does not have eyes, and love cannot pine or ache for something. Personification of "beaded-bubbles winking at the brim" (Line: 17), displays the sensuousness felt by the poet and his formation of imagery to sense nature's producing mirth, brightness of summer and enjoyment.

Keats presents foregrounded language through the paradox technique between the immortal world of beauty, peace and love and his own worldly

state and nature of mortal life. The contrast between the claims of imagination and the claims of real life is also one of the foremost themes of romantic poetry. He is able to contribute imaginatively in the creativity of the bird, and this brings him great contentment. Keats expresses his feelings in paradoxical terms, aching with pleasure, / But being too happy in thine happiness, / That thou … Singest of summer in full-throated ease" (Lines, 6, 10). The repeated /s/ sounds in that last line, along with the long vowels of the last three words, stimulate the sensuousness of the melody and permit the reader to take part in the experience of the bird.

The complex and conscious pattern of assonance and consonance is the most important feature of Keats's Odes. Within "Ode to a Nightingale", (Line: 35), "Already with thee! tender is the night", displays the assonance pattern as the /ea/ of "Already" is followed by the /e/ of "tender" and the /i/ of "with" connects with the /i/ of "is". Another example can be found in, "I cannot see what flowers are at my feet"(Line: 41), where the /a/ of "cannot" connects with the /a/ of "at" and the /I:/ of "see" connects with the /I:/ of "feet". Assonance also is used in the first stanza, as in, "Of beechen green" (Line: 9).

Alliteration is a prominent stylistic feature of Keats's poetry which creates melodious and sensory effect in his poetry, for instance, Keats uses alliteration in the seventh stanza in "self-same song". The alliteration of /b/ in "beaded bubbles winking at the brim" reflects the image of the bubbles. Here Keats also uses compound form like "deep-delved" and "light-winged". Keat's also efficiently creates alliterations in phrases such as "Singest of summer and "many a mused rhyme". They are used to demonstrate the movement and organic presence of nature. Keats also employs the poetic

device enjambment, for example: "My sense, as though of hemlock I had drunk, Or emptied some dull opiate to the drains."

The second stanza comprises two very long noun phrases running in different lines of the Ode "a draught of vintage! that hath been/ Cool'd a long age in the deep delve dearth, /Tasting of Flora and a beaker full of the warm South/Full of the true, the blushful Hippocrene, /With beaded bubbles winking at the brim" (Lines: 11-16). Some other parallelisms in noun phrases in the stanza are "the country green", "Provencal song", "sunburnt mirth", "purple-stained mouth" and "the forest dim".

This Ode is an apostrophe- i.e. direct address to a nightingale which is personified. Foregrounding placed in parallel structures is marked clearly through the use of the antonymic words, the contrast of ease to the dullness, numbness versus wit of poetry, 'Lethe' versus 'Hippocrene' i.e. river of oblivion versus river of consciousness. It reveals the emptiness of his life, annihilation and nothingness versus fullness and pleasure.

4.2.2.3 Cohesion of Foregrounding in "Ode to a Nightingale"

The cohesion of foregrounding stresses how the interconnected foregrounded modes of meaning (i.e. metaphors of nature) build up the mental picture of the world. The theme, idea and emotions implicitly hold all the stanzas together, which is explored through the sound and stylistic devices used to adorn the theme. It shows a perfect blending of classical balance and romantic inspiration. Every word is in its place and there is a restraint of expression from the beginning to the end.

The phonological arrangement of vowels and consonants in the poem evidently expresses the movement and progression of the poem. The lines of

the poem move in descending and ascending order, in the sluggish and swift motion. This shows that there is predominance of the monosyllabic words.

The in-depth analysis exhibits that every stanza is developed on the thought of the previous stanza. The wish to fade away which is expressed in the second stanza is developed upon the feelings of intoxication expressed in the first stanza, and the third stanza starts with the very words of 'fade away' which is the theme of the second stanza. Even the very first words of fourth stanza 'away away' are the continuation of the theme of the third stanza. One thought suggests another and, in this way, the poem proceeds to a somewhat arbitrary conclusion. This thematic connection shows the gradual development of the thought and gives thematic coherence to the poem. In the "Ode to a Nightingale", the connection of one verse with the other is done through the use of the additive conjunction 'and'. For example, "My heart aches, and a drowsy numbness pains" (Line: 1), "One minute past, and Lethe-wards had sunk" (Line: 4) and "And purple-stained mouth," (Line: 18).

There is a lot of use of the conjunctions 'and', 'but', 'for' and 'or'. The conjunction 'and' is used more frequently than 'but. The conjunction 'but' is not used for a break or discord in the mood of the poem, but it serves to switch on to another option that the poet wishes to try, for example, the switching from the wine to the viewless wings of poetry. This shows that the mood of the poem progresses smoothly and evenly and that there are no abrupt and decisive turns and twists in the movement of the poem. The words Keats uses in the last line of one verse, the thought is repeated in the beginning lines of the following verse. This gives the reader a sense of connection and it is difficult then to stray away from the main theme. For instance, "forest dim/fade, beyond tomorrow/ away away, verdurous gloom/ cannot see,

Requiem/ not born of death. Melodious plot in the first verse can be viewed as a fascinating collocation.

Further extended cohesion of foregrounding is observed in the phonology of words. The rhyme scheme of each stanza is "ABABCDECDE", reflects exquisite symmetry e.g. pains/drains, drunk/sunk, lot/plot, happiness/numberless, trees/ease. Moreover, Keats used an unprecedented combination of short and long vowels to create melody and rhythm e.g. "And purple-stained mouth", "Cool'd a long age in the deep-delved earth", "What thou among the leaves hast never known", "Or emptied some dull opiate to the drains", "Away! Away! For I will fly to thee", "Still wouldst thou sing, and I have ears in vain". It can be observed that Keats uses pattern of five short vowels followed by long and short vowel combinations and it finishes with a long vowel.

Keats achieves his meaning through the impregnation of words. The abstract idea is unobtrusively personified through the sound and image of the words. Passion itself suggests the words. With the selection of choicest metaphorical expressions, Keats not only communicates his passion and thought, but also gives unity to the Ode. With so little, he achieves so much and that is the beauty of the simplicity of words.

The unity of thought is maintained through the unity of structure. As in the other Odes, the title of this Ode is suggestive of the mood it depicts. The relation of the poet with the bird is indicated by the use of the preposition 'to' in the title. The relation is both in terms of attachment and identification with the bird. There is only an extension of the mood and that is suggested by the high frequency of the conjunction 'and'. Thus, the development of the thought, the stylistic devices, regular pattern of meter, rhyme scheme and the mood of the poem etc. are assimilated a complete whole structural or global

coherence structure appears which not only increases the artistic beauty but implicitly expresses the pure concept of beauty found in Keats's poetry.

> **Charm'd magic casements, opening on the foam**
> **Of perilous seas, in faery lands forlorn.**
> **Forlorn! The very word is like a bell**
> **To toll me back from thee to mv sole self (Lines: 69- 72)**

Keats is pulled back by his own sorrowful music to self- consciousness owing to this repetition of word 'forlorn' and he is successful in employing this technique because with him reader also gets back into consciousness or in other words from the world of imagination back to reality. Out of eighteen words in these two lines, only two have more than one syllable. The succession of monosyllable produces an effect of flat 'prosaic' reality. In these lines there is anaphoric pattern of parallelism. Keats employs parallelism technique in 'Ode to a Nightingale', from the first stanza, as in, "My heart aches, and a drowsy numbness pains/ My sense, as though of hemlock I had drunk" (Lines: 1-2).

Keats achieves his goal of enticing the reader's attention towards his own internal feelings in "Ode to nightingale" through the fruitful use of parallelism and foregrounding.

4.2.3 "Ode on a Grecian Urn": Introduction

"Ode on a Grecian Urn" is one of the five great Odes, Keats composed in the summer and autumn of 1819. It was first published in July that year, in a journal called "Annals of the Fine Arts", and then in Keats's third and final publication, "Lamia", "Isabella", "The Eve of St Agnes", and other poems (1820). The Ode bears resemblances to the "Ode to A nightingale" (which

was possibly written slightly earlier) in its survey of the relationship between imagined beauty and the harsh, changeable reality of everyday human experience (Gilbert, 1965: 48).

4.2.3.1 Cohesion in "Ode on a Grecian Urn"

In Keats's "Ode on a Grecian Urn" there is a degree of coherent structure in the Ode as all the sentence structures are written in the present tense. According to Leech (1971: 1) all the uses of the present tense in the Ode are interlinked with the present moment (ibid). This may add more vitality and power to the whole scenery.

Lexical cohesion in "Ode on a Grecian Urn" is marked by the technique of free verbal repetition to attract readers' attention. Keats employs constant repetition of "happy" and "forever". The repetition of sounds within lines can easily be found such as alliteration. It communicates melody in verse. The repetition of the words 'happy' and 'forever' indicates his innermost happiness. It highlights Keats's intense gratitude of the happiness of the trees that cannot shed their leaves nor take leave of the spring season.

Ah, happy, happy boughs! That cannot shed (Line: 21)
For ever piping songs, for ever new (Line: 24)
For ever panting and for ever young (Line: 27)
More happy love! More happy, happy love (Line: 25)

The choice of vocabulary is highly restricted to items which have a clear semantic connection with other items in the text for example, the language of lines 1-2: "still", "quietness", "silence". Others could be traced in lines 35-37: "town" "river", "sea shore", "mountain", "citadel", "streets, "Tempe", "Arcady".

Coordinating conjunctions are clear indicators of cohesion in a text. The use of the conjunction "and" for example, "Though foster-child of silence and show time" (Line: 2), and "Forever warm and still to be enjoyed" (Line: 26). The other conjunction is "but" is used in the Ode to reveal contrastive relations. For example, "Heard melodies are sweet, but those unheard/ Are sweeter; therefore, ye soft pipes, play on" (Line: 11-12). The conjunctive relations are textual; they represent the generalized types of connection that are recognized as holding between sentences.

"Ode on a Grecian Urn" is rich in referring expressions that can create cohesion. Keats's use of anaphoric references is obvious in the repetitious form of "thou" and "what". They refer back to the urn. The first stanza repeats "Thou"(twice) and 'what' seven times. In the rest of the three stanzas, "thou' is repeated eight times. In the first stanza, the speaker uses a series of rhetorical questions as he tries to explain what's happening on the urn.

What leaf-fringed legend haunts about thy shape?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape
What pipes and timbrels? What wild ecstasy (5-10)

The same anaphoric pattern is followed by Keats in these lines. Repetition of the word "what" indicates the confusion in Keats's mind. Question arises and then he feels tranquil because he finds the final answer of the question that Urn represents eternity of art; "Ye soft pipes, play on;/ Not to the sensual ear but, more endear'd/ Pipe to the spirit ditties of no tone". (Lines: 12-14)

The literary devices used in "Ode on a Grecian Urn" help to add cohesion to the Ode include: assonance, for example, "Thou foster-child of silence and slow time" (Line: 2), and "Not to the sensual ear, but, more

endeared" (Line: 13). The sounds are combined to produce echo and resonance. Keats is a conscious artist in the matter of producing musical effects in his verse. He frequently uses alliteration but it is used with the sure tact of an artist, so that it contributes to the music of his verse, as in, "the marble men and maidens, the winnowing wind fast fading violets covered up in leaves". "Silence and slow time.....leaf-fringed legend.....ye soft pipes, pay on....though thou hast not thy....heart high-sorrowful....Lead'st thou that heifer lowing...Of marble men and maidens". These sounds are alliterative, which adds texture and phonetic interest to the poem.

Another prevalent feature of this Ode is enjambment. It is one of the characteristics of grammatical foregrounding. It reinforces the effect of metrical variation. There are several lines with enjambment in Keats's Ode, each stanza has at least one line. It allows the poem to flow in certain parts and challenges the reader to move quickly from one line to the next with the right meaning. For example, in stanza four, lines 38 and 39 flow on into the last: "And, little town, thy streets forevermore/ Will silent be; and not a soul to tell/ Why thou art desolate, can e'er return. The following stanzas are less clearly divided into contrasting sections, but stanza two has a colon after the quatrain, stanza three a semicolon, and stanza four a question mark. Keats's stanzas may be read as single sentences, with various clauses, exclamations, and interjections, and the whole poem may be read as five sentences.

4.2.3.2 Foregrounding in "Ode on a Grecian Urn"

The obvious illustration of foregrounding comes from the semantic opposition of literal and figurative meaning. A literary metaphor is a semantic oddity which demands that a linguistic form should be given something other

than its normal literal interpretation. The poet goes outside the normally occurring range of choices (Leech, 2008: 30).

The very beginning of the Ode reveals abruptness, for the poet, at once, strikes the readers saying- "Thou still unravish'd bride of quietness/ Thou foster-child of silence and slow time" (Lines:1-2). In normal communication this abruptness is not existed, but Keats's evocation to the Urn as 'thou' indicates it as far from normal communication. It is inherent in the nature of literary communication that the addresser or a speaker and the addressee or a listener do not act as they act in normal day-to-day life. In this example the addressee is inanimate, unable of receiving message and naturally therefore third person entity. Actually, it is human reader who actually receives this message. Thus, here the second person pronoun takes on additional third person message.

