

# A Stylistic Analysis of “Ode to A Nightingale” by John Keats

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**Abstract-** This stylistic analysis of the poem “Ode to a Nightingale” by John Keats who was acknowledged to be the romantic of all romantics, reveals his unprecedented style of writing poetry. The conception of negative capability and the wholesome concept of exquisiteness are the idiosyncratic characteristics of Keats poetry, which distinguish him from his contemporary poets. In this analysis, specifically, main stylistic levels are discussed and accordingly stylistic devices are extracted and explained to analyze this spectacular poem of the renowned and beloved poet, which had made it a part of Pakistani syllabus because of its charismatic and hypnotic impression. To this end, the corpus of the poem has been processed through various softwares for stylistic analysis of corpora and the results have been discussed in this analysis so that it could be helpful as pedagogical implications in applied linguistics and productive for comprehension of stylistic devices for preliminary learners. Moreover, the usage of various softwares for analyzing a corpus can be learnt through this study.

**Index Terms-** Stylistics, Stylistic devices,Phonetic &Phonological Level, Graphitic &Graphological Level, Lexical & Grammatical Level, Semantic, Discourse & Pragmatic Level, Annihilation, death, eternity, bliss.

## I. INTRODUCTION

“Ode to a nightingale” has been written by John Keats in the spring of 1819. He was stimulated by the song of a nightingale that had lived close to the house of his friend in Hampstead. The bird’s entralling and charismatic song had impacted on Keats’ 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 splendor, tranquility and excellence, which is exposed to Keats for a while by listening to the song of nightingale.

For him, beauty and nature must be cherished. On the other hand, Coleridge attempts to explore truth in order to attain the measures for problems and the obscurities of life, the other renowned writer Shelly also sensed and imagined beauty through intellectualization, moreover, Wordsworth explored the spiritualized dimensions of beauty. Nevertheless, Keats was not in the favour of the artistic subjectivity for propagating personal thoughts, rather he cherished beauty of nature which can be felt and imagined by the intellectual capabilities to grasp truth. He adored poetry and beauty literally for the sake of natural beauty. For Keats an impeccable poet is similar to an empty vessel which must be loaded with another potential beings and things. He was acquiescent to the nature in such a way that he did never attempt to change natural phenomena or even negate them. The golden

words of Keats that he believed in the holiness of the heart’s affection and truth of imaginations that seize as beauty must be truth, whether it is existent before or not. Hence, this stylistic analysis is not only based upon the dissection of the magnificent stylistic devices integrated for the portrayal of sentiments depicted in the poem by adorable John Keats, likewise it emphasized on the collective impression of the stylistic devices used in the entire construction of different parts represented together coherently and in well-adjusted manner in the poem. This masterpiece of Keats also symbolizes the literal concept of beauty. He wanted to create a divine relationship with through his invocations.

This stylistic analysis is in compliance with the relevant parameters and procedures of stylistic devices used in the poem to foreground the hidden intentions and sentiments of the renowned poet. The sensuousness, overall structure of the poem, imagery, figurative language, romantic allusions, and various sound patterns prove it to be an unprecedented masterpiece of John Keats. The stylistic approach is used to separate all the stylistic features for emotive and pictorial aims to elucidate this poem. Moreover, his choices of devices integrated in the structure which makes it a flawless and adorable piece of art; and find the symbolic elements to give Keats’ pure concept of beauty.

## Research Questions:

1. What are the stylistic devices used related to Phonetic Level as well as Phonological Level and the emotive impacts of these devices?
2. What are stylistic devices employed relating to Graphitic Level in the ode?
3. What are the stylistic devices employed relating to Graphological Level?
4. What are the stylistic devices used relating to Lexical Level as well as Grammatical Level?
5. What are the stylistic devices exists in the ode relating to Semantic Level / Discourse Level and Pragmatic Level?
6. What are the integrated impact of the stylistic devices and the structure of the poem which have made this poem a great masterpiece?

## Objectives:

1. To explore the stylistic devices at 8 major levels
2. To attain emotive functions achieved through these devices
3. To reveal the artistic beauty of employed stylistic devices in the structure of the poem

## Methodology:-

There are mainly 8 Levels of Stylistic Analysis i.e. Phonetic Level/Phonological Level, Graphitic Level, Graphological Level, Lexical Level, Grammatical Level, Semantic Level / Discourse Level, Pragmatic Level. This stylistic analysis is based on the related stylistic devices of these major levels. For parts of speech tagging of this poem and stylistic devices representation, these softwares are used, Free CLAWS TAGGER, COMPLEAT LEXTUTOR, MAT TAGGER, SPSS, Antconc.

### Literature Review:-

Stylistics makes our explanation valid and enriches our gratification of literature due to its objectivity as well as comprehensions in relation to linguistic terminologies. Nowadays, stylistics has become an inextricable part of modern-day criticism; none can merely overlook it because now it cannot be separated vast domain of literature. The development of plot and situations to conclude a moral evaluation are the major aims of writers and this purpose cannot be exclusively separated from style which is employed for artistic finer structure.

In stylistics, the analysts closely examine the text and analyze its noteworthy language forms for interpreting its main purpose and meanings; it is closer to practical critical analysis. Rather, stylistics plays its role in the reader response theory criticism or reception theory. It has a great effect in virtually every sort of critical approach. According to lexical interpretations, stylistics refers the discipline of literary style or the art of forming worthy style in writing. Leech and Short (1981:13) also describe it as "the linguistic study of style". Widdowson (1975:4) defines stylistics as follows:stylistics means the study of literary address from a linguistic orientationthat distinguishes stylistics from literary criticism on the basis of linguistics and stylistics and it comprises both literary criticism as well as linguistics according to the morphological make-up of this word that suggests: "style" and "istics".

The literary patterns and stylistics are integrated as compositions and colors to form a painting (Carter &Stockwell, 2008: 44). The stylistic analysis of literary language is based on linguistics; however, it can be perplexing term as the word 'style' was formerly referred to different varieties of language, namely the language of legal documents or religion. One of the contributions of stylistics is its objective way of analysis, inclusively linguistic tools of modern criticism as well as linguistic insights. —Language oriented theories attempt to form an analysis based upon objective methodology of and elucidation by concentrating on the artistic work independent of an author's actual aims (Kumar, 1987:40). Verdonk(2002:4) refer stylistics to be the analysis of characteristic expression in language, moreover, the portrayal of its main goal and impact. Bradford (1997:1) described that stylistics as an obscure and volatile subject matter with contribution to the immense multidimensional domain of literary studies will be in relation to style.

