

What to Consider While Executing a Stylistic Analysis of a Poem

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Abstract: The prime objective of this article is to discern diverse levels of stylistic analysis of a poem. It also deals with major stylistic devices found within each level to be considered for the execution of a stylistic analysis of a poem. The stylistic device is a tool or technique that offers extra meaning, idea or feeling. This article has attempted to show some aspects of phonological, graphological, morphological, lexical, syntactic and semantic patterns to form the basis for the analysis which is helpful in understanding the basic content and form of the poem. It is concluded that the stylistic devices the poet uses play a very important role in helping the readers grasp the meanings and message that he is trying to convey in a literary text. This article is assumed to be significant to those who are engrossed in teaching and studying stylistics in English literature.

Keywords: Graphology, morphology, phonology, semantics, Style, syntax

I. INTRODUCTION

Teaching and learning of stylistics is an innovative step at Nepalese colleges. We are accustomed to teaching almost all literary texts from the thematic points of view. Students are also used to studying literary texts to grasp the meanings of the texts. “Whatness” is supposed to be more prominent than “Howness” of the text in your teaching learning activities. This article aims at focusing on the texture or “Howness” along with “Whatness”. The article writer has tried to explore some stylistic devices as variables of the study.

Poetry is a very popular genre of literature. Most of the readers prefer reciting and studying poetry. It is, in general, brief and compact. Poetry writing and recitation contests are held among students. It retains the flexibility of forms. There are different forms of poetry. They are lyrics, ballads, elegies, sonnets, epics, haikus, odes, dramatic monologues, gajals and so on. Some poems are written in blank verses, and some are in free verses. It holds the complexity of structures. Some poetic lines are complex. Some are irregular in lengths. Sentence patterns are deviated and odd. They are found not to follow the grammatical rules and patterns. It reveals the multiplicity of meanings. A poem can be explained and interpreted from diverse perspectives resulting in multiple meanings. The open endedness of poetry makes readers perceive it in multiple ways. It annexes the variety of musicality. The musicality of a poem can be realized through alliteration, consonance, assonance, rhyme, rhythm, meter and so on. It accepts the playfulness of words. Poetry is a sort of word game, which employs the repetition of the same word in different places with different meanings and the different words having a same pronunciation. Therefore, a poem can significantly be analyzed through diverse levels of the stylistic analysis.

The article writer opines that this article will certainly encourage the teachers and students of English to evaluate and analyze the contents and texture of the poems from the stylistic point of view. It will broaden their horizon of the mind for analyzing the poems through linguistic skills.

II. REVIEW OF STYLE AND STYLISTICS

Style is a distinctive way of using language to convey the intended meaning in an appropriate manner and stylistics is the study of the distinctive expression of language. The term “Style” is derived from Latin word “elocution” and a Greek word “lexis”. Cuddon (1998) defines style as the characteristic manner of expression in prose or verse; “how a particular writer says things” (p.872). Harmon (2006) views that style combines two

elements: “the idea to be expressed and the individuality of the author” (p.503). According to Wales (2001), style refers to the “perceived distinctive manner of expression” in writing or speaking (p.71). Leech and Short (1981) further elaborate that style is the “dress of thoughts” (p.15). These definitions enunciate that style is a distinctive way of using language for expressing ideas, emotions, feelings, thoughts and messages in the particular situations. Like the personalities of persons, style differs from person to person.

Widdowson (1975) defines stylistics as the study of literary discourse from a “linguistic orientation” (p.3). According to Short and Candlin (1989), stylistics is a linguistic approach to “the study of the literary texts” (183). Carter (1996) argues on the relevance of stylistics for literature teaching stating that stylistic analysis helps to foster “interpretative skills and to encourage reading between the lines” (p.5). He further posits the advantages of stylistics stating that stylistics provides students with a method of scrutinizing texts, ‘a way in’ to a text, opening up starting points for complete interpretation.

III. LEVELS OF STYLISTIC ANALYSIS

There are fundamentally six levels of stylistic analysis. They are:

3.1 Phonological Level

Lodge (2009) views phonology as “the study of linguistic systems, specifically the way in which sound represents differences of meaning in a language” (p.8). Analyzing the phonological level involves analyzing the following devices.