> **Thou still unravish'd bride of quietness,**
> **Thou foster-child of silence and slow time,**
> **Sylvan historian, who canst thus express**
> **A flowery tale more sweetly than our rhyme   (1-4)**

These tranquil opening lines are combined with the tension created by the semantic deviation of paradox of the imagery to announce one of the main themes of the Ode; the relation of the urn to silence. The main literary modes of expression in the poem are apostrophe and metaphor in the form of personification. Apostrophe and metaphor occur concurrently in the introductory lines of the poem when Keats addresses the urn as "Thou", "bride", "foster-child", and "historian". In addressing the urn this way, Keats implies that it is a humanizing metaphor. Keats also addresses the trees as

persons in the third stanza and continues to address the urn as a person who could actually get married in the fifth stanza.

The Ode is rich in the use of apostrophes, as in, "He tells ye soft pipes to play on", (Line: 12) as if the pipes could hear him. In line 17: "Bold Lover, never, never canst thou kiss", this time, the speaker addresses the "Bold Lover" who is chasing the women. In line (15 and 16): "Fair youth, beneath the trees, thou canst not leave/ Thy song, nor ever can those trees be bare', this time apostrophe, is addressed to the "youth". There is also parallelism in the structure of the phrase, as in: "thou canst not leave they song, nor ever can those trees be bare".

Other noteworthy metaphorical expressions in this Ode are the use of poetic devices such as metonymy. For instance, "That leaves a heart high-sorrowful and cloy'd, / A burning forehead, and a parching tongue" (Lines: 29-30). Keats employs metonymy to link his "heart" to his feelings of being "high-sorrowful and cloy'd". Then he employs two examples of synecdoche to explain the downside of love, as in, "A burning forehead" wich stands for a fever, and the "parching tongue" stands for thirst. In lines 21 and 22: "Ah, happy, happy boughs! that cannot shed/ Your leaves, nor ever bid the Spring adieu", in these two lines, he employs a humanizing metaphor. Tree branches, or "boughs," are personified as being "happy," and they never say goodbye, or "adieu," to the Spring. Metaphoricity of nature, with all its detailed units, is omnipresent in this Ode.

"Ode on a Grecian Urn" is a well-formed work of art. It consists of five rhymed stanzas; each stanza has ten lines, and each line consists of ten syllables, usually of iambic pentameter. The unusual stanza form is one of the main causes of the foregrounded mode of meaning and this leads to the

phonological deviation in the Ode. For example, "endear'd", "lead'st", "e'er". Keats changes the sound of the words for the suitability of rhyming.

The communicative values of deviation are by no means random. They tend to fall into certain categories. Paradox seems to be the most important one in "Ode to a Grecian Urn". Keats uses several symbols to describe the nature of the urn, each containing a paradox, for instance, "still" in line (1) can mean 'stationary' or 'yet'. In line (14): "Ditties of no tone" is another main paradox, because it is hard to imagine a song that has no notes. In line (11), the idea that a "Heard melodies are sweet, but those unheard are sweeter" is a paradox. The melodies are heard by the spirit and not by the ears. If this phrase is explained literally, it makes no sense, for there are no unheard melodies. It also implies a semantic deviation. In everyday life there is no one can hear unheard music, but Keats uses fanciful imagination, because for him, imagination is far better than reality. He deviates to engrave his idea of eternity because he further clarifies that reality is unpleasant while imagination has calming effect.

Keats employs semantic deviation in "Unravish'd bride of quietness" (Line: I). He uses the word 'bride' for the 'Grecian Urn' which is an inanimate object, whereas the word 'bride" requires animated features. 'Quietness', however, is an abstract quality which has been given animate characteristic. Thus, here the word meaning relationship has been violated. Keats also employs semantic deviation in "Foster child of silence" (Line: 2) which seems ridiculous because he uses the phrase 'foster child' which requires human or animate features, whereas silence is an abstract quality. But again, here by fusing two contradictory characteristics indicates uniqueness of Grecian Urn. While giving us a picture of inanimate objects,

Keats gives them life and power to feel, see and think so as to make his pictures more vivid.

Another example of semantic deviation is found in "Ah, happy, happy boughs that cannot shed" (Line: 21). The word 'happy' is an adjective, and it qualifies a noun. It must be followed by human features, while in this Ode, it has been used for 'boughs' which are an animate feature.

The importance of considering the Ode's theme is that one can relate the general theme to the probable purpose of Keats employing unusual syntactic forms that is, Keats probably intends to emphasize his message in the deviation of the syntactic order to call the reader's attention to his theme. The purpose of the stylistic study of this poem is not only to find foregrounded or unique features in the poem but also show how those features imply Keats's ordering of the words. Keats employs a number of different inversions and deletions in this poem as the most distinguishing linguistic features.

Keats employs a subject and verb inversion in the second stanza of the poem, as in, "Bold lover, never, never canst thou kiss" (Line: 17), "Forever wilt thou love" (Line: 20). According to Dillon (1975: 220) subject/verb inversion is the most common linguistic feature in English poetry, but in comparing the subject/verb inversion to Standard English, it is an unusual use. Keats utilizes the semantic opposition in lines (17) and (20). These lines are identical in structure which is subject/verb inversion with adverbials. Keats successfully employs subject/verb inversion with adverbials to call the reader's attention to the thematic emphasis of the opposition.

Keats makes a very significant use of syntactic deviation. He deviates from the rules of the grammar, where the theme of the Ode requires special attention on the part of the reader. If the Ode is examined closely and regards

it as a text, one can find that it consists of a series of noun phrases or nominal groups, but there is no verb phrase. It deviates from syntactic rules because it is as a sentence lacks verb phrases. That is to say the Ode begins with capital and ends with full stop is represented as independent utterance. Actually, this syntactic deviation illustrates a feeling of continuing movement which has no attachment of time and the poet is describing the timelessness and this timelessness cannot be described by normal language usage. In other words, individual opinions, feelings and insights can be stated fully by going beyond the restrictions of what is conservatively communicated.

Another instance of syntactic deviation is "What men or gods are these?" (Line: 8). Grammatically "what" must be followed by the auxiliary verb 'are' but here the poet arranges the sentence according to his own suitability. In this line, there is an anaphoric repetition also. It is Keats's quality that he can take his ideas side by side. Keats employs syntactic deviation as well as parallelism in "Ode on a Grecian Urn", the question arises why he fuses two foregrounding devices and the answer is that he wants to avail all those techniques which can communicate his ideas in a better way. Keats tends to establish grammatical parallelism in the third stanza with the patterning of the theme of the concluding line of the second stanza. The parallel phrases in the third stanza are "Forever piping songs for ever new", and "Forever panting and forever young".

It takes no great effort to suggest that the nominal groups in the Ode are static rather than dynamic, if they are not, then what motion or act could be perceived in phrases like, "sylvan historian", "green alter", or "pious morn"? These static or silent painting is of great importance to the aesthetic interpretation of the Ode. The second stylistic feature is that the nominal groups are paradoxical in formal structure. The first two noun groups in the

onset of the Ode realize two groups in paradox: "still unravished bride of quietness, (Line: 1) and "foster-child of silence and slow time" (Line: 2). The language of the Ode, in general, and the noun group, in specific, observe language economy. The language is dense, critical and intense.

Keats ends this Ode with a simple chiasmus in the expression "Beauty is truth, truth beauty". This relational clause, in spite of the lexicogrammatical complexity raised by this line of verse, is a great evident of both syntactic and semantic deviation. Keats's "Beauty is truth, truth beauty" equates two philosophically important abstractions. He is proposing some mystical unity of concepts which are ordinarily treated as distinct. Most metaphors begin with some type of syntactic deviance, and because of the close relation between syntax and semantics, almost all creative uses of syntactic deviance have strong semantic effects. "Beauty is truth, truth beauty" is considered as a semantic deviation, because on a superficial level it seems incomplete and unclear statement, but Keats wants to seize readers' attention on major idea of beauty and truth, and deviation is the best way for this purpose. It has a valuable message to human beings, not as things of beauties which give delicate delight to the senses, but as a sign and prophesy of an understanding of human life which human beings can reach.

The metaphoricity of language in these metaphorical modes of expression, is regarded as a "variation in the expression of meaning; and this variation is lexicogrammatical rather than simply lexical" (Halliday, 1985:320). Put it another way, the representation of the physical or human nature is incongruent, which gives the Ode its entire aesthetic value as a work of art. So, a synesthetic metaphor like, "sylvan historian," is an incongruent form of interference of the senses of greenery (colour) and physicality (human). In the process, the association of a human feeling as (happy) to an

abstract as (love) may create that metaphorical mode of expression, i.e., "happy love" (Line: 25), which is repeated more than once in the structure of the Ode. The function of the synesthetic imagery is to transmit the senses of sound, light, and colour. One more metaphorical mode lies in the transience from the pleasure of the body by the metaphorical nominal group "sensual ear", to the spiritual kingdom by the "spirit ditties of no tone". This aesthetic tension may bring more depth and richness to the texture of the Ode.

4.2.3.3 Cohesion of Foregrounding in "Ode on a Grecian Urn"

In poetry, the poet accomplishes distinction through linguistic deviations (irregularities) and parallelism (extra regularities). In the foregrounding analysis of a poem these irregularities and extra regularities of the poem are selected and try to find their importance in the context of the poem and relate these features to each other to achieve cohesion of foregrounding. As in the Nightingale Ode, there is a predominance of monosyllabic words in this Ode as well

The first stanza of Keats's "Ode on a Grecian Urn' construes two very important patterns that continue throughout the Ode. The first one is the pattern of non-declarative grammatical structures and the second one is the pattern of paradox in meaning. Grammatically the stanza is divided between a series of apostrophes to the Urn in the first four lines and a series of questions put to it in the last six. The opening lines moreover, also initiate the system of contrasts and paradoxes that crisscross the Ode. The center of the Ode brings to a climax the celebration of an idealized life: "More happy love! more happy, happy love! / Forever panting, and forever young." An unusual intensity is created strongly by the affirmative pair of epithets: "happy" and "forever". He uses the first of these words 'happy' as a means of gaining

emphasis and of pacing his meaning. Similarly, "forever" replaces "never" become the key word in the third stanza.

Keats, in his Ode, utilizes parallelism very expressively. The idea of fusion, which the poet wants to suggest, starts its development from the very beginning. Keats addresses the Urn for several times to entices readers attention towards the Grecian Urn and readers notice it very carefully that it is not a usual vase or Urn, but it has special meaning and he uses repetition many times. The repetitive use of the lexical item "I" is enough to demonstrate this fact.

4.2.4 "Ode on Melancholy": Thematic Structure

"Ode on Melancholy" is one of the five great Odes composed by Keats in the spring of 1819, along with "Ode on a Grecian Urn", "Ode to a Nightingale", "Ode on Indolence" and "Ode to Psyche". It describes Keats's perception of melancholy through a lyric discourse. "Ode on Melancholy" contains references to classical themes, characters, and places such as Psyche, Lethe, and Proserpine in its description of melancholy, as allusion to Grecian art and literature were common among the five great odes (Gilbert, 1965: 56).

4.2.4.1 Cohesion in "Ode on Melancholy"

In "Ode on Melancholy", the prime stylistic feature is the verb form. The starting point of the verb form is the present tense, then Keats deviates to the future tense in line (9), returning to the present tense in the last line of the first stanza. The change of tenses from present pleasure to future melancholy expresses their relationship- one is part of and inevitably follows the other. It gives the Ode its coherent structure.

Repetition is also salient in "Ode on Melancholy" which leads to lexical cohesion. For example, the repetition of the vocabulary, "No" (Line: 1), "Nor" (Lines: 3,6,7), "thy" (Lines: 3, 15, 18), "or" (Lines: 16,17, 18), 'deep' (Line: 20) and 'beauty' (Line: 21). Repetition provides rhythm and music in the poem. The rhythm also contributes to the melancholy of the poem. The choice of vocabulary is largely restricted to items which have a clear semantic connection with other items in the text. One path of semantic connection in the first stanza could be traced through the following expressions: "Lethe", "wolf's-bane", "poisonous wine", "suffer", "pale", "nightshade", "yew- berries", "beetle", "death-moth", "mournful psyche", "downy owl", "sorrow's mysteries", "drowsily", and "anguish", which are all symbols of death.

The images are very connected. "Wolf's-bane" is poisonous, and so is nightshade, and they are weapons of the Queen of Hades. Another course could be followed through; "heaven", "green hill", "peonies", "rainbow", "morning rose" "Beauty," "Joy," "Pleasure" and "Delight", which are images of life.

In the third stanza, Keats uses anaphoric expressions to avoid repetition and to achieve an aesthetic effect. For instance, the referent "She" in "She dwells with Beauty–Beauty that must die" (Line: 21) refers to melancholy. Sentences are linked together by link words (and), for example, "Emprison'd her soft hand, and let her rave." (Line: 19). Negative addition is also used as in: "Nor suffer thy pale forehead to be kiss'd" (Line: 3). Cohesion analysis, depends on the patterns of meaning running through the text, and arrives at some kind of linguistic explanation of what the poem is about and the relationships are firmly organized. It could be said that the poet

makes it too easy to follow his meaning. In this case the whole Ode is coherent as there is a consistent relationship among parts of the Ode.