Nonetheless, these varieties are now considered to be registers. In the intervening time, the words style and stylistics have attained a specialized usage of application in literature. As literary language deviates, hence, certain features can be emphasized, or foregrounded, by distinguishing them (Ibid). In

fact, the writers knit their ideas to create new patterns and avoid banal sequences and formulate innovative combinations which fascinate readers. As unusual phrases have been composed, e.g. Dylan Thomas's phrase "a grief ago" overwhelms the readers' mind (Aitchison, 1999:141). Wales (1989:435) considered the word style to be difficult to define because in different ways readers may understand it, moreover, it may affect the features associated to stylistics as a part of linguistics. Additionally, most common features of style are given as follows:

1:- Wales (1989:435) highlighted that every individual has his own approach and technique of doing an action or writing about the similar theme or even explaining a painting. She urged that style can be diverse in several states of affairs and according to the level of formality which is termed as "style shifting". In addition, the genres of literature vary in their style e.g. poetry, drama, fiction, and other types of literature. Wales (1989: Ibid) expressed that style can deviate and differ through time, for instance, the style of modern and metaphysical poetry is fairly different.

2:-In fact, every person has a distinctive style which means the mode of expressing oneself in writing and speaking in an analogous way, this style is discernable in doing things e.g. in playing games or thinking in a particular way to find a solution for problems, speaking and sense of humour, or serious discussions, etc. this style can be good or bad (Ibid).

3:- Linguistics which represents the broader discipline and stylistics is its branch that assists readers to unveil the concealed clues related to the employed language. It is similar to a screw that shatters the pieces of the entire text into minor comprehensible parts. It can extremely help to comprehend and deduce the meanings of a particular literary work. Carter and Stockwell (2008: 39) emphasized that the linguistics can provide readers a viewpoint, an insight into a text that assist readers to produce a reliable analysis, and insist them to raise questions about the available language of the text. Initially, it is important to introduce important terms used in stylistics.

Furthermore, the amounts of linguistic features are employed to determine the style by which the personality of each writer can be reflected in his works, as mentioned in Wales' dictionary. The selection of lexical items and merging them is surely varied and recognizable. Jane Austen's novels e.g. Persuasion and Pride and Prejudice have noticeable resemblance in the style of the novelist in both of the texts (Wales, 1989:435). Carter &Stockwell (2008: 44) emphasize that there is versatility in the style of the author e.g. vigorous, formal or stately, and colloquial or conversational ones which depict the selection of specific structures instead of other available choices in the language. However, it is not always a conscious choice because if a writer had to make all phonological, syntactic, semantic and pragmatic selections consciously then it would be extremely time consuming. However, the mindset of the writer automatically ensures his style.

Foregrounding is an important feature of literary works which refers to give unusual distinction to an element or characteristics of a text, relative to other less perceptible dimensions as it is the practice of making something stand out from the surrounding words or images.( Paul Garvin: 1960s) Literary works foreground their own linguistic status, hence drawing attention to the manner how they say something rather

than to what they say. In fact, poetry differs from everyday speech as well as prose because of usage of meter, startling metaphors, alliteration, and other enthralling devices (Leech, 1969:43).

**Phonological Level** includes on the one hand, Segmental features i.e. Onomatopoeia, Sound Symbolism, Assimilation and Elision, Repetition of sounds e.g. Alliteration, Assonance, Rhyme. On the other hand, Phonological level also include **Supra-segmental features** i.e. Stress, Rhythm, Intonation, Pause, Tempo.

Graphology means the study of the writing system of a language. The **Graphological Level** includes the expression or realization of language in its written form where out of all the written marks are existing, each language opt for only a few. The carefully chosen marks are employed in a limited number of arrangements.

**Lexical Level** consists on General Wording Inclination i.e. General or Specific Vocabulary, simple or complex words on the basis of number of morphemes in a word, Rare Or Specialized or Latinate vocabulary in any Formal/informative text, descriptive words, evaluative, Slang words, Archaism, Neologism, Jargon, Collocation. Moreover, it also includes Word Types e.g. Affixation, Portmanteau or deviant forms such as words made by combining two words, Nonce words, Puns.

**Grammatical Level** includes firstly, Sentence Types namely declarative, interrogative, imperative or exclamatory; simple, compound, complex or complete or elliptical, and Parallelism, in addition this level also includes Clause Types e.g. independent clauses, dependent clauses, non-finite structures (infinitive/-ing/-ed structures), types of dependent clauses are favored in a text: relative, adverbial, or nominal clauses, the proportion of nouns to verbs, frequency of objects, complements, adverbials, frequency of transitive verb constructions. Furthermore, this Level includes clause elements, Group Types such as Nominal Group, premodified nominal groups, postmodified nominal groups.

**Semantic / Discourse Level** mainly emphasized on a text as a stretch of language which creates a unity by reason of its Linguistic Cohesion. Moreover, in this level the analysis of grammatical and lexical links to join sentences and words, use of synonyms, lexical sets, pronouns, verb tenses, time references, grammatical reference, explicit (the words which aids clarity and underlines the structure of an argument) or implicit (sequence of events) cohesive links.

In Semantic Level we also analyze Types of Connectives: Transitional Word/Phrase, Grammatical Devices like Ellipsis, Substitution, Co-Reference, Anaphora, Cataphora, and Lexical Reiteration.

**Pragmatic level** includes the study of the relationship between linguistic forms and the users of these forms and it deals with Deixis namely Personal, Spatial, Temporal Deixis, in addition, Presupposition and Entailment, Cooperation and implicature, The Cooperative principle like Maxims, Hedges, furthermore it also includes Speech acts, Felicity Conditions.

### **Biography of John Keats:-**

Keats, John (1795-1821) universally regarded as the most endowed of the English romantic poets, Keats, whose artistic work was inadequately received and published during his

lifetime that he could not have relished his later acknowledgment and appreciation. Unluckily, he wrote for his own epigraph: "Here lies great poet whose name was considered to be immortal." Ode to a Nightingale (1819) Initial lines: My heart aches, and a drowsy numbness pains / My sense, as though of hemlock I had drunk, ...