What to examine	What is it?	Examples
1. Harsh Consonants	Harmon (2009) assumes cacophony as “a harsh, unpleasant combination of sounds” (p.77).	/ p , b , t , d , k , g , tʃ , dʒ , f , v , θ , ð , s , z , ʃ , ʒ , h /
2. Soft Consonants	Cuddon (1999) asserts that the term euphony “denotes pleasing mellifluous sounds, usually produced by long vowels” (p.292).	/ m , w , n , l , η , r , j / These consonant sounds produce euphony.
3. Monophthongs	Single or pure vowel sounds	/ I , i:, e , æ , ʌ , ə , ɜ:, ɑ:, ɒ , ɔ:, ʊ , u: /
4. Diphthongs	A diphthong is a vowel where there is a single noticeable change in quality during a syllable (Crystal, 2008, p.146).	/ eɪ , aɪ , oɪ , əʊ , aʊ , ɪə , eə , ʊə /
5. Alliteration	Alliteration is the repetition of the initial consonant in two or more words (Wales, 2001, p.14).	Full fathom five thy father lies.
6. Consonance	The repetition of the consonant sound in the words before or after different vowel sounds (Cuddon, 1999, p. 176).	Lad /bed; look / black; blunt /flat; blind /pluck.
7. Assonance	Abrams (1993) asserts that assonance is the repetition of identical or similar vowel sounds –especially in stressed syllable in a sequence of nearby words (p.7).	Mad cat ; ten beds ; loud shout; cool moon etc.
8. Rhyme	Harmon (2009) views rhyme as “the identity of terminal sound between accented syllables, usually occupying corresponding positions in two or more lines of verse” (p.449).	Tyger! Tyger! burning bright, In the forest of the night.
9. Rhythm	Wales (2001) considers rhythm as “the perceptual pattern of accented and unaccented syllables in a language” (p.348).	<p style="text-align: center;"> ∪ — ∪ — ∪ — ∪ — She walks in beauty like the night. R (Regular Rhythm) </p>
10. Onomatopoeia	Simpson (2004) asserts that onomatopoeia	Hark ! now I hear them ding-dong bell.

	is “a feature of sound patterning which is often thought to form a bridge between style and content” (p.67).	
11. Meter	According to Abrams (1993), meter is determined by the “pattern of stronger and weaker stresses in the syllables composing the words in the verse-line” (p.112).	<p>U — U — U — U — U —</p> <p>The curfew tolls the knell of parting day</p>

We need to discern the types of meter in the poetic lines. Meters can be of different types:

S.N.	Nature of Foot	Name of Foot (Noun)	Name of Foot (Adjective)	Nature of Meter
1.	Stressed+ Stressed	Spondee	Spondaic	Spondaic meter
2.	Unstressed+ Unstressed	Pyrrhic	Pyrrhic	Pyrrhic meter
3.	Stressed + Unstressed	Trochee	Trochaic	Trochaic meter
4.	Unstressed + Stressed	Iamb	Iambic	Iambic meter
5.	Stressed + Stressed + Stressed	Molossus	Molossic	Molossic meter
6.	Unstressed+ Unstressed+ Unstressed	Tribrach	Tribrachic	Tribrachic meter
7.	Stressed + Stressed + Unstressed	Antibacchius	Antibacchaic	Antibacchaic meter
8.	Unstressed +Unstressed +Stressed	Anapest	Anapestic	Anapestic meter
9.	Stressed +Unstressed + Unstressed	Dactyl	Dactylic	Dactylic meter
10.	Unstressed + Stressed + Stressed	Bacchius	Bacchaic	Bacchaic meter
11.	Stressed +Unstressed + Stressed	Amphimacer/ Cretic	Cretic	Cretic meter
12.	Unstressed +Stressed + Unstressed	Amphibrach	Amphibrachic	Amphibrachic meter

The function of meter in poetry is to provide a rhythmic structure to a poem. Such a rhythmic structure does not only produce pleasing sounds, but it also creates aesthetic and emotional effects in active readers. Meter governs the verse as a whole and each individual line or couplet within each verse. Traditional poetic forms have regular and often highly-structured meter, while modern poetry from the late 19th century onwards sometimes does away with meter entirely. This has led to modern poetry becoming more fluid and experimental, but also less structured. While analyzing a poem at the phonological level, we should examine how the sound devices work in the poem.

Long monophthongs and diphthongs produce pleasant sounds in poems. Alliteration creates flow of music in poetry. It makes the sound emphatic and emotive. Consonance adds a lyrical feeling to the poetry. It makes the imagery clearer. It acts as a tool that enables the poet to formulate a fine and powerful structure for his poetry. Assonance enhances a musical effect in the text by using it for creating internal rhyme. Rhyme makes recital of poetry a pleasurable experience for the readers. It renders musicality and rhythm to poetry. Rhythm produces a rhythmic effect, which sounds pleasant to the mind as well as to the soul. It creates identifiable patterns. Onomatopoeia helps readers to hear the sounds of the words they reflect. Meter provides rhythm and uniformity. It gives a rounded and well-formed structure to the poetic work. It makes the tone of a language more lyrical.