4.2.4.2 Foregrounding in "Ode on Melancholy"

According to Leech (2008: 30), "A metaphor often demonstrates itself in a highly random collocation, or sequence of lexical items". Keats employs this technique in semantic deviation as in, "can burst joy's grape against his palate fine" (Line: 28), in this phrase, there is a collocative clash between 'burst' and 'joy' and between 'joy's' and 'grape'. It involves the use of verbs of violent action in an inappropriate context. Another example is, "His soul shalt taste the sadness of her might" (Line: 29), there is collocative clash between 'soul' and 'taste'. Instead of the verb 'taste', Keats can use the verb 'suffer'. The semantic deviation involves the choice of an item which lies outside the regular range of choices at a specific place in a structure.

Keats employs syntactic deviation in "She dwells with Beauty—Beauty that must die" (Line: 21), in this line, the pronoun 'She' creates a syntactic deviation because it is not clear whether it refers to the mistress who appears in line 18 or it refers to the Goddess Melancholy, which appears in line (26). There is also a phonological deviation because Keats uses capitalization for the word "Beauty" and for the word "Delight" in line (25).

"Ode on Melancholy" has a pure and simple imagery and connotations as well. The use of connotative words introduces a foregrounded quality to the Ode. It is the dramatic sense that extends the meaning to the readers. For example, in the first stanza, Keats uses concrete metaphor, when he uses sensible or concrete things to convey abstract ideas; the outcome is merely rhetorically a vivid language. He incorporates "wolf's-bane, nightshade", and "yew-berries", three types of poisonous plants, to wine, representing the way

sorrow can get into one's blood like a poison. And "Psyche" (Line: 7), the "melancholy fit" (Line: 11) falling and the personified emotions of the last stanza. Furthermore, "Bidding adieu" (Line: 23) makes joy "present" are all concrete metaphorical images.

Keats uses more concrete metaphorical images when he warns us against letting the beetle, the death-moth, or the owl become one's psyche, or let their dark symbolism become part of one's soul or being. If the words are looked at individually, they add much more characters to the passage. Keats uses humanizing metaphor, from the clouds weeping, to the flowers that droop as if they are sad, to the shroud. He gives the clouds and the flowers, a human quality.

The second half of the stanza suddenly switches to a natural positive metaphorical image such as a rose which has the traditional meaning of love, a rainbow as a symbol of hope, a wealth of peonies as the traditional meaning of prosperity and the woman who represents beauty. The last stanza uses an extended metaphor in the form of personification. "Beauty dies; Joy bids adieu; Pleasure aches". All of these nouns are capitalized and are referred to as "he" or "she". There is a sense of allegory in this capitalization. Allegory represents things or ideas as though they were present. It can be argued that all the three stanzas of the Ode are allegorical. The structure of the poem in its entirety is about how to find Melancholy; the first two stanzas say what not to do to find her: "go not to Lethe" (Line: 1) or commit suicide, while the final stanzas are about how to find her "glutting" (Line: 15) on the phenomenal world or going to the "temple of Delight" (Line: 25). The third stanza is allegorical. "Beauty" (Line: 21), "Joy" (Line: 22), "Pleasure" (Line: 23) and "Delight" (Line: 25) are what one encounters along the way.

In the second stanza, Keats suggests all sensuous techniques for experience: "glut thy sorrow" for the gustatory (taste), "wakeful anguish of the soul" (10) of stanza one, here the synaesthetic imagery of tasting a feeling is noticed; "imprison her soft hand" for the tactile (touch), "let her rave" for the aural (hearing), "or if thy mistress some rich anger shows" for the visual and "morning rose" for connotation of the olfactory (smelling) perception. The lines containing these commands (7-15) are heavy with synaesthesia, one of Keats's favourite stylistic devices, which consists in mingling the impressions of two or more senses into a single image. The rose for instance, is obviously freshest and best, and the poet bids us to enjoy it so completely as to taste it. There is a semantic deviation in the use of the verb "glut", the words 'taste' or 'nourish' or 'feed' are too weak, and instead Keats uses "glut" which suggests a more total and uninhibited surrender to this sensuous experience. He likewise invokes several senses to stimulate us to a more intense enjoyment of the waves rainbow: its salt must be tasted and the sand swirled up in it must almost be felt. Finally, the descriptive adjective globed invites enjoyment of the peony's bloom by touch as well as by sight.

The speaker continues using the metaphor of poison being like wine that he started in line (2) when he describes poisonous nightshade as being like a "ruby grape". Referring to the "grape" instead of to wine is an example of synecdoche. Another metaphor is when the speaker personifies the feeling of Melancholy here when he says that we should "glut" ourselves on beautiful flowers—he's saying we should feed our bad mood by thinking about how beautiful things won't last. In line (24) Keats employs compound metaphor when the speaker says that pleasure is turning into poison, and that repeated /P/ sound (alliteration) makes "pleasure" and "poison" seem even more closely associated.

In lines (13-14), Keats employs an extended metaphor when he says that a melancholy mood is like a fog that hides in a green hill and all its "droop-headed flowers" in springtime. But the moisture from a fog can actually help flowers to grow, so that the hill is even greener and more flowery after the fog life. The image of the "April shroud" is almost an oxymoron, since April, a springtime month, brings new life and growth, while a "shroud" is a cloth that gets wrapped around dead bodies before burial. Another oxymoron: is "aching pleasure" (Line: 23). Keats uses apostrophe in lines (1-2): "No, no! go not to Lethe, neither twist, / Wolf's-bane, tight-rooted, for its poisonous wine".

Other metaphorical modes of expressions in the "Ode on Melancholy" are personification and simile. For example, "Veil'd Melancholy has her sovran shrine" (Line: 26), there is a comparison of Melancholy to a person. In the second stanza, personification is used "And joy, whose hand is ever at his lips" (Line: 22). Here, the noun 'joy' which expresses an emotional state is given a human quality who has hands and lips and of being something that is always "Bidding adieu," an emotion that does not last. There is simile in lines (11 and 12): "But when the melancholy fit shall fall, Sudden from heaven like a weeping cloud". Here, the poet makes a comparison of the melancholy fit to a weeping cloud.

The Ode is broken into three stanzas of ten lines each, but the rhyme scheme is a bit quirky. This Ode, like many of Keats's odes, is written in iambic pentameter. Most of the poem is fairly regular in its iambic pentameter, although, there are some notable exceptions where Keats mixes things up for foregrounded effect. So, those places where Keats breaks the meter really do stand out unexpectedly. For example, in the line 12, the first iamb is reversed: "Sudden from heaven like a weeping cloud". This metrical variation is

deviation from the metrical set. This is called a trochaic substitution. It seems to emphasize the suddenness of the onset of a melancholic mood.

4.2.4.3 Cohesion of Foregrounding in "Ode on Melancholy"

A certain pattern of similarities has already been observed in the poet's deviant lexical collocations. There is also cohesion of grammatical parallelism which reinforce the initial correspondence by setting up semantically analogous equivalence of 'Nor suffer' (Line: 3), ''Nor let' (Line: 6), 'or on the rainbow' (Line: 16), 'or on the wealth' (Line: 17). Extended foregrounding is observed in the phonology of words. This foregrounding of particular consonants, together with the overall consonantal foregrounding, builds a characteristic phonological texture. For example, the alliteration of:

Make not your rosary of yew-berries (Line: 5)
And hides the green hill in an April shroud (Line: 14)
Then glut thy sorrow on a morning rose (Line: 15)
salt sand-wave (Line: 16)
whose hand is ever at his lips (Line: 22)
Though seen of none save him whose strenuous tongue (Line: 27)

Cohesion of foregrounding is employed through assonance in the following lines: "By nightshade, ruby grape of Proserpine" (Line: 4)/ "Or on the rainbow of the salt sand wave' (Line: 16)/ "And feed deep" (Line: 20). Phonological parallelism throughout the poem can be traced through alliteration, and assonance that are used to furnish the poem with music. For example, Keats employs apocope technique when he uses "kiss'd" instead of 'kissed', and "Veil'd", instead of 'veiled' to change the sound of the word for the convenience of rhyming.

The effectiveness of the cohesion of foregrounding of the Ode is derived from the concrete metaphoricity. Throughout the Ode, Keats yokes or joins elements which are ordinarily regarded as incompatible or as opposites. The obvious illustration of foregrounding comes from the semantic opposition. The greater achievement of the Ode consists in the unity that Keats has imparted to its diverse and intractable elements, a unity that reveals itself only upon careful and repeated reading.

One of the means that Keats uses to organize the structure of the Ode is by establishing two large metaphorical patterns between which the poem alternate and into which most of the principle images fit. Such patterns center upon metaphors of taste and others upon metaphors of religion. Another means by which Keats organizes the Ode is his skillful use of contrast and paradox. The Ode is founded upon a series of contrasts: life and death, oblivion and awareness, melancholy and joy, pleasure and pain. All the contrasts and distinctions of the poem merge into one final paradox in which it is one of the most important values of deviation. The nature of the imagery of the first stanza: "Wolf's-bane," "nightshade" and "yew-berries" (Line: 15) is contrary to the imagery of the second stanza: the "morning rose" (Line: 25) and the "globed peonies" (Line: 27).

In the first stanza, the poet's passionate outcry not to reject Melancholy is presented negatively by, "no," "not," "neither," "nor." Moreover, three of the first four words of the poem are negative. Keats uses grammar to parallel his meaning and thereby reinforces it. The first two words, "No, no", are both accented, emphasizing them; their forcefulness expresses convincingly the speaker's passionate state.

Keats provides unmistakable signals on how to read the second stanza of the "Ode on Melancholy" in three words designating grammatical

relationships: "but" and "when" in line 11 and "then" in line 15. The word "but" makes clear that what follows in this stanza will contrast with what has been said in the first stanza. The "when" clause beginning at line 11 describes the way melancholy strikes its victim; it, in turn is set off and completed by the clauses introduced by "then" which contains the poet advice on how to respond when such an attack comes. There are a wide range of connotative meanings in the verbal complexity of the Ode and pursues the implications of the language throughout the Ode to formulate a plausible total meaning of the poem. The Ode's form is inseparable from its meaning.

4.2.5 "To Autumn": Schema

"To Autumn" is one of Keats's last poems. It has a deep feeling of tranquility, cleanness and profusion. At the same time, it shows decaying and the passing of something. Autumn is the time of harvesting and is also when there is the "most food on the table". The delight and contentment are obviously shown in the tone of the Ode. Keats describes also how Autumn is passing of summer and green life and the bringing of a dark cold winter. Autumn takes the summer's warmth and rips down the leaves. In the Keatsian metaphor, Autumn echoes a perfect identification with human presence (Gilbert, 1965: 67).

4.2.5.1 Cohesion in Ode "To Autumn"

Poets have used verb tenses to manipulate time in their poems. This is true to Keats in his Ode "To Autumn". Verb form is one of the cohesive devices that establishes a degree of formal connection in the Ode. The non-finite verbs and present and past participle forms in the first stanza reveal the

tireless and undisturbed toil of Autumn. The non-finite verbs and participle forms demonstrate the whole process of growth. The present perfect verb in the last line of the first stanza indicates the state of complete fulfillment attained by the Autumn.

The choice of vocabulary is highly restricted to items which have a clear semantic connection with other items in the text, for example, the language of lines (25 – 29) speaks for itself: "soft-dying day", "wailful", "mourn", "sinking", "dies". Things are coming to an end and the atmosphere is one almost of lament.

"To Autumn" is rich with the use of referring expressions. Keats has made use of anaphoric references as in, "Conspiring with him how to load and bless" (Line: 3). The pronoun "him" is used to refer back to "maturing sun". In "With fruit the vines that round the thatch-eves run;" (Line: 4), "that" is used to refer back to vines. And in "And still more, later flowers for the bees/ Until they think warm days will never cease" (Lines: 9-10), here "They" is used to refer back to bees. In second stanza, "autumn" is referred as "thee", "they" and "thou". These pronouns link second stanza with first stanza. Referring expressions fulfill dual purpose of unifying the text and help economy because they save us from repeating one thing again and again.

Various elegant epithets are used for describing Autumn as "season of mists", "mellow fruitfulness", "close bosom friend", "gleaner", "cider presser", "winnower" etc. The use of such devices results in an elegant style and precision in the Ode. These are also examples of substitution as all these words refer to Autumn.

Ellipsis is the device that is most beautifully employed in the Ode to provide cohesion. In the first stanza, Keats describes Autumn as "season of mists" and "close bosom friend of sun". Similarly, in the third stanza also

Keats explains the music of Autumn, but he does not specify that it is the music of Autumn but we can understand it.

> **Then in a wailful choir the small gnats mourn**
> **Among the river shallows, borne aloft**
> **Or sinking as the light wind live or dies**
> **And full-grown lambs loud bleat from hilly bourn (Lines: 27-30)**

Another instance of ellipsis is that the word 'Ode' is missing from the title of the poem when compared to Keats's other great Odes. This can be interpreted as the poem is addressed to Autumn, but actually the poem comes in the category of the Ode.