John Keats' poetry is a concise but comprehensive summary of a larger work of the innovative use of lexical resources to create the desired impact on the readers. He systematized language resources to depict his experience in a skillful and conclusive manner. Keats' style is renowned from his contemporary era. Garrett Stewart focused in his article, 'Keats and Language' that John Keats was trained as a physician, self-schooled as a poet, and was an intuitive anatomist of language, closely articulated structure of poetry, ligaments and fibers of the language and its muscular tensions and release, rhythmic corridors of breath, a genetic and God-gifted specialist of poetic art in its origins and mutations. His pen was rather a stethoscope by which he took the phonetic pulse of the diction through the listening ear of script." (Cambridge Companion. 2001: 135)

John Keats created poems with astounding vivacity of diction; he developed optimum employment of verbal gifts as he had a distinctive negative ability. Keats' characteristic style emerged from the writing of Isabella. This style has an expressive power of impression that can arouse intense sentimental and visionary response. His style motivates the reader to attain literal recognition of the world of experiences. Before Hyperion, his poetic style was characterized by the subjective constituents with more empathic than sympathetic ways. It can be observed that the use of y-ending adjectives, hyphenated words, adverbs made from participles, abstract nouns, and the use of conventional props in his imagery were the prominent characteristics of his style during this adolescent period. It is analogous that Keats and Leigh Hunt both had tried in their respective styles to break away from the neoclassical devices of verse writing e.g. heroic couplets. Keats' Odes were his masterpieces which were distinguished by a deep melancholic feeling, a rich stress of introspection and grandeur of imagery. They depict his keen aesthetic sense of observing nature, art and mythology. These odes disclose his intuitive perception of the ultimate mystery of beauty. Graham Hough argues that his odes were closely integrated with the theme of transience and permanency. (Hough, G. 1969) Keats has an intense sensitiveness to relish the nature's beauty; however, this bliss is blended with a peculiar kind of wretchedness which seems to be informed with the despair of entire suffering humanity. These Odes are the expression in varying sentiments of a mind which has cherished the principle of beauty in everything, and pursues in a world of transformation and degeneration, among the momentous forms of exquisiteness and allurements, for everlasting and eternal life. Keats' Odes disclose the varied feelings of bliss, ecstasy and grief. They symbolize Keats' emotional response to the exquisiteness of nature, art, the volatility of life and disappearance of bliss. Keats' poetry has been interpreted with diversification of elucidations. Critics have monitored different frames for the analysis of these Odes for instance, the techniques of historical, psychological, mythological approaches etc. The Odes have spellbound scholars

to interpret in miscellaneous ways particularly to interpret the thematic concerns of the Odes, their literary virtues and aesthetic dimensions. Their structural characteristics, for instance, diction, stylistic features, verbal arrangement and the pioneering use of words to accomplish the sought after influence have not been thoroughly analyzed.

Ode to a Nightingale is the lengthiest and one of the unsurpassed of Keats's odes. Keats had used his ingenuity to create the ode-form, and structured the ode-stanza well-matched to his purpose, in the Ode to Psyche. Then in the summer of 1819, he wrote four odes: To a Nightingale, on a Grecian Urn, On Melancholy and on Indolence in a prompt sequence. Of these, the Ode to Nightingale was composed in an extraordinary way. It deals with Keats' natural obsessions with the opposite aspects of life e.g. the ideal and the real, the imaginary and the actual, elation and mourning, lastingness and transience, the unending and the spatial, etc.

### Introduction of the poem:-

The poem begins at the height of the empathic experience. And the first stanza of the ode sharply juxtaposes the two empathies—pivoting them on the two central lines: the weighty and sluggish movement of the opening four lines conveying the dull ache of the poet's unnatural strain; the unruffled flow of the last four lines conveying the natural ease with which the bird participates in nature. Thus, the seminal elements of the poem are obvious. John Keats' desire is to reach to this perfect world of the bird's song. First he tries to reach the world with the help of wine and then through poetic imagination. According to Cleanth Brooks and Robert Penn Warren observe: "Ode to a Nightingale is a very rich poem. It contains some complications which we must not gloss over if we are to appreciate the depth and significance of the issues engaged. One of these complications has to do with the close connection between pleasure and pain; another, with that between life and death." (Stillinger, Jack. 1987: 45) It is generally believed that it was the first Ode to be composed after the Ode to Psyche between late April and early May, 1819. This longest ode of Keats was written with considerable speed within a few hours of a morning. The death of Keats' brother, Tom, financial difficulties and jealousy in his passion for Fanny Brawne provided the necessary background for the composition of the Ode. The poet contrasts the transitoriness of human life with permanence of the world of the bird's song. The ode contains eight regular stanzas of ten lines each. The movement of the thought in the poem is natural and unhampered. In the first stanza, the poet describes his ecstatic experience of listening to the beautiful song of the nightingale. In the ecstatic state, excessiveness of joy makes his heart ache and his senses are numbed. The song of the bird has dulled his brain and dimmed his consciousness and he has become forgetful of the evening. He is in a state of inertia and is led towards oblivion. The inseparability of pain and pleasure is aptly brought out in this stanza. The poem suggests a contrast between the mortal state and the world of perfect beauty represented by the song of the Nightingale.

### Pedagogical implications of the study:-

It is noticeable that stylistics as a scientific discipline and is literally beneficial to those who are teachers, or students of

English language and literature. Whether English is the native language of the readers, or it is a second or the foreign language, not only foreign students but also the native speakers of the English language can benefit from stylistics. They can get the linguistic as well as the literary proficiency. At present, stylistics with its tools and methods of linguistics can assist to analyze literature logically and scientific comprehension of the literary texts based on linguistic evidences and systematic devices and finding these stylistic devices with the help of various productive softwares for corpus analysis.

### Stylistic analysis of Ode To A Nightingale:-

According to Phonetic and Phonological level, this poem exhibits impressive Meter and Rhyme Scheme; it has eight separate stanzas which are written in iambic pentameter except the 8th line that is written in trimeter, e.g.

My sense/ as though/ of hem/ -lock I/ haddrunk

The rhyme scheme of each stanza is "ABABCDECDE", reflects exquisite symmetry e.g. pains/drains, drunk/sunk, lot/plot, happiness/numberless, trees/ease. Moreover, he 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 used pattern of five "short" vowels tailed by "long" and "short" vowel combinations and it finishes with a "long" vowel.

In this level, Assonance and Consonance can be clearly observed in this ode, for instance, "Already with thee! tender is the night", represents assonance of "ea", "i", "e", moreover, "I cannot see what flowers are at my feet" shows assonance of "æ", "ee". This poem is an impeccable combination of consonance, for instance, "Or emptied some dull opiate to the drains", "And leaden-eyed despairs," contains consonance of "p", "t", and "d" sounds. Other examples are "But being too happy in thine happiness," "With beaded bubbles winking at the brim", "And with thee fade away into the forest dim:" represents consonance of "b", "p", "d", "w".

Alliteration is a prominent stylistic feature of Keats' poetry which creates melodious and sensory effect in his poetry, for instance, "hemlock I had drunk," "Or emptied some dull opiate", "But being too happy in thine happiness," "That thou, light-winged Dryad", "Singing of summer", "deep-delved earth", "With beaded bubbles winking at the brim," "As she is fam'd to do, deceiving elf", "fade away into the forest dim," "Fade far away", "the leaves hast never known", "Away! away! for I will fly", "Fast fading violets",. These examples represent alliteration of "h", "b", "o", "d", "s", "d", "b", "w", "f", "n", "f" sounds.

### Graphetics/ Graphology:-

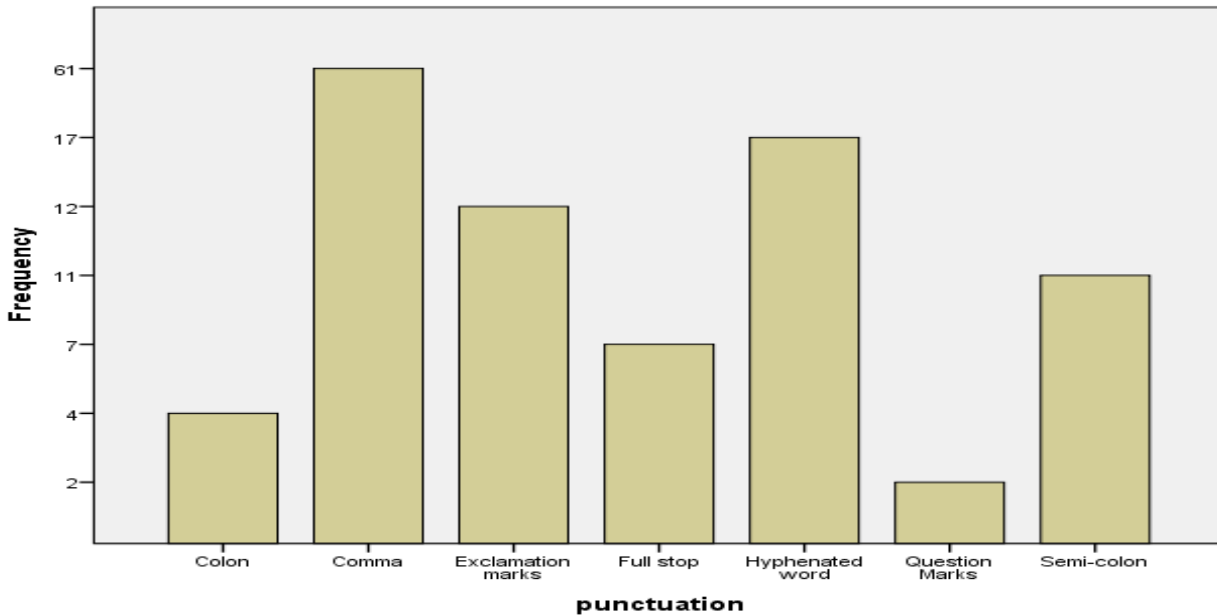
The direction of writing of this poem is conventional i.e. (left to right) and marked (top to bottom), moreover, Layout of text has spatial organization. Its title represents the symbol of aspiration of happiness with eternal life which is elusive and therefore leads to annihilation and nothingness. The Greek Mythological references reflect the beliefs of Keats and his mystic meditation. Moreover, rhetorical considerations can be

observed in this poem as, at the end of the poem, “Was it a vision, or a waking dream?”, “Fled is that music:- Do I wake or sleep?”.

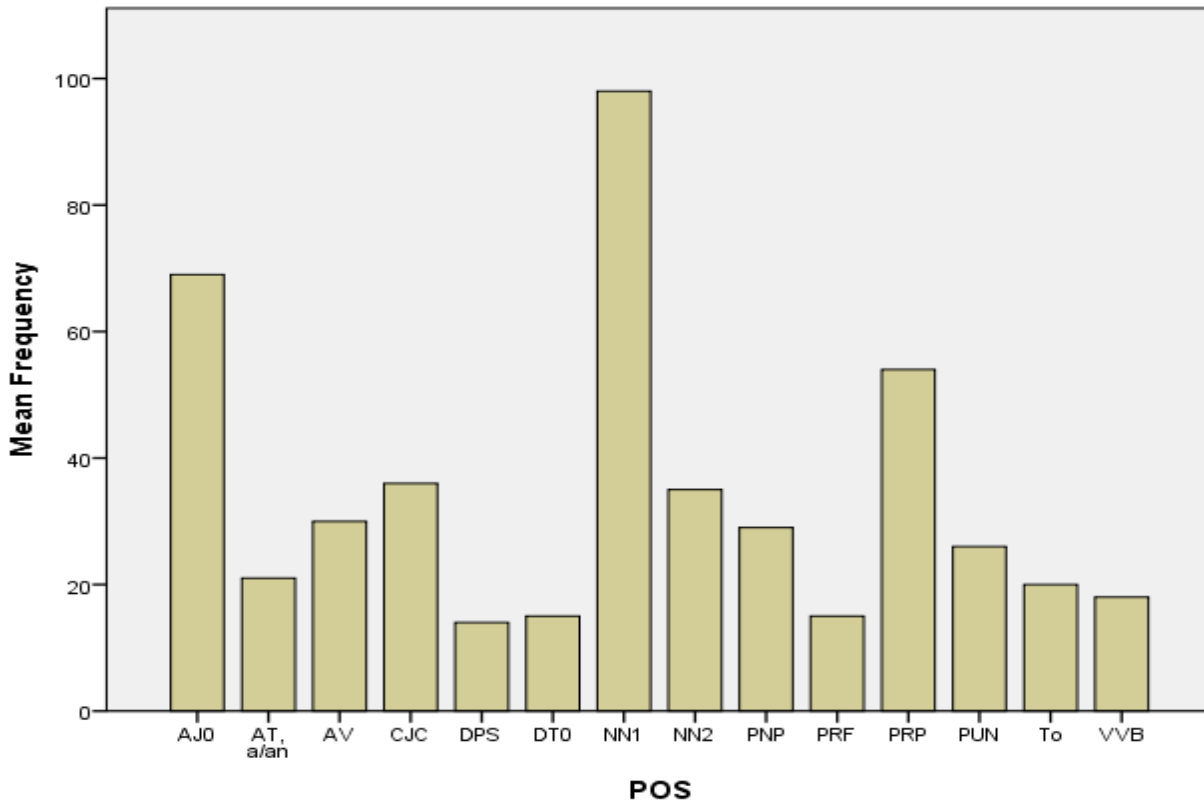
It can be observed that the Capitalizations of proper names, important words, conveys loudness and stress on the major themes of this poem i.e. happiness versus sadness, eternal life versus death. In addition, repetition of letters e.g.” My heart