Conjunctions are explicit markers of cohesion in a text. The analysis of "To Autumn" reveals that only two types of conjunction are used: additive and temporal. Additive conjunctions 'and', 'or' are used. 'And' is used for eleven times and 'or' is used for three times. It serves two functions, first it is used to add more things. For example, "And fill all fruit with ripeness to the core" (Line: 6)/ "And still more, later flowers for the bees" (Line: 9), second it is used to connect two phrases. It acts as a coordinator. For instance, "season of mists and mellow fruitfulness" (Line: 1). Similarly, we have "load and bless", "to swell the gourd and plump the hazel shells". Hence the lines of the Ode are interconnected. Examples of temporal conjunctions that are used in the Ode: "Until they think warm days will never cease" (Line: 10)/ "or singing as the light wind lives or dies" (Line: 29)/ While barred clouds bloom the soft-dying day" (Line: 25). The use of conjunctions suggests the onward, and the vitalizing movement of the poem.

4.2.5.2 Foregrounding in Ode "To Autumn"

"To Autumn" is full of concrete and abstract images of nature. It is very descriptive in form. The entire Ode acts as a foregrounded metaphor. The combination of labour, delight and natural wealth offer the impression that man is happy and at peace with the world in which he lives. The imagery stresses the astonishing variety of nature: the profusion of crops, the flowers, the clouds, the lambs, the whistling robin, even the cloud of gnats. As so often in Keats, there is a fusion of joy in presenting beauty and also pain, as the poet serenely contemplates the transience of everything in nature.

Keats uses poetic devices to achieve foregrounded stylistic mode of meaning in his Ode, among these are notional classes of metaphor which help to construct the overall imagery in the Ode. A concrete metaphor exists in line 2: "close bosom friend of the maturing sun", and in line: 25 "while barred clouds bloom soft-dying day". An animistic metaphor is found in "later flowers for the bees, / Until they think warm days will never cease" (Lines: 9-10). In these lines, there is a comparison of bees to humans, because only humans can think. Also, Keats introduces an extended metaphor, between autumn, spring and summer. There is a synesthetic metaphor in reaper is "drows'd with the fume of poppies, while they hook" (Line: 17) an image that combines the sense of smell and indirectly of taste of "poppies" and of the bright red of the flowers. In the second stanza, the humanizing metaphor extends to a point where nature and man lose their conventional identity and become interchangeable, even indistinguishable as in: "Who hath not seen thee oft amid thy store?" (Line: 12).

The metaphorical modes of expression (metaphor and simile) are closely linked to the identity of the woman. They are still images of beauty, "while thy hook / Spares the next swath and all its twine'd flowers,/ "And

sometimes like a gleaner thou dost keep / Steady thy laden head across a brook". The slow activities may express the spirit of change in the body of nature. The spirit of transience; however, is strongly felt and seen in the final division.

"To Autumn", stylistically speaking, is written impersonally. There is no self-reflection in the poem. The metaphorical structures are organically systematized so as to produce the texture of the poetic text. Though the images portray the temporal and special transience, they work in a complementary schema to encode the aesthetic content. Keats's experience is purely aesthetic. The experience is structured in the language of the poem. The syntactic design is correlated with the poet's aesthetic intuition.

Keats employs simile in the Ode, as in, "And sometimes like a gleaner though dost keep" (Line: 19), "Or singing as the light wind lives or dies" (Line: 29). He also uses symbol which it is an object that stands for points to and shares in a significant reality over and beyond it, for example, in the first line: "Seasons of mists and mellow fruitfulness".

In the first stanza, there is no doubt that personification is employed in this wonderfully balanced Ode. From the first three lines, it is crystal clear that the sun, a male symbol associated with Apollo the Greek god, is conspiring with a partner, who is a close bosom-friend, of the opposite sex. There are also examples of sound and onomatopoeia in such terms as "whistles" (Line: 32), "twitter" (Line: 33).

The personification of the Autumn is reinforced by the adjectives like bosom, sitting careless, soft-lifted, patient look. The sensuality is suggested by the adjectives like- "rosy", and "red-breast". The deviations from the norms can be seen in the use of adjectives with nouns. The concrete adjectives are used with abstract nouns and abstract adjectives are used with

concrete nouns. These deviations convey the varying sense of the poem. The concrete adjective 'mellow' is used with the abstract 'fruitfulness' but the abstract adjective 'maturing' is used with the concrete noun 'sun'. 'Warm days' is another example of such deviation

From the very first stanza, Keats employs semantic deviation regarding season of Autumn as "Season of mists and mellow fruitfulness". He considers it a season of fruits and beauty. Keats deviates from the normal dealing of Autumn. For other poets, Autumn is the season of despair and hopelessness, while for Keats, Autumn is a season of optimism and prosperity. It has its own music, magnificence, colours and fertility

In the second line of the first stanza, Autumn is described as "as close-bosom friend of the maturing sun" who is planning with sun for loading, blessing, swelling the gourds and plumping the hazel shells. Apparently, it seems absurd to consider 'a season' as a close friend of sun. Conspiring requires animate object, how a season can conspire with a sun. However, its effect is to add feeling of warmth by intensifying the intimacy of two bosom friends. All these phrases indicate animate objects, but Autumn is an abstract phenomenon. Keats uses semantic deviation because for him, Autumn is a concrete and firm object, which can bring about changes in the whole atmosphere. The whole second stanza represents semantic deviations. All these activities require animate or human object, but Keats employs them to a season: Autumn. The semantic deviations of the "Ode to Autumn" give us a graphic description of the season of Autumn with all its richness.

In the first stanza, Keats employs syntactic deviation. He transfers the adjective 'Plump' into verb "and plump the hazel shells" (Line: 7), but this deviation has significance because for Keats, Autumn has great contribution in making itself prolific and fertile. At the same time, there are many verbs

whose meanings are related to a plenitude process ('load', 'bless', 'bend', 'fill', 'swell', 'plump') that need their respective substantive ('vines', 'cottage-trees', 'fruit', 'gourd', 'hazel-cells'), which are accompanied by 'with'. In the first stanza abundance takes place with constant parallelisms and repetitions, which seem to culminate in the bee's activity. Syntactic deviation in Ode "To Autumn" indicates that Keats accepts the reality of life. Keats employs syntactic deviation in order to emphasize the importance of Autumn's beauty.

Another instance of syntactic deviation in the Ode is "thou hast thy music too" (Line: 24). "Thou" (You) requires auxiliary verb 'have', not "hast" (has). It is wrong to use 'has' with 'you'. And again 'Who' requires 'has', Keats uses "hath" instead of 'has' because he wants to emphasize autumn's uniqueness and beauty.

The phonological arrangement of words in the poem supports to the overall balanced structure of the poem. Keats does not employ phonological deviation too much in "Ode to Autumn", but whenever he uses phonological deviation, his basic interest is to preserve rhythm in the lines and weight in syllables. The intentional phonological deviation of Keats's "To Autumn" is used to capture readers' attention. In "Who hath not seen oft amid thy store?" (Line: 12), Keats uses "oft" instead of 'often'. Again, he uses "O'er brimm'd" instead of 'over brimmed' in "For summer has o'er brimm'd" (Line: 11).

Additional extended foregrounding is detected in the phonology of words. "To Autumn" is written in a three-stanza structure with a variable rhyme scheme. Each stanza is composed of eleven lines long and each is metered in relatively precise iambic pentameter. There are several examples of alliteration, in lines: mists/mellow, him/how, round/run, fill/fruit, flowers/for, they/think, winnowing/wind, spares/swath, songs/spring,

think/then, barred/bloom, light/lives, lamb/loud. Alliteration, though for the internal ear, adds texture and variety and interest for the reader. Assonance is also used, as in, "And s**o**metimes like a gl**ea**ner thou d**o**st k**ee**p" (Line: 19).

4.2.5.3 Cohesion of Foregrounding in Ode "To Autumn"

Cohesion is the glue that holds a piece of writing together. "Cohesion may be defined as the formal linguistic realization of semantic and pragmatic relations between clauses and sentences in a text" (Cook, 1994: 29). In other words, if a text is cohesive, it sticks together from sentence to sentence and from paragraph to paragraph. Reference, Ellipsis, Substitution, Lexical cohesion and conjunction are used to achieve cohesion of foregrounding. One further important cohesive device is parallelism. It has been recognized in the Ode "To Autumn", one might even extend the idea and talk of semantic parallelism "where two sentences are linked because they mean the same thing" (Cook, 1989: 16). In the second stanza, lines (14-16) and (19-21) are examples of semantic parallelism:

> **Thee sitting careless on a granary floor**
> **Thy hair soft lifted by winnowing wind**
> **Or on a half-reaped furrow sound asleep**
>
> **And sometimes like a gleaner thou dost keep**
> **Steady thy laden head across a brook**
> **Or by a cider-presser, with patient look**

All these lines are neatly related to each other because these lines are defining the character of one thing i.e. Autumn. In Ode "To Autumn", Keats employs anaphoric pattern of repetition as in, "To bend with apples (Line: 5) and "To swell the gourd" (Line: 7).

From lines (3 to 9), Keats constructs the details using parallelism; the details take the infinitive form (to plus a verb): "to load and bless," "To bend...and fill," "To swell...and plump," and "to set". The repetition indicates the Autumn as a season of fertility and great relaxation. Parallelism and repetition help Keats in conveying the precise message to readers. Through these techniques he attracts readers' attention effectively.

Cohesion of foregrounding is observed in the phonology of words. The full rhymes tend to strengthen sense, make things familiar and bring harmony. Internal slant rhymes and echoes reinforce the idea of a continuum: "mellow/close/load and mists/mossed. Oft/soft and seen/seeks/thee/half-reaped/gleaner. Clouds/loud and sallows/swallows".

There are different uses of syntax in each of the stanzas and the varied emphasis on descriptions of landscape with the humanized figures of Autumn. There is a progression over the first two stanzas from action to inaction. The pictorial and sensuous nature of the poem, the extensive use of personification, and the emphasis on abundance through such terms as "load and bless/ With fruit" make this Ode are rich with foregrounded mode of meaning.

The personification of the Autumn is reinforced by the adjectives like bosom, sitting careless, soft-lifted, patient look. The sensuality is suggested by the adjectives like- rosy, red-breast. The deviations from the norms can be seen in the use of adjectives with nouns. The concrete adjectives are used with abstract nouns and abstract adjectives are used with concrete nouns. These deviations convey the varying sense of the poem. The concrete adjective 'mellow' is used with the abstract 'fruitfulness' but the abstract adjective 'maturing' is used with the concrete noun 'sun'. 'Warm days' is another example of such deviation.

There are certain adjectives in each stanza that receive special attention and get foregrounded due to the significant role assigned to them in the poem. In the first stanza, there are two adjectives that get foregrounded- mellow and maturing. In the second stanza, the adjectives that get foregrounded are- soft-lifted, winnowing, drowsed, and patient.

4.2.6 "The Eve of St. Agnes": Introduction

"The Eve of St. Agnes" is a romantic narrative poem of 42 Spenserian stanzas set in the Middle Ages. It was written by Keats in 1819 and published in 1820. The poem was considered by many of Keats's contemporaries and the succeeding Victorians to be one of his finest works and it was influential in the nineteenth century literature. The title comes from the day or evening before the feast of Saint Agnes. St. Agnes, the patron saint of virgins, died a martyr in the fourth century in Rome (Gilbert, 1965: 30).

4.2.6.1 Cohesion in "The Eve of St. Agnes"

Tense plays an important role not only in every day's communication, but also in lyric poetry which deviates from everyday language. Thus, tense may also have an influence on the way one perceives a poem. This is true to Keats in his poem in analysis. "The Eve of St. Agnes" is written in the past tense. When a poem is written in the past tense, the described events and experiences are temporarily set back. Particularly when a report on experienced events is given, the past tense is most suitable, because the speaker tells the reader about an occurrence or an incident, she/he made a longer time ago.

The text is a unified whole of linguistic items, this unity of text as a semantic whole is a source for the concept of cohesion. The semantic connection that lies between the meanings of the vocabulary reinforces the sense of cohesion in the poem. It creates a cohesion of rhetoric. For example, in the first stanza, the following words denote the state of religious imagery: "rosary", "pious", "heaven", "sweet Virgin's picture", "prayer". Other group of vocabulary denotes the cold imagery, as in: "bitter chill", "frozen grass", "numb", "cold".

The most revealing type of cohesive devices is lexical cohesion which consists in the repetition of the same vocabulary or phrases. For example, at the end of the first stanza and the beginning of the second stanza, Keats repeats: "His prayer he saith" in order to emphasize the religious sense, the beadsman performs his penances in the chapel. The process of repetition creates continuity and cohesion and allows the two stanzas to merge, making the transition smooth and almost imperceptible.

Keats effectively uses a variety of referring words to enhance the sense of cohesion in the poem. For example, the poet uses personal anaphora "he" to refer back to the beadsman to avoid repetition, as in, "Northward he turneth through a little door" (Line: 1), "he" refers back to the beadsman. Keats also uses cataphora, for example, "her" refers forward to Madeline, as in, "As she had heard old dames full many times declare" (Line: 45). The meaning of the pronoun "she" cannot be understood unless the seventh stanza is read, where the referent name is announced. Cohesion in text includes the use of connectives and conjunctions to improve the flow of the poem. One of the conjunctions that Keats uses to join sentences together is 'and', for example, "Then takes his lamb, and riseth from his knees" (Line: 11).