aches,/ My sense,”” Adieu! the fancy cannot cheat so well”, “Adieu! adieu! thy plaintive anthem fades”, represent symmetry in speech representation.

Punctuation marks include, 61 commas, 2 question marks, 4 colons, 11 semi-colons, 12 exclamation marks, 17 hyphens e.g. hyphenated words, and 7 full stops.



**Grammatical Level:-**



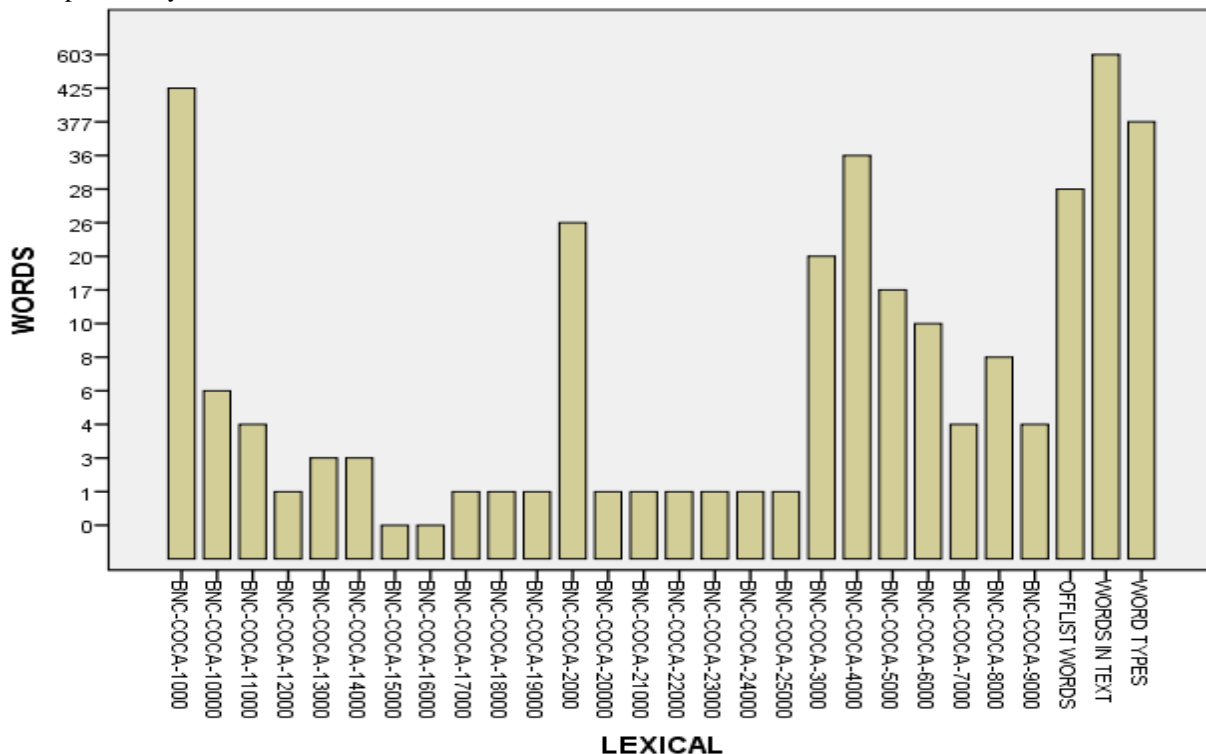
Parts of speech used in this poem are disclosed through the diagram.