4.2.6.2 Foregrounding in "The Eve of St. Agnes"

Metaphors are very effective ways of developing ideas in poems; one special form, is the 'extended metaphor', can be particularly effective in certain situations. An extended metaphor as stated before, is a comparison that provides the basis for an entire poem or for a lengthy section of a poem; its value lies in keeping the reader's attention focused on a single clear image while at the same time allowing the writer to develop a number of different aspects of an idea. This is true to Keats in his "The Eve of St. Agnes", since the poem is one whole extended metaphor. The main foregrounding image is about the relationship between Porphyro and Madeline. Keats, at the same time, develops many metaphorical images, for example, about the cold, the beadsman, the quests, the chapel, the church scene, and the Madeline's chamber scene.

The poem begins with the exclamation, "Ah, bitter chill it was!", "bitter", which shows intensity. The narrator uses 'Ah', an interjection, as an instance of onomatopoeia to tell us that he is shivering because of the cold. It thus conveys a dramatic sense since he tries to make the reader feel the cold by uttering his thoughts. Keats uses synesthetic metaphor of the epithet "bitter chill", he gives the coldness a sense of bitterness to emphasize the feeling of darkness and silence. In the lines (2,3,4,6) Keats uses the symbols: owl, hare, frozen grass, flock, and frosted breath as metaphorical images from nature to emphasize the sense of coldness and lifelessness, as in, "The owl, for all his feathers, was a-cold" (Line: 2). Even owl is cold despite being adapted for it. While in line (4): "Silent was the flock in woolly fold", Keats selects flock as a reference to religion since Jesus is a shepherd. It suggests lifelessness. In line (8): "flight to heaven without a death", Keats obscures the simile of the incense, and his breath is thought of as a departing soul. In

the second stanza, Keats uses the tripling epithets for foregrounded emphasis in, "And back returneth, meagre, barefoot, wan" (Line: 12). It displays that the beadsman is a pitiful man who has no escape from the cold.

Humanizing metaphor is one of the most widely employed types of metaphor which is known more familiarly as personification. This sort of technique provides human qualities to inanimate objects or abstract concepts, as if they were living entities. These qualities may include sensations, emotions, desires, physical gestures and expressions, and powers of speech, among others. Keats's poem is soaked with humanizing metaphors which enable the reader make the connection to the symbolism of the poem as a whole. The first instances of humanization emerge in the cases of attributing the sensation to things or phenomena, as in the following lines (Lines: 14-18):

> **The sculptur'd dead, on each side, seem to freeze,**
> **Emprison'd in black, purgatorial rails:**
> **Knights, ladies, praying in dumb orat'ries,**
> **He passeth by; and his weak spirit fails**
> **To think how they may ache in icy hoods and mails**.

The sculptured dead, the knights and ladies of stone arouse the beadsman's shuddering sympathy when he thinks of the cold they must be enduring, and the lack of movement, potentially meant to imply that everything is frozen. The epithet "Purgatorial rails" (Line: 15) implies lost and waiting. The "dumb orat'ries" (Line: 16) indicates the transference of the adjective from person to place which helps to give us the mysterious sense of life in inanimate things.

Keats continues to use metaphorical images in the fourth stanza since the poem is one whole extended metaphor. A mysterious charm is given to

the poem by the way in which Keats endows inanimate things with a sort of half-conscious life, as in, "The carved angels, ever eager-eyed" (Line: 34). Keats treats the objects in the chapel as they were alive. These objects represent gothic, deathly imagery. The concrete metaphor is obvious in this poem, for example, "ere Music's golden tongue" (Line: 20), introduces the contrast between previous stanzas that indicates lifelessness and the atmosphere in them. Keats uses of "Rough ashes" as a reference to death 'ashes to ashes' as in, "Rough ashes sat he for his soul's reprieve"(Line: 26).

In "The Eve of St. Agnes", Keats organizes an appropriate setting from the beginning of the poem. Metaphor in the second stanza not only reinforces the dominant sense of chill, darkness and silence, but also enhances the trapped end is close.

> **His prayer he saith, this patient, holy man;**
> **Then takes his lamp, and riseth from his knees,**
> **And back returneth, meagre, barefoot, wan,**
> **Along the chapel aisle by slow degrees:**
> **The sculptur'd dead, on each side, seem to freeze,**
> **Emprison'd in black, purgatorial rails** (Lines: 10-15)

The dominating sound effect is produced by the abundance of the diphthongs and long vowels in the heavy-stressed syllables. Metaphor shares the slow effect and the slow, drowsy motion of the old man is affected by this abundance and by putting emphasis on the long vowel /i:/ by rhyming, for example, 'knees', 'degrees', 'freeze'. Keats employs synaesthetic metaphor in "The Eve of St. Agnes", as in, "The silver, snarling trumpets gan to chide" (Line: 31), combines vision ("silver," the color of the trumpets) and sound (trumpets produce a "silver" sound). In "The Eve of St. Agnes", the olfactory and gustatory senses play an important role as in stanza XXXVI;

XXXVI.

Beyond a mortal man impassion'd far
At these voluptuous accents, he arose,
Ethereal, flush'd, and like a throbbing star
Seen mid the sapphire heaven's deep repose;
Into her dream he melted, as the rose
Blendeth its odour with the violet,
Solution sweet: meantime the frost wind blows   (Lines: 316-322)

In these lines, Keats drives his readers skillfully to the ultimate metaphor through the group of words concerning physicality such as "Impassion'd", "voluptuous", "Ethereal", "flush'd" and "throbbing" or through the use of related words such as "melted" and "Blendeth". The clear preparative comparison to the odour of rose and violet makes it effortless for the readers to understand the metaphor. This comparison of the odour of rose to his state carries a delicate feeling than that of the mere "purple riot" in (Line: 138).

Metaphor has an implicative quality also, making it possible for Porphyro in his passionate spirituality to fuse into the dream of Madeline. Furthermore, the continuance of regular iambic rhythm after the line ending with 'violet', the alliteration of the fricative /s/ and the long vowels in both "solution" and "sweet" fascinate the readers to enter the dreamy world of Madeline.

The use of contrast in "The Eve of St. Agnes", is one of the dominant stylistics' devices and one of the most important categories of semantic deviation implemented in the poem. For example, the intentional use of bitter cold contrasts with the warm love of Madeline and Porphyro also the love of Madeline and Porphyro is foregrounded against the hatred of Madeline's family to Porphyro. To be specially noted is the skillful use which Keats makes of contrast between the cruel cold without and the warm love within;

the palsied age of the Beadsman and Angela, and the eager youth of Porphyro and Madeline; the noise and revel and the hush of Madeline's bedroom.

By creating contrasts, Keats heartens his readers to keep their minds on other parts of the poem to the one they are engaged with at the same time, creating unity and depth. Keats employs powerful simile in the poem as in, "The music, yearning like a God in pain"(Line: 56). Keats also employs increased enjambment in the poem to give it a sense of movement and a faster pace to the slightly later stanzas. For example, "Saw many a sweeping train (Line: 58) / Pass by" (Line: 59). Keats's narrative is expressed through the use of poetic images and language. Keats's work is distinguished for its sensuous, wealthy descriptions and careful details. If one looks at stanza XXIV, we see lush descriptions which help to conjure up the images to his/her mind.

> **A casement high and triple-arched there was,**
> **All garland with carven imag'ries**
> **Of fruits, and flowers, and bunches of knot-grass,**
> **And diamonded with panes of quaint device**   (Lines: 208-211)

Keats's poetry is often renowned for its attractiveness to reader's senses, because of his use of metaphorical images from nature. The use of "fruits and flowers" in the lines above is an appeal to one sense of smell. Keats frequently turns nouns into verbs, as in the line above, the noun diamond has become "diamonded". This increases Keats's vocabulary and makes his poetry seem unpresented and his descriptions inimitable, foregrounded and sensuous.   There is assonance in the second line between the words "garland" and 'carven", which makes the description orally pleasant to hear, making it seem ornate and well-crafted. The

alliteration in the fourth line between the words 'diamonded" and "device" also gives this impression. Though all the senses are lured by the poet, the sense of sight is mainly fascinated in the poem. The description of the stained window glass in the chamber of Madeline is the most attractive example of his powerful appealing power to the sight. This window was "diamonded with panes of quaint device, / Innumerable of stains and splendid dyes". Madeline is changed into a "splendid angel" by the stained glass as the moonlight shines through it.

Keats employs syntactic deviation in this poem, for example, "Buttress'd from moonlight, stands he" (Line: 77), and "Rough ashes sat he for his soul's reprieve" (Line: 26). In these two lines, Keats sets forth the verb before the subject. He also sets forth the noun before the adjective for more foregrounded effect as in, "That ancient Beadsman heard the prelude soft" (Line: 28). He also employs phonological deviation in the poem, for example, "limp'd", seem'd, "sculptur'd", "Emprison'd", "orat'ries", "saith", "turneth". He changes the sound of the words for the convenience of rhyming. There is also a semantic deviation in the poem, for example, "The music, yearning like a God in pain" (Line: 56), in this example, the music is an inanimate noun and the verb 'yearning' denotes a psychological state for human, so there is a collocative clash between the two words.

4.2.6.3 Cohesion of Foregrounding in "The Eve of St. Agnes"

Additional prolonged foregrounding is detected in the phonology of words, the Spenserian stanza is interconnected because of its intrinsic nature. Two vowels, short vowel /i/ such as 'bitter', 'chill' and the long vowel /ai/ for example, 'silent', 'while', interweave and lend the stanza its distinctive music. A different, more smooth style is given to the stanza by its internal

rhymes. The assonance 'old', along with the interlocking rhyme, connects lines (2, 4, 5 and 7) in the words 'cold', 'fold', 'told', and 'old'. This assonance is important as it creates an organic whole for the stanza: it links two quatrains together. Furthermore, two patterns of alliteration, /f/ (except the first and last lines) and /l/ (every line), are interspersed throughout the poem and make the rhythm consistent, regular, and deep.

Keats's use of a variety of literary devices in his narrative poem "The Eve of St. Agnes", allows him to extend the poem in a way that enhances the story being told. One of the many literary devices that Keats utilizes is his choice of diction. The way the poem is presented paints the setting of the narrative and the background of the characters. The speaker's complex and religious language show that the speaker is fairly educated as well as a member of the Catholic Church. As the speaker is mature, the poem has a sense of prolonged or lasting passion.

4.2.7 "When I Have Fears": Introduction

"When I Have Fears" is a famous and worldly anthologized sonnet written by John Keats. It was first published in 1848 in "Life, Letters, and Literary Remains of John Keats" by Richard Monckton Milnes. The sonnet illustrates the essential issues like poetry, love and time. The poem expresses his fear of mortality and limitations of life. Since its publication, it has achieved immense popularity on account of its everlasting description of life's transient nature (Coles, 1980: 123).

4.2.7.1 Cohesion in "When I Have Fears"

The present tense seems to be the most suitable one for Keats's sonnet "When I Have Fears". It is written in the present tense to express the actual state of feelings and consciousness of speaking and self-reflexive 'I'. Keats attempts to explain the emotions one would likely feel during the passing of time, when one senses the end of their life is near. The present tense, so to say, makes subjectivity seem more dominant. In the second quatrain, Keats makes a shift to the future tense as in, "That I shall never look upon thee more" (Line: 10) to indicate that he will not be able to see his beloved again because he will be gone.

In lines (1, 2, 3, 5, 11, 14), Keats uses temporal indicators as the first word of each of these lines, creating a feeling of expectation through the use of repetition. Repetition has been used to indicate lexical cohesion in this poem by emphasizing the central idea and highlighting the poetic sensibility of the poet. All these elements glorify the verse making it a masterpiece. For example, "Before my pen has glean'd my teeming brain, / Before high piled books, in charact'ry" (Lines: 2-3). Another example deals with Keats's concern with time, is supported by the repetition of "when" at the beginning of each quatrain and by the shortening of the third quatrain. "When I have fears that I may cease to be" (Line: 1)/ "When I behold, upon the night's starr'd face" (Line: 8).

In cohesion analysis, the choice of the patterns of meaning is extending through the text, and reaching at some kind of linguistic account of what the poem is about. For instance, the semantic connection among vocabularies are highly remarkable and foregrounded in Keats's sonnet. For example, 'gleaned', 'garners', and 'full ripen'd grain'. Keats uses the subject 'I' insistently for six times. In this existential space, singling out the subject 'I',

can be explained as human eye. Moreover, the poet is not only a spectator but completely involved into the subject matter.