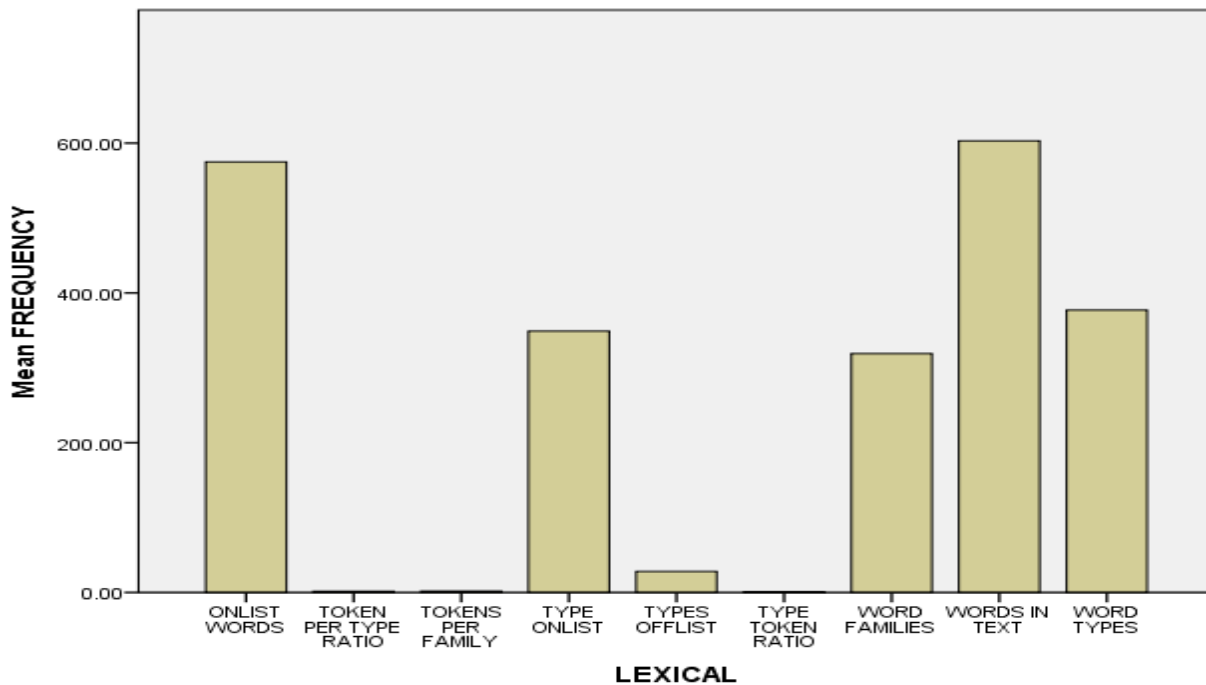
AJ0	AJ0= 69	adjective (unmarked) (e.g. GOOD, OLD)
AT0	AT0=41+20times TO	article (e.g. THE, A, AN)
AV0	AV=30	adverb (unmarked) (e.g. OFTEN, WELL, LONGER, FURTHEST)
CJC	CJC=36	coordinating conjunction (e.g. AND, OR)
DPS	DPS=14	possessive determiner form (e.g. YOUR, THEIR)
DT0	DT0=15	general determiner (e.g. THESE, SOME)
NN1	NN1=98	singular noun (e.g. PENCIL, GOOSE)
NN2	NN2=35	plural noun (e.g. PENCILS, GEESE)
PNP	PNP=29	personal pronoun (e.g. YOU, THEM, OURS)
PRF	OF-PRF=15	the preposition OF
PRP	PRP=54	preposition (except for OF) (e.g. FOR, ABOVE, TO)
PUN	PUN (and)=26	punctuation - general mark (i.e. . ! , ; - ? ... )
VVB	VVB=18	base form of lexical verb (except the infinitive)(e.g. TAKE, LIVE)

**Lexical Level:-**

In this poem, related ratios and indices pertaining to the text are given as follows:-

- Words in text (tokens): 603
- Different words (types): 377
- Type-token ratio: 0.63
- Tokens per type: 1.60
- Pertaining to onlist only
- Tokens: 575
- Types: 349
- Families: 319
- Tokens per Family : 1.80





BNC-COCA-1,000 types: [ fams 191 : types 215 : tokens 425 ]

BNC-COCA-2,000 types: [ fams 25 : types 26 : tokens 26 ]

BNC-COCA-3,000 types: [ fams 17 : types 19 : tokens 20 ]

BNC-COCA-4,000 types: [ fams 21 : types 24 : tokens 36 ]

BNC-COCA-5,000 types: [ fams 17 : types 17 : tokens 17 ]

BNC-COCA-6,000 types: [ fams 10 : types 10 : tokens 10 ]

BNC-COCA-7,000 types: [ fams 4 : types 4 : tokens 4 ]

BNC-COCA-8,000 types: [ fams 7 : types 7 : tokens 8 ]

BNC-COCA-9,000 types: [ fams 4 : types 4 : tokens 4 ]

BNC-COCA-10,000 types: [ fams 6 : types 6 : tokens 6 ]

BNC-COCA-11,000 types: [ fams 4 : types 4 : tokens 4 ]

BNC-COCA-12,000 types: [ fams 1 : types 1 : tokens 1 ]

BNC-COCA-13,000 types: [ fams 3 : types 3 : tokens 3 ], for instance, Hemlock, morrow, nightingale

BNC-COCA-14,000 types: [ fams 1 : types 1 : tokens 3 ] e.g. adieu

BNC-COCA-17,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. provencal

BNC-COCA-18,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. Dryad

BNC-COCA-19,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. darkling

BNC-COCA-20,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. wast

BNC-COCA-22,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. poesy

BNC-COCA-23,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. wherewith

BNC-COCA-24,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. Eglantine

BNC-COCA-25,000 types: [ fams 1 : types 1 : tokens 1 ] e.g. Lethe

OFFLIST: [?: types 28 : tokens 28]

Bacchus, beechen, blushful, easeful, faery, fam, fays, haply, Hippocrene, midnight, murmurous, pards, ruth, seasonable, singest, sunburnt, verdurous, viewless, wouldst.

### Semantic Level and Pragmatic Level:-

This ode is an “**Apostrophe**” i.e. direct address to a nightingale which is **personified**. The starting lines of first stanza shows **Foregrounding** as the ache that is not relating to his will rather it disclose emotional pain not mind but literally his heart is aching and his senses are numb. In fact, Keats’ negative capability, i.e. that is when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason, is conspicuous along with his emotional

distress and longing for happiness and eternity. He was aspiring to overcome bitter realities of life and longing for nature to heal him. He gave examples of **Hemlock** i.e. a poisonous tree from where **Socrates** drank and died by numbness. Keats was a patient of **Tuberculosis**, that is why he felt that his consciousness is numb and dull. Afterwards, an obsessional combination of emptiness versus dullness was emphasized by giving **mythical allusion** of river of **Lethe** which is known as a river of **forgetfulness**. This metaphor reveals that he wanted to escape arduous realities of life.