> **When I have fears that I may cease to be (Line: 1)**
> **When I behold, upon the night's starr'd face, (Line: 5)**
> **And when I feel, fair creature of an hour! (Line: 9)**
> **That I shall never look upon thee more, (Line: 10)**
> **Of the wide world I stand alone, and think (Line: 13)**

This obsession with 'I' or self-ego points out the poet's own conflicts and fears as the title suggests as well. The poem is reflective in style. It is a sort of contemplation of a poet by a sea-shore. This obsession appears to consume the poet. Every time the subject 'I' is being used, it is presented in a negative shade. The thoughts devoted by Keats, to this ego, are quite pessimistic. In comparison to the subject 'I', if the adjectives are singled out, their combination would be striking, alluding to the fact that how the positive can be achieved from the stream of negatives; the way this dichotomy co-occurs simultaneously. For example: 'teeming brain', 'high piled books', 'rich garners, 'ripen'd grain', 'high romance', 'magic hand, 'faery power', 'unreflecting love', 'wide world', 'fair creature', 'cloudy symbols'. All these adjectival phrases are taken either from the domain of nature or from the world of fantasy, filling colours in the poem: this incorporation of negatives and positives alludes to the warring inner self of the poet as well. Along with the contrariness, it brings forth the optimistic picture. These images are brief and dense, that portray the consistency in the thought process of the poet.

Coordinating conjunctions have been used by the poet to combine the subjects that are different in nature. By and through this combination, the sense of coherence within the poet's assertions is noticed, for example, "love and fame" (Line: 14), / "and think" (Line: 7).

The three quatrains of this sonnet are perfectly parallel, shaped as they are by their rhetorical and grammatical structure. Each refers to a different aspect of the poet's confrontation with his own mortality, introduced by the subordinating conjunction "When", as in, "When I have fears", "When I behold", "And when I feel". These three quatrains lead up to the "then" of the last two lines: "then on the shore". Here the main clause of the poem offsets the three subordinating ones that precede it by expanding the personal pain to a worldwide lamentation. The earnest tone and heavy gloomy beat of the couplet underline the poet's sense of misery.

4.2.7.2 Foregrounding in "When I Have Fears"

"When I Have Fears" is a quite significant sonnet if we hold in mind the fact that Keats was the patient of tuberculosis. Keats had seen his mother and brother dying with the same disease as it was incurable in those days, so he was aware of his untimely approaching death. This fear of death and unconsummated wishes made the way of this exact poem. The poem essentially deals with the poet's worries that before his death he would not be able to write down all the thoughts he had in his mind. These thoughts are ripened like the grains, but the poet wailings the short-lived time that would not let him write down all these strong thoughts on the paper.

Throughout the sonnet Keats converts abstract ideas into concrete and intensely metaphorical images: The first quatrain proposes just how much Keats feels he has kept in his creative imagination. The language is that of overflowing fertility, as in, 'gleaned', 'teeming', 'rich garners', 'full-ripened grain'. The language of the second quatrain is more abstract as Keats meditates the beauty of the stars, as in, 'symbols', 'romance', 'shadows', 'magic', 'chance'. The third quatrain concentrates on the metaphoricity of

feminine beauty and human love and the sorrow of loss. Notice the influential effect of the stressed /f/ in 'feel', 'fair', 'faery' and 'unreflecting' and the repetition of 'never' in lines (10 and 11). The final couplet's desolation is improved by all the long vowel sounds in "wide world … alone" and the clipped endings of 'think' and 'sink'.

If there is one thing that is widely known about Keats, it is that he is keen on a good metaphor. Almost every line in his poem offers up a new form of figurative language. This condensed web of metaphors and similes does a very good job of turning the world into a playground for the imagination and vice versa. If everything can be described as something else, it is very hard to tell what is real. Concerning the semantic foregrounding, the main metaphor is drawn from the harvest. The vocabulary used in the poem is specialized as the whole procedure of harvest and it is used in order to bring forth the course of artistic potential. For example, "Before high-piled books, in charactery, / Hold like rich garners the full ripened grain" (Lines: 3-4), the poet employs double metaphor, comparing reaping and sowing and both verbs represent a life unfulfilled imaginatively. In line (12): "shore of the wide world", this metaphorical phrase creates a visual image of vastness. The world does not have an actual shore of course, but the shore is his standpoint of overlooking all his life. In line (9): "fair creature of an hour", it is a metaphorical description of his beloved. "Fair creature" expresses beauty and "of an hour" means temporary, due to his imminent death. Here, there is a collocative clash between the words 'fair'' and creature'. The word "fair" is used to refer to beautiful lady, while the word creature is used to refer to animal or strange thing.

Keats achieves a foregrounded mode of meaning when he reflects his feelings of loneliness through the implicit contrast in "of the wide world I

stand alone" (Line: 13). He achieves some distancing from his own feelings and normal life; this distancing allows him to reach a decision. He thinks about the human solitariness "I stand alone" and human unimportance "the wide world". Keats also employs symbolism in his sonnet, as in, "I may cease to be" which symbolizes death and in line (3): "Before high-piled books in charact'ry", this is symbolic of his hopes and dreams. In line (6): "Huge cloudy symbols of a high romance", these cloudy symbols are symbols of the great mysteries in life which he wants to find out. The use of the exclamation is obvious in the last line thus, "of unreflecting love!" (Line: 12). It shows the melancholy of the poet: he has brought forth all his desires and ends the discourse with sad tone knowing that all would be improbable ideas for him.

Concerning the grammatical foregrounding, Keats employs enjambment in his sonnet's "When I Have Fears". The ends of lines are coinciding with grammatical pauses. However, the enjambment between (l.1/2) designates the earnestness of the speaker's feelings, whereas the same technique in (l. 7/8 and 11/12) bears the speaker's wish to live out his dreams and experiences of human love. Sentences are simple and towards the end, there are a couple of complex sentences as well. Assertive expression has been used by Keats. Whatever he presents, he describes it with outstanding persuasion.

Keats's poetry is full of figurative modes of expression that allows the reader to really feel his desires and to achieve these things before he runs out of time. Keats seems to enjoy personification of objects to bring his feelings on love across. The first example is seen in the eighth line of the poem, "Their shadows with the magic hand of chance" as if the chance was human with magical hands. Another example is in the fourth line, "When I behold, upon the night's starred face," as if the night was a human that has a starry face.

Among the literary devices that Keats employs in his sonnet is simile as in, "Hold like rich garners the full ripen'd grain" (Line: 4). Keats employs simile in order to compare the mind full of thoughts with that of the store full of grains. Hyperbole is used in the poem as the poet presents the image of a store full of grains in order to show the profusion of his ideas.

The phonological foregrounding influence in the sonnet includes the following devices: alliteration: such as the sound of /w/ in "Of the wide world I stand alone, and think" and the alliteration of the key words "glean'd," garners," and "grain," as well as the repetition of /r/ sounds in "charactery," "rich," "garners, "ripen'd," and "grain". Assonance is also used such as the sound of /e/ in "When I have fears that I may cease to be" and /i/ in "And think that I may never live to trace". Consonance also employed in the poem such as the sound of /r/ in "Hold like rich garners the full ripened grain", and /l/ in 'Never live', 'till love'. All these sound devices create music and rhythm within the verse and they are fundamentally used for harmonies factor.

Keats employs phonological deviation in the sonnet such as: ripen'd, starr'd, glean'd. These deviations mark the sonnet with diverging from the standards of writing on the part of the poet. In addition, they make the sonnet more prominent simultaneously.

4.2.7.3 Cohesion of Foregrounding in "When I Have Fears"

This sonnet shows the extent of Shakespeare's influence on Keats. It adopts the rhyme scheme of a Shakespearean sonnet (abab cdcd ef ef gg). Each quatrain is signaled by a 'when', building an expectation in the reader which is addressed by the final resolution signalled by 'then'. The first quatrain focuses on the concrete ideas of creative harvest; the second on intangible metaphors for passion; the third relates the intangible with a

concrete object, though the speaker's feelings are still unrealised. The final idea starts in the middle of line (12) as Keats sets the personal feelings against the hugeness of the wide world.

Keats uses metaphorical expressions to describe his psychological state, as in, "my teeming brain" (Line: 2), and abstract ideas from which he creates a whole series of metaphorical images such as his books being like barns for the "full-ripen'd grain"; and the significance of what Keats sees on the shore in the last quatrain and the final image that is portrayed. Metaphorical expressions become very interesting when the poet starts to compare his poetry to other things. The images he chooses refer straight back to nature: his poems are like harvested wheat. They are the natural product of a fruitful earth or, his brain. It is almost like Keats's mind becomes a natural element in this particular metaphor. Keats describes love as a "faery power." (Line: 11). It might mean that love is magical and wonderful and generally amazing just like fairies, or it might mean that, just like fairies, love does not really exist.

Metaphoricity of nature plays a starring role in just about every line of the poem, but when readers get right down to it, nature does not appear in descriptive terms. Keats is not wandering around amidst rocks, trees, and babbling brooks. When readers look closely, they will see that items from nature are most commonly used as vehicles in metaphors about the speaker's own emotional state.

4.3 Results and the Discussion

Stylistic analysis is the means to understand the relationship between literary language and our mental representation of the world. It develops intelligence and sensibility bringing subject closer to the discipline. Keats's

poems being a poetic text have lent themselves to the stylistic analysis so as to highlight the significance of the works. After analyzing the data in Keats's selected poems, it has now been proved that in order to investigate the significance and value of a work of art one must focus on the element of interest and surprise, rather than on the automatic pattern. What is artistically appealing is how it deviates from photographic accuracy and how much of it is in conformity with the standard pattern. Stylistics is a linguistic approach to the study of literary texts. It thus embodies one essential pan of the general course philosophy: that of combining language and literary study.

The semantic deviations of the selected poems have dealt with the metaphorical expressions as realized in several lines that observed the foregrounded words, phrases and sentences which are semantically deviant, and are classifiable into some of the figures of speech such as simile, personification, metonymy and synecdoche. Keats has also intended to employ notional classes of metaphor such as concrete metaphor, animistic metaphor, humanizing metaphor and dehumanizing metaphor to represent the metaphoricity of nature.

At the phonological level, the sounds patterns cover the use of certain sounds found on major lines of the selected poems, the distribution of similar sound patterns can produce the aesthetic effects, the common observed styles found in Keats's selected poems are the repetitions of words, assonance, alliteration, rhythmic sounds and the omission of the initial, middle and last part of the words. At the syntactic level, Keats has deviated in some lines in his poems by creating ill-formed sentences structure. Keats has also resorted to cohesion to form one unified coherent structure and to cohesion of foregrounding because the foregrounded parts are related to each other in one hand and to the text in its entirety on the other.

Chapter Five

Conclusions, Recommendations and Suggestions for Further Studies

5.0 Introduction

This chapter is devoted to highlighting the conclusions elicited from the stylistic analysis of the linguistic data. In addition, it introduces a certain set of recommendations which might be of significance to the students, teachers, scholars and readers of Keats's poetry. Further studies in the universe of Keats's poetry are suggested for those who have an interest in poetic craftsmanship.

5.1 Conclusions

The stylistic analyses of the metaphoricity of nature in terms of Leech's tripartite stylistic model (1969) in Keats's selected data have provided some authentic evidences that's Keats's selected poems are a foregrounded mode of meaning. This study has pointed out the possible significance of the use of deviations, parallelism, cohesion and cohesion of foregrounding through detailed stylistic analysis of Keats's selected poems.

1. The analyses have revealed that metaphoricity of nature is mostly anticipated in the area of the notional classes of metaphor: humanizing, dehumanizing, concretive and synesthetic metaphors. Notional classes of metaphors tend to be original and creative and they help Keats to reveal the linguistic-aesthetic modes of meaning in his poems.

2. Keats has resorted to foregrounding to achieve certain artistic aims and effects and to transcend the limits of the language to explore and

communicate new areas of experiences. Through foregrounding, Keats has communicated unique experiences that cannot be effectively communicated by means of the normal communicative resources of everyday language. Keats also has deviated to realize specific effects on the reader by striking him with something unexpected forcing him to focus his attention on the deviant sequences. The various uses of linguistic deviations help Keats to describe the linguistic-aesthetic modes of meaning. It depicts the metaphorical images of nature.

3. Once the language is used figuratively, the main process that occurs is the transfer of connotations. In this regard the metaphor explains a type of process shared to all figurative language, nonetheless, it is only one of a number of ways in which language can be used to transfer connotations. In literature, connotation paves way for creativity by using figures of speech like metaphor, simile, symbolism, personification etc. Keats effectively uses some of the literary devices in his poems, besides the communicative values of deviation such as paradox and enjambment to express his aesthetic visions and to achieve the foregrounded mode of meaning.

4. Keats has resorted to cohesion that links sentences together to form one unified coherent structure. Keats has intended to employ lexical and grammatical cohesion in his poems. Such as, parallelism, collocation and repetition to construct a lexical cohesion and referring expressions, ellipsis, substitution and conjunctions to construct grammatical cohesion

5. The stylistic analyses of Keats's poems have revealed that there is a cohesion of foregrounding in Keats's poetry since the foregrounded features are related to each other in one hand and to the text in its entirety on the other. Through the use of lexical cohesion which appeared in the repetition of the

same items of vocabulary in different places of the text, and the choice of items that have the semantic connection.

6. Keats's exposition of the features of each dimension assures that these features are in linguistic sense part of the meaning of the poems and are matters of linguistic choice and can be described in terms of categories of the language. The precise analysis of the cohesion in Keats's poems leads us to explore how different cohesive patterns are related to foregrounded elements in his poems. Finally, the analyses have arrived at the conclusion that the elements that are foregrounded in a cohesive pattern lead to the interpretation of the entire poem.