Through his intuition and imagination, he addressed to the nightingale that he is not jealous rather share happiness of the bird but the loss of consciousness went side by side with the contrasting images. g. contrast of ease to the dullness, numbness versus wit of poetry. Later, the other **mythical allusion** and metaphor is found when he was requesting nature's wine, thus he alluded to wine for seeking a solution in the form of wine of nature to have a life without worries and care. On the contrary, he wishes for fullness of consciousness to ease the burden of reality and for going to supernatural world of imagination which is beautiful and serene, moreover, he prayed to Goddess of poetry named Flora to give him wit of poetry. This represents not ordinary joy rather; nature's producing joy in the provincial area of France or Italy, i.e. Provencal songs as well as he wants to resolve the solution to his problems. The antonymic words display contrasts mirth and fullness to dullness and emptiness, Lethe versus **Hippocrene** i.e. river of oblivion versus river of consciousness and poetic wit respectively. It reveals the emptiness of his life, annihilation and nothingness versus fullness and pleasure, whereas he wanted to escape from bitterness of life. **Hippocrene** refers to the River of poetic inspiration which is used as a **mythological allusion** and represent **Hellenism** in this ode.

**Personification** of beaded-bubbles as winking at the brim shows the **sensuousness** felt by the poet and his creation of **imagery** to sense nature's producing mirth, brightness of summer, enjoyment and relishment. Moreover, the transcendent experience and fullness of poetic consciousness are integrated with Keats' wish to join the happiness of the nightingale in which he was looking for escape from transient world by going with the nightingale, he compares this world with divine paradise and disclose the dimness of the world. Nevertheless, later he referred his personal conflict by describing to be dissolved, cease his life, remorse over temporary life, **annihilation**, because of his broken relationship with a girl due to Tuberculosis, his lost family members in early age owing to the disease.

Afterwards, **Paradox** representing man's world, **annihilation/nothingness**, tragedy of old age, mortality, aging, transience, death, never maintainable youth forever, and added oxymoron "full of sorrow" i.e. fullness but fullness of sadness rather than happiness. The use of Simile to show the eyes heavy as lead is demonstrating the situation of death of old and young human beings.

The 8th line has 6 syllables per line which is iambic trimeter. He emphasized on that the beauty is not going to last, thus, the mourning and lamenting on transient life that is fading away are emphasizing the main theme of the ode, preceded by a **Mythological allusion** of **Roman God of wine** named **Dionysius**, moving along with his leopards

, hence, with the help of his poetry he aspired to flee from the world. He felt slowness of brain, and that the nights are tender, this tenderness of the night in the world of darkness only gets light merely comes through breeze, a flickering and unstable light which is insufficient to dispel the gloom, dullness, darkness, confusion, in fact, no light refer to blindness of man, funeral. During his flight into the natural world where he felt sweetness and wildness of the natural world and his experience of flight was considered to be blind flight by Keats. He effectively explained the theme of death as an ultimate escape from wretchedness of life and praised the bird's song so much that he lived life and now ready to die satisfactorily after feeling natural bliss from the song the he reveals a **Presupposition** that if he would die then he could not be able to listen that lovely song and it would become a bereavement over his funeral, then the Death bell waked him up from the ecstasy he felt through that eternal song of nature in the form of that nightingale. Hellenism is a discernable feature of Keats' poetry.

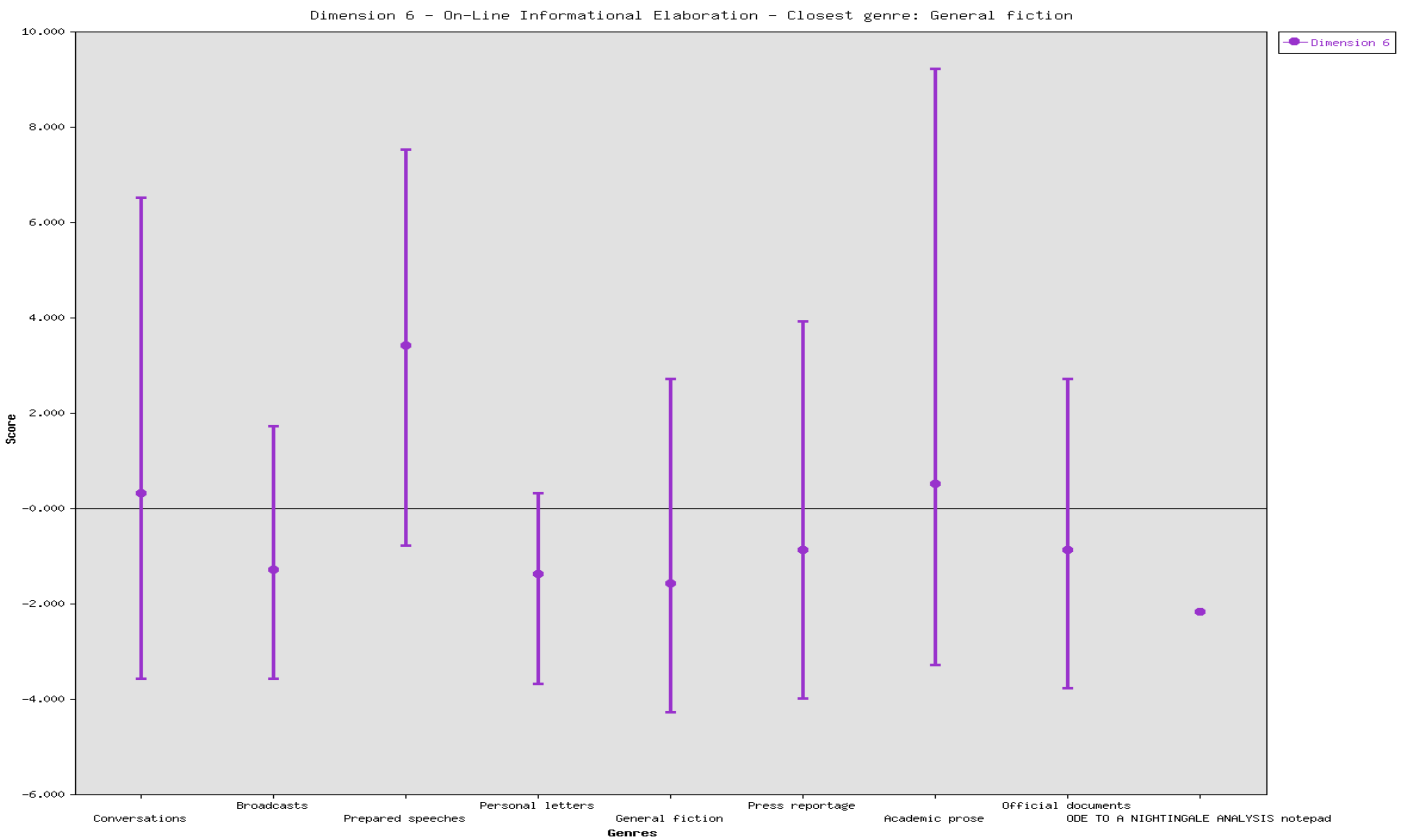
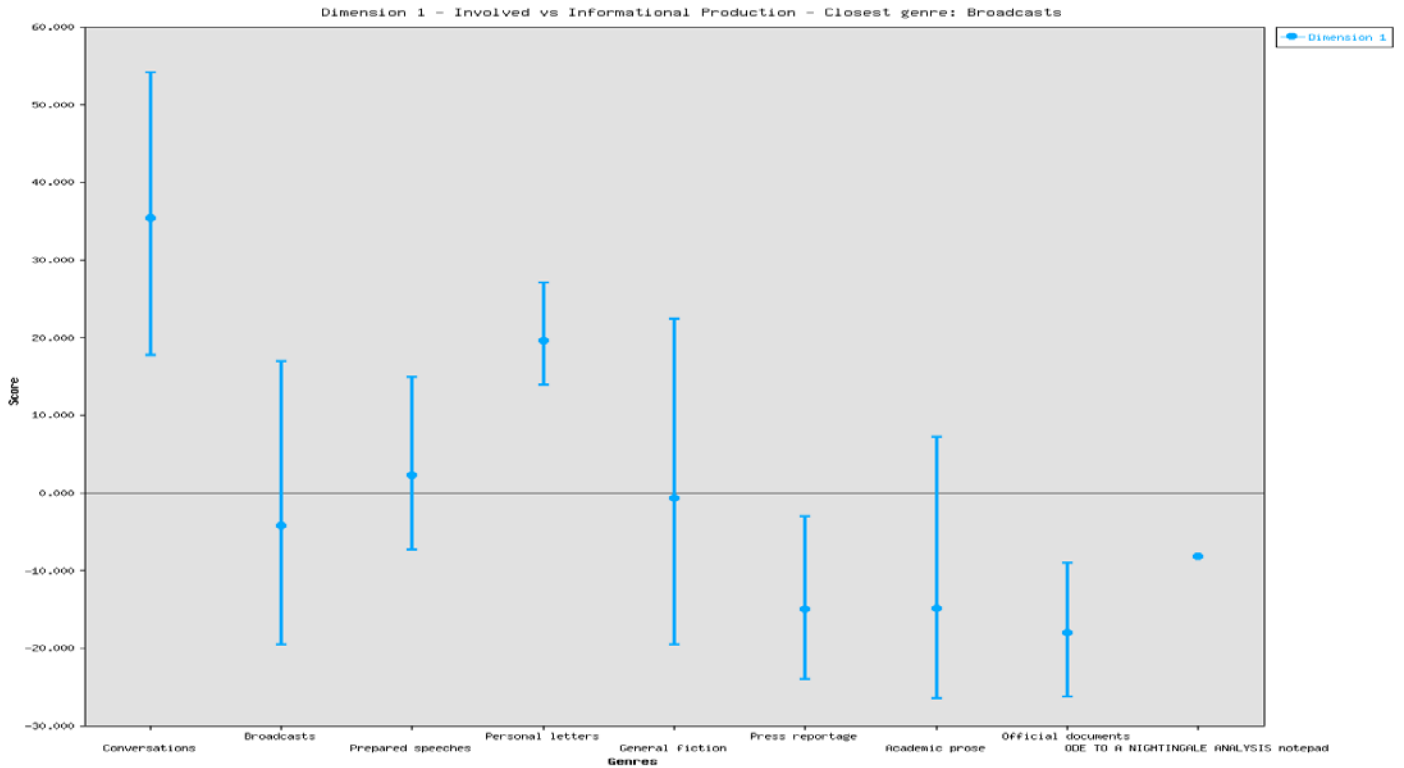
## II. DISCUSSION

This stylistic analysis discloses the impressive features of John Keats' poetic style which made him an immortal poet because of his divine skill of describing thought-provoking and insightful themes with symmetrical dispositions. It is discernible in this analysis that there is symmetry regarding the phonetic and phonological level because of conspicuous alliteration, rhyme scheme, assonance and consonance in this Ode, moreover, the personification and paradoxes made it more exquisite and charismatic poem which was also adorned by the use of rhetorical questions, **mythical allusions** and imagery to represent the themes of nothingness, annihilation, aspiration of eternal life and bliss which seem to be unachievable. According to Graphetics and Graphology, it can be seen that Keats used commas and hyphenated word to create a flow between the main themes of annihilation, death and eternal bliss. Moreover, the usage of hyphenated words created more meaningful combination of words packed with emotions and symbolic meanings. This study found, with the help of CompleatLextutor Software, the Vocabulary profile in which some off-list vocabulary other than British National Corpus was found, however, 425 words were from BNC-COCA-1000, hence were easily understandable for most of the readers.

### **MAT Tagger Analysis of the Ode:-**

According to MAT Tagger, the genre of this ode reveals the following results.





This ode is closest to general narrative exposition with the features expressed in the above two diagram generated according to MAT tagger software.

### III. RESULTS

This study depicts the stylistic features of John Keats' poetic style by analyzing the stylistic devices of 8 major levels of stylistics; the major discernable features are use of nouns,

adjectives, mythical allusions of Hellenism, hyphenated words, off-list unique words with symmetrical alliterations, assonances and consonances, with a systematic rhyme scheme and described the thought provoking themes of annihilation, nothingness and death. It is very clear from the biography of the poet that he confronted ultimate tragedy and adversity in his very short life span which compelled him to wish for eternal bliss, immortality and divine link with Greek Deities. In fact, Keats unprecedented and unparalleled style have made him alive eternally till the end of this world.

**Annex:-**

**Text of the Poem:-**

ODE TO A NIGHTINGALE

I

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.

II

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 Provencal 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:

III

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.

IV

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.

V

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.

VI

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.

VII

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.

VIII

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?

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