This academic work has presented a comprehensive stylistic analysis of Keats's selected poems. Keats has manipulated the language and deviates from the existing code of language. He has used linguistic deviation and parallelism as main devices of foregrounding. He has also applied the other two dimension of Leech's tripartite model which are cohesion and cohesion of foregrounding thereby created striking verbal and visual effects. Keats also employed the notional classes of metaphor to represent the metaphoricity of nature in his selected poems

5.2 Recommendations

In the light of the conclusions arrived at in this study, the following recommendations may be of value:

1. If literary stylistics is the exploration of the linguistic components in their deviant aspects in the literary text, the so-called "comparative stylistics (CS)" is a new sub-field of study which deals with the language of literature on a comparative basis. It is not altogether wrong to compare the feminine beauty

in Robert Herrick's poetics with that of Nizar Kabbani, the modern Arabic poet.

2. Since foregrounding is considered an important feature of poetic language, it has been claimed to be a basic principle of aesthetic communication and it is considered to be the principle underlying all versification, so much light should be shed on this main linguistic principle. Foregrounding, therefore, can be explored in the field of advertising, i.e. fashion of perfumes.

3. Poetic studies should not be always tied up to denotative/ connotative aspects. The literary text as a micro-universe should be connected to its layer circle, i.e. culture. One important field of culture is religion. Therefore, the stylistics of religion is a fertile field to be investigated on a comparative ground.

5.3 Suggestions for Further Studies

Some possible directions for further studies are suggested by the outcome of this investigation:

1. Stylistic analysis should be directed to a new untrodden area. For instance, certain private letters written by poets like Khalil Gibran can be investigated on a stylistic ground.

2. Texts of songs in different areas of Iraq can be analyzed in terms of phonological levels, which is a crucial part of language. These forms are phonological structures which carry the emotional patterns of expression, whether they are joyful or sorrowful.

3. Everyday language and Iraqi diction in certain Iraqi literary works of art can be approached from a stylistic perspective.

4. Personal signatures of well-known politicians, artists and clergymen can be analyzed as graphic forms of expression.

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APPENDIX 1: "Ode to Psyche"

O Goddess! hear these tuneless numbers, wrung
     By sweet enforcement and remembrance dear,
And pardon that thy secrets should be sung
     Even into thine own soft-conched ear:
Surely I dreamt to-day, or did I see
     The winged Psyche with awaken'd eyes?
I wander'd in a forest thoughtlessly,
     And, on the sudden, fainting with surprise,
Saw two fair creatures, couched side by side
     In deepest grass, beneath the whisp'ring roof
    Of leaves and trembled blossoms, where there ran
      A brooklet, scarce espied:

Mid hush'd, cool-rooted flowers, fragrant-eyed,
     Blue, silver-white, and budded Tyrian,
They lay calm-breathing, on the bedded grass;
     Their arms embraced, and their pinions too;
     Their lips touch'd not, but had not bade adieu,
As if disjoined by soft-handed slumber,
And ready still past kisses to outnumber
     At tender eye-dawn of aurorean love:
      The winged boy I knew;
But who wast thou, O happy, happy dove?
     His Psyche true!

O latest born and loveliest vision far
     Of all Olympus' faded hierarchy!
Fairer than Phoebe's sapphire-region'd star,
     Or Vesper, amorous glow-worm of the sky;
Fairer than these, though temple thou hast none,
     Nor altar heap'd with flowers;
Nor virgin-choir to make delicious moan

Upon the midnight hours;
No voice, no lute, no pipe, no incense sweet
From chain-swung censer teeming;
No shrine, no grove, no oracle, no heat
Of pale-mouth'd prophet dreaming.

O brightest! though too late for antique vows,
Too, too late for the fond believing lyre,
When holy were the haunted forest boughs,
Holy the air, the water, and the fire;
Yet even in these days so far retir'd
From happy pieties, thy lucent fans,
Fluttering among the faint Olympians,
I see, and sing, by my own eyes inspir'd.
So let me be thy choir, and make a moan
Upon the midnight hours;
Thy voice, thy lute, thy pipe, thy incense sweet
From swinged censer teeming;
Thy shrine, thy grove, thy oracle, thy heat
Of pale-mouth'd prophet dreaming.

Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,
Where branched thoughts, new grown with pleasant   pain,
Instead of pines shall murmur in the wind:
Far, far around shall those dark-cluster'd trees
Fledge the wild-ridged mountains steep by steep;
And there by zephyrs, streams, and birds, and bees,
The moss-lain Dryads shall be lull'd to sleep;
And in the midst of this wide quietness
A rosy sanctuary will I dress
With the wreath'd trellis of a working brain,
With buds, and bells, and stars without a name,
With all the gardener Fancy e'er could feign,
Who breeding flowers, will never breed the same:

And there shall be for thee all soft delight
      That shadowy thought can win,
A bright torch, and a casement ope at night,
      To let the warm Love in!

Appendix 2: "Ode to a Nightingale"

My heart aches, and a drowsy numbness pains
      My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
      One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
      But being too happy in thine happiness,—
            That thou, light-winged Dryad of the trees
                In some melodious plot
      Of beechen green, and shadows numberless,
            Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been
      Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
      Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
      Full of the true, the blushful Hippocrene,
            With beaded bubbles winking at the brim,
                And purple-stained mouth;
      That I might drink, and leave the world unseen,
            And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
      What thou among the leaves hast never known,
The weariness, the fever, and the fret
      Here, where men sit and hear each other groan;

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,
      Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,
    Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
    Though the dull brain perplexes and retards:
Already with thee! tender is the night,
    And haply the Queen-Moon is on her throne,
      Cluster'd around by all her starry Fays;
        But here there is no light,
  Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
    Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
    Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
    White hawthorn, and the pastoral eglantine;
      Fast fading violets cover'd up in leaves;
        And mid-May's eldest child,
    The coming musk-rose, full of dewy wine,
    The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
    I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
    To take into the air my quiet breath;
  Now more than ever seems it rich to die,
  To cease upon the midnight with no pain,

While thou art pouring forth thy soul abroad
   In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
   To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
   No hungry generations tread thee down;
The voice I hear this passing night was heard
   In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
    She stood in tears amid the alien corn;
     The same that oft-times hath
   Charm'd magic casements, opening on the foam
   Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
   To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
   As she is fam'd to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
   Past the near meadows, over the still stream,
    Up the hill-side; and now 'tis buried deep
     In the next valley-glades:
   Was it a vision, or a waking dream?
   Fled is that music:—Do I wake or sleep?

Appendix 3: "Ode on a Grecian Urn"

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,

A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty,—that is all
Ye know on earth, and all ye need to know."

Appendix 4: "Ode on Melancholy"

No, no, go not to Lethe, neither twist
Wolf's-bane, tight-rooted, for its poisonous wine;
Nor suffer thy pale forehead to be kiss'd
By nightshade, ruby grape of Proserpine;
Make not your rosary of yew-berries,
Nor let the beetle, nor the death-moth be
Your mournful Psyche, nor the downy owl
A partner in your sorrow's mysteries;
For shade to shade will come too drowsily,
And drown the wakeful anguish of the soul.

But when the melancholy fit shall fall
Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
Or on the rainbow of the salt sand-wave,
Or on the wealth of globed peonies;
Or if thy mistress some rich anger shows,
Emprison her soft hand, and let her rave,
And feed deep, deep upon her peerless eyes.

She dwells with Beauty—Beauty that must die;
And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
Turning to poison while the bee-mouth sips:
Ay, in the very temple of Delight
Veil'd Melancholy has her sovran shrine,
Though seen of none save him whose strenuous tongue
Can burst Joy's grape against his palate fine;
His soul shalt taste the sadness of her might,
And be among her cloudy trophies hung.

Appendix 5: Ode "To Autumn"

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozings hours by hours.

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

The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

Appendix 6: "The Eve of St. Agnes"

St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith.

His prayer he saith, this patient, holy man;
Then takes his lamp, and riseth from his knees,
And back returneth, meagre, barefoot, wan,
Along the chapel aisle by slow degrees:
The sculptur'd dead, on each side, seem to freeze,
Emprison'd in black, purgatorial rails:
Knights, ladies, praying in dumb orat'ries,
He passeth by; and his weak spirit fails
To think how they may ache in icy hoods and mails.

Northward he turneth through a little door,
And scarce three steps, ere Music's golden tongue
Flatter'd to tears this aged man and poor;
But no—already had his deathbell rung;
The joys of all his life were said and sung:
His was harsh penance on St. Agnes' Eve:
Another way he went, and soon among
Rough ashes sat he for his soul's reprieve,
And all night kept awake, for sinners' sake to grieve.

That ancient Beadsman heard the prelude soft;
And so it chanc'd, for many a door was wide,
From hurry to and fro. Soon, up aloft,
The silver, snarling trumpets 'gan to chide:
The level chambers, ready with their pride,
Were glowing to receive a thousand guests:
The carved angels, ever eager-eyed,
Star'd, where upon their heads the cornice rests,
With hair blown back, and wings put cross-wise on their breasts.

At length burst in the argent revelry,
With plume, tiara, and all rich array,
Numerous as shadows haunting faerily
The brain, new stuff'd, in youth, with triumphs gay
Of old romance. These let us wish away,
And turn, sole-thoughted, to one Lady there,
Whose heart had brooded, all that wintry day,
On love, and wing'd St. Agnes' saintly care,
As she had heard old dames full many times declare.

They told her how, upon St. Agnes' Eve,
Young virgins might have visions of delight,
And soft adorings from their loves receive
Upon the honey'd middle of the night,
If ceremonies due they did aright;
As, supperless to bed they must retire,
And couch supine their beauties, lily white;
Nor look behind, nor sideways, but require
Of Heaven with upward eyes for all that they desire.

Full of this whim was thoughtful Madeline:
The music, yearning like a God in pain,
She scarcely heard: her maiden eyes divine,
Fix'd on the floor, saw many a sweeping train

Pass by—she heeded not at all: in vain
Came many a tiptoe, amorous cavalier,
And back retir'd; not cool'd by high disdain,
But she saw not: her heart was otherwhere:
She sigh'd for Agnes' dreams, the sweetest of the year.

She danc'd along with vague, regardless eyes,
Anxious her lips, her breathing quick and short:
The hallow'd hour was near at hand: she sighs
Amid the timbrels, and the throng'd resort
Of whisperers in anger, or in sport;
'Mid looks of love, defiance, hate, and scorn,
Hoodwink'd with faery fancy; all amort,
Save to St. Agnes and her lambs unshorn,
And all the bliss to be before to-morrow morn.

So, purposing each moment to retire,
She linger'd still. Meantime, across the moors,
Had come young Porphyro, with heart on fire
For Madeline. Beside the portal doors,
Buttress'd from moonlight, stands he, and implores
All saints to give him sight of Madeline,
But for one moment in the tedious hours,
That he might gaze and worship all unseen;
Perchance speak, kneel, touch, kiss—in sooth such things have been.

He ventures in: let no buzz'd whisper tell:
All eyes be muffled, or a hundred swords
Will storm his heart, Love's fev'rous citadel:
For him, those chambers held barbarian hordes,
Hyena foemen, and hot-blooded lords,
Whose very dogs would execrations howl
Against his lineage: not one breast affords
Him any mercy, in that mansion foul,
Save one old beldame, weak in body and in soul.

Ah, happy chance! the aged creature came,
Shuffling along with ivory-headed wand,
To where he stood, hid from the torch's flame,
Behind a broad half-pillar, far beyond
The sound of merriment and chorus bland:
He startled her; but soon she knew his face,
And grasp'd his fingers in her palsied hand,
Saying, "Mercy, Porphyro! hie thee from this place;
They are all here to-night, the whole blood-thirsty race!

"Get hence! get hence! there's dwarfish Hildebrand;
He had a fever late, and in the fit
He cursed thee and thine, both house and land:
Then there's that old Lord Maurice, not a whit
More tame for his gray hairs—Alas me! flit!
Flit like a ghost away."—"Ah, Gossip dear,
We're safe enough; here in this arm-chair sit,
And tell me how"—"Good Saints! not here, not here;
Follow me, child, or else these stones will be thy bier."

He follow'd through a lowly arched way,
Brushing the cobwebs with his lofty plume,
And as she mutter'd "Well-a—well-a-day!"
He found him in a little moonlight room,
Pale, lattic'd, chill, and silent as a tomb.
"Now tell me where is Madeline," said he,
"O tell me, Angela, by the holy loom
Which none but secret sisterhood may see,
When they St. Agnes' wool are weaving piously."

"St. Agnes! Ah! it is St. Agnes' Eve—
Yet men will murder upon holy days:
Thou must hold water in a witch's sieve,
And be liege-lord of all the Elves and Fays,

To venture so: it fills me with amaze
To see thee, Porphyro!—St. Agnes' Eve!
God's help! my lady fair the conjuror plays
This very night: good angels her deceive!
But let me laugh awhile, I've mickle time to grieve."

Feebly she laugheth in the languid moon,
While Porphyro upon her face doth look,
Like puzzled urchin on an aged crone
Who keepeth clos'd a wond'rous riddle-book,
As spectacled she sits in chimney nook.
But soon his eyes grew brilliant, when she told
His lady's purpose; and he scarce could brook
Tears, at the thought of those enchantments cold,
And Madeline asleep in lap of legends old.

Sudden a thought came like a full-blown rose,
Flushing his brow, and in his pained heart
Made purple riot: then doth he propose
A stratagem, that makes the beldame start:
"A cruel man and impious thou art:
Sweet lady, let her pray, and sleep, and dream
Alone with her good angels, far apart
From wicked men like thee. Go, go!—I deem
Thou canst not surely be the same that thou didst seem."

"I will not harm her, by all saints I swear,"
Quoth Porphyro: "O may I ne'er find grace
When my weak voice shall whisper its last prayer,
If one of her soft ringlets I displace,
Or look with ruffian passion in her face:
Good Angela, believe me by these tears;
Or I will, even in a moment's space,
Awake, with horrid shout, my foemen's ears,
And beard them, though they be more fang'd than wolves and bears."

"Ah! why wilt thou affright a feeble soul?
A poor, weak, palsy-stricken, churchyard thing,
Whose passing-bell may ere the midnight toll;
Whose prayers for thee, each morn and evening,
Were never miss'd."—Thus plaining, doth she bring
A gentler speech from burning Porphyro;
So woful, and of such deep sorrowing,
That Angela gives promise she will do
Whatever he shall wish, betide her weal or woe.

Which was, to lead him, in close secrecy,
Even to Madeline's chamber, and there hide
Him in a closet, of such privacy
That he might see her beauty unespy'd,
And win perhaps that night a peerless bride,
While legion'd faeries pac'd the coverlet,
And pale enchantment held her sleepy-ey'd.
Never on such a night have lovers met,
Since Merlin paid his Demon all the monstrous debt.

"It shall be as thou wishest," said the Dame:
"All cates and dainties shall be stored there
Quickly on this feast-night: by the tambour frame
Her own lute thou wilt see: no time to spare,
For I am slow and feeble, and scarce dare
On such a catering trust my dizzy head.
Wait here, my child, with patience; kneel in prayer
The while: Ah! thou must needs the lady wed,
Or may I never leave my grave among the dead."

So saying, she hobbled off with busy fear.
The lover's endless minutes slowly pass'd;
The dame return'd, and whisper'd in his ear
To follow her; with aged eyes aghast

From fright of dim espial. Safe at last,
Through many a dusky gallery, they gain
The maiden's chamber, silken, hush'd, and chaste;
Where Porphyro took covert, pleas'd amain.
His poor guide hurried back with agues in her brain.

Her falt'ring hand upon the balustrade,
Old Angela was feeling for the stair,
When Madeline, St. Agnes' charmed maid,
Rose, like a mission'd spirit, unaware:
With silver taper's light, and pious care,
She turn'd, and down the aged gossip led
To a safe level matting. Now prepare,
Young Porphyro, for gazing on that bed;
She comes, she comes again, like ring-dove fray'd and fled.

Out went the taper as she hurried in;
Its little smoke, in pallid moonshine, died:
She clos'd the door, she panted, all akin
To spirits of the air, and visions wide:
No uttered syllable, or, woe betide!
But to her heart, her heart was voluble,
Paining with eloquence her balmy side;
As though a tongueless nightingale should swell
Her throat in vain, and die, heart-stifled, in her dell.

A casement high and triple-arch'd there was,
All garlanded with carven imag'ries
Of fruits, and flowers, and bunches of knot-grass,
And diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep-damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings.

Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast,
As down she knelt for heaven's grace and boon;
Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint:
She seem'd a splendid angel, newly drest,
Save wings, for heaven:—Porphyro grew faint:
She knelt, so pure a thing, so free from mortal taint.

Anon his heart revives: her vespers done,
Of all its wreathed pearls her hair she frees;
Unclasps her warmed jewels one by one;
Loosens her fragrant boddice; by degrees
Her rich attire creeps rustling to her knees:
Half-hidden, like a mermaid in sea-weed,
Pensive awhile she dreams awake, and sees,
In fancy, fair St. Agnes in her bed,
But dares not look behind, or all the charm is fled.

Soon, trembling in her soft and chilly nest,
In sort of wakeful swoon, perplex'd she lay,
Until the poppied warmth of sleep oppress'd
Her soothed limbs, and soul fatigued away;
Flown, like a thought, until the morrow-day;
Blissfully haven'd both from joy and pain;
Clasp'd like a missal where swart Paynims pray;
Blinded alike from sunshine and from rain,
As though a rose should shut, and be a bud again.

Stol'n to this paradise, and so entranced,
Porphyro gaz'd upon her empty dress,
And listen'd to her breathing, if it chanced
To wake into a slumberous tenderness;

Which when he heard, that minute did he bless,
And breath'd himself: then from the closet crept,
Noiseless as fear in a wide wilderness,
And over the hush'd carpet, silent, stept,
And 'tween the curtains peep'd, where, lo!—how fast she slept.

Then by the bed-side, where the faded moon
Made a dim, silver twilight, soft he set
A table, and, half anguish'd, threw thereon
A cloth of woven crimson, gold, and jet:—
O for some drowsy Morphean amulet!
The boisterous, midnight, festive clarion,
The kettle-drum, and far-heard clarinet,
Affray his ears, though but in dying tone:—
The hall door shuts again, and all the noise is gone.

And still she slept an azure-lidded sleep,
In blanched linen, smooth, and lavender'd,
While he forth from the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrops, tinct with cinnamon;
Manna and dates, in argosy transferr'd
From Fez; and spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.

These delicates he heap'd with glowing hand
On golden dishes and in baskets bright
Of wreathed silver: sumptuous they stand
In the retired quiet of the night,
Filling the chilly room with perfume light.—
"And now, my love, my seraph fair, awake!
Thou art my heaven, and I thine eremite:
Open thine eyes, for meek St. Agnes' sake,
Or I shall drowse beside thee, so my soul doth ache."

Thus whispering, his warm, unnerved arm
Sank in her pillow. Shaded was her dream
By the dusk curtains:—'twas a midnight charm
Impossible to melt as iced stream:
The lustrous salvers in the moonlight gleam;
Broad golden fringe upon the carpet lies:
It seem'd he never, never could redeem
From such a stedfast spell his lady's eyes;
So mus'd awhile, entoil'd in woofed phantasies.

Awakening up, he took her hollow lute,—
Tumultuous,—and, in chords that tenderest be,
He play'd an ancient ditty, long since mute,
In Provence call'd, "La belle dame sans mercy":
Close to her ear touching the melody;—
Wherewith disturb'd, she utter'd a soft moan:
He ceas'd—she panted quick—and suddenly
Her blue affrayed eyes wide open shone:
Upon his knees he sank, pale as smooth-sculptured stone.

Her eyes were open, but she still beheld,
Now wide awake, the vision of her sleep:
There was a painful change, that nigh expell'd
The blisses of her dream so pure and deep
At which fair Madeline began to weep,
And moan forth witless words with many a sigh;
While still her gaze on Porphyro would keep;
Who knelt, with joined hands and piteous eye,
Fearing to move or speak, she look'd so dreamingly.

"Ah, Porphyro!" said she, "but even now
Thy voice was at sweet tremble in mine ear,
Made tuneable with every sweetest vow;
And those sad eyes were spiritual and clear:

How chang'd thou art! how pallid, chill, and drear!
Give me that voice again, my Porphyro,
Those looks immortal, those complainings dear!
Oh leave me not in this eternal woe,
For if thy diest, my Love, I know not where to go."

Beyond a mortal man impass'd far
At these voluptuous accents, he arose
Ethereal, flush'd, and like a throbbing star
Seen mid the sapphire heaven's deep repose;
Into her dream he melted, as the rose
Blendeth its odour with the violet,—
Solution sweet: meantime the frost-wind blows
Like Love's alarum pattering the sharp sleet
Against the window-panes; St. Agnes' moon hath set.

'Tis dark: quick pattereth the flaw-blown sleet:
"This is no dream, my bride, my Madeline!"
'Tis dark: the iced gusts still rave and beat:
"No dream, alas! alas! and woe is mine!
Porphyro will leave me here to fade and pine.—
Cruel! what traitor could thee hither bring?
I curse not, for my heart is lost in thine,
Though thou forsakest a deceived thing;—
A dove forlorn and lost with sick unpruned wing."

"My Madeline! sweet dreamer! lovely bride!
Say, may I be for aye thy vassal blest?
Thy beauty's shield, heart-shap'd and vermeil dyed?
Ah, silver shrine, here will I take my rest
After so many hours of toil and quest,
A famish'd pilgrim,—sav'd by miracle.
Though I have found, I will not rob thy nest
Saving of thy sweet self; if thou think'st well
To trust, fair Madeline, to no rude infidel.

"Hark! 'tis an elfin-storm from faery land,
Of haggard seeming, but a boon indeed:
Arise—arise! the morning is at hand;—
The bloated wassaillers will never heed:—
Let us away, my love, with happy speed;
There are no ears to hear, or eyes to see,—
Drown'd all in Rhenish and the sleepy mead:
Awake! arise! my love, and fearless be,
For o'er the southern moors I have a home for thee."

She hurried at his words, beset with fears,
For there were sleeping dragons all around,
At glaring watch, perhaps, with ready spears—
Down the wide stairs a darkling way they found.—
In all the house was heard no human sound.
A chain-droop'd lamp was flickering by each door;
The arras, rich with horseman, hawk, and hound,
Flutter'd in the besieging wind's uproar;
And the long carpets rose along the gusty floor.

They glide, like phantoms, into the wide hall;
Like phantoms, to the iron porch, they glide;
Where lay the Porter, in uneasy sprawl,
With a huge empty flaggon by his side:
The wakeful bloodhound rose, and shook his hide,
But his sagacious eye an inmate owns:
By one, and one, the bolts full easy slide:—
The chains lie silent on the footworn stones;—
The key turns, and the door upon its hinges groans.

And they are gone: ay, ages long ago
These lovers fled away into the storm.
That night the Baron dreamt of many a woe,
And all his warrior-guests, with shade and form

Of witch, and demon, and large coffin-worm,
Were long be-nightmar'd. Angela the old
Died palsy-twitch'd, with meagre face deform;
The Beadsman, after thousand aves told,
For aye unsought for slept among his ashes cold.

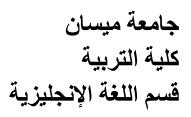## Appendix 7: "When I have Fears That I May Cease to Be"

When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high-pilèd books, in charactery,
Hold like rich garners the full ripened grain;
When I behold, upon the night's starred face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows with the magic hand of chance;
And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love—then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

المستخلص

اعدت هذة الدراسة للكشف عن استعارية الطبيعة (Metaphoricity) أو القدرة المولدة لمختلف استعارات الطبيعة في مجموعة من قصائد (جون كيتس) الشاعر الإنجليزي الرومانسي في حدود الإطار النظري ثلاثي الابعاد الذي وصفه اللساني (جيوفري ليج) والذي يتضمن الترابط (Cohesion), التبريز(Foregrounding) وترابط التبريز (Cohesion of Foregrounding). ان من شأن استعارات الطبيعة وعلاقاتها الصوتية والنحوية والدلالية أن تخلق البنية الاسلوبية للقصيدة بوصفها بنية لسانية جمالية حاملة لرؤى الشاعرالنحوية وفرادتة السيكلوجية.

تنقسم الدراسة إلى خمسة فصول , يتضمن الفصل الأول أساسيات الدراسة, اذ يطرح الفصل مشكلة الدراسة التي تتمحور حول المبدأ الاستعاري في توليد صور الطبيعة الاستعارية في قصائد (كيتس) المختارة. كما تضمن الفصل أهداف الدراسة وفرضياتها والإجراءات الواجب اتباعها للتحقق من البيانات الافتراضية وحدود الدراسة وأهميتها.

الفصل الثاني يستعرض أدبيات الدراسة ويسلط الضوء على مفاهيم الدراسة ، أي الأسلوب، ولغة الشعر، والاستعارة كنمط اسلوبي تعبيري وتأثيري ، ومفهوم القصيدة كما هو مطروح في أعمال كيتس الشعرية. يستكشف الفصل الثالث الإطار النظري للدراسة. فهو يحدد نموذج (Leech) الثلاثي في أحداثيات الترابط والتبريز وترابط التبريز. بالإضافة إلى ذلك ، تعمد الدراسة إلى تصنيف (Leech) لمبدأ الاستعارة. الفصل الرابع يمثل الجانب التطبيقي للدراسة. اذ يتم تحليل قصائد (كيتس) المختارة حسب نموذج (Leech) الأسلوبي. تشكل استعارات الشاعر (كيتس) أنماطا بارزة من المعنى اذ تكون وظيفة جمالية لما تحققه من خرق قصدي لمعايير اللغة المتداوله في الانماط الاستعارية. يتناول الفصل الخامس نتائج الدراسة والاقتراحات والتوصيات.

جامعة ميسان
كلية التربية
قسم اللغة الإنجليزية

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رسالة مقدمة إلى مجلس كلية التربية في جامعة ميسان
جزءا من متطلبات نيل شهادة الماجستير في
الآداب في اللغة الإنجليزية وعلم اللغه

تقدمت بها
إيثار غانم جمعة

بأشراف
الاستاذ الدكتور سمير عبد الكريم الشيخ

1440 هـ   2019 م