3.2 Graphological Level

Leech (1969) claims graphology to exceed orthography. It refers to the whole writing system: “punctuation and paragraphing as well as spacing” (p.39). According to Crystal and Davy (1969) graphology is the analogous study of a language's writing system or orthography as seen in the various kinds of handwriting or typography. These are “the formalized rules of writing” (p.18). Analyzing the graphological level involves analyzing the layout of a poem. The elements of the layout of a poem are:

1.	Font / fount /face type: Times New Roman, Arial, Arial Black, Calibre etc.
2.	Size : bold, italics, underline, etc.
3.	Indentation: space at the beginning of a written line or paragraph.
4.	Alignment: left, center, and right.
5.	The space between words in a line: expanded spacing or not.
6.	Lines: single, double or more widely spaced.
7.	Lines: initial capitals or not.
8.	Nature of line: If the line is flush with the left margin, it is called ekthesis. The indented line is called eithesis.
9.	Stanza: numbering or not.
10.	Leading: Space between verses or stanzas
11.	Length of verses or stanzas: regular or irregular
12.	Rhyme : end, beginning, Intraline, masculine, feminine etc.
13.	Margins: right or left , justified or ragged.
14.	The title design: Catchy or simple
15.	The epigraph: between the title and the text to support the point of the text.
16.	Capitalization : initial caps, medial capitalization (deictic punctuation)
17.	Punctuation: full stop, comma, colon, dash etc.
18.	Parentheses: what they mean
19.	Media: The collective term for the basic layout + all these features is called <i>mise-en-page</i> (putting on the page). If such projection appears in electronic version, it is called <i>mise-en- ecrum</i> (putting on screen)

If we assume that including all these elements makes the writing long and odd, we can consider the following elements or devices of the layout:

What to examine	What is it?
1. Punctuation	The marks used in writing to separate sentences and their elements and to clarify meaning. Punctuation is used to create sense, clarity and stress in sentences. You use punctuation marks to structure and organize your writing.
2. Stanza	An arrangement of a certain number of lines in a poem. A division of a poem consisting of a series of lines arranged together in a usually recurring pattern of meter and rhyme
3. Spacing	Spacing refers to the way that typing or printing is arranged on a page, especially in relation to the amount of space that is left between words or lines.
4. Upper case	large alphabetic characters used in writing or printing proper names .
5. Lower case	A letter written or printed in a size smaller than and often in a form differing from its corresponding capital letter.
6. Bold	A set of type characters that are darker and heavier than normal. A bold font implies that each character was originally designed with a heavier appearance rather than created on the fly from a normal character. bold type on a page adds a touch of graphic diversity
7. Italics	Italic is a style of font that slants the letters evenly to the right. Use italic when you want to emphasize a word or phrase in a sentence. Italicize a word or phrase that is in a different language.
8. Capitalization	Capitalization is the writing of a word with its first letter in uppercase and the remaining letters in lowercase
9. Contracted form	Contractions are shortened forms (usually auxiliary verb and the negative "not") in which one or more letters have been omitted. Contractions are always added to the end of another word. They are widely used in spoken English and very informal

	writing.
10. Structure or Layout	The way that something is designed or arranged. Layout refers to the visual form of the poem.

There are diverse punctuation marks. They give the poem a slow and reciprocal effect along with a dramatic mode. They also help to create a colloquial style as the poem is itself a report of two friends' Communication and working on their art works in a course of time.

We should examine the shape and construction of the poem while analyzing the poem at the graphological level. We need to evaluate how a poem looks on the page.

3.3 Morphological Level

In the view of Mark and Kirsten (2005), morphology is the mental system involved in word formation or to the branch of linguistics that "deals with words, their internal structure, and how they are formed" (p.1).

Analyzing the Morphological Level refers to analyzing word formation and its structure, compounding, affixes (suffixes and prefixes), suffixes and prefixes (derivational category changing parts of speech) and inflectional category (maintaining parts of speech) and coinages.

Major ways of Forming of Words: Some major ways of forming words are given below:

3.3.1. Compounding: Compounding involves joining two or more primary words to form compounding words. Words which are not derived or compounded or developed from other words are called Primary Words.

Noun + Noun: moonlight, armchair, postman etc.

Adjective + Noun: blackboard, sweetheart, shorthand etc.

Verb + Noun: breakfast, telltale, scarecrow etc.

Gerund + Noun: looking-glass, walking-stick, drawing- room etc.

Adverb / Preposition) + Noun: overcoat, downfall, afternoon etc.

Verb + Adverb: drawback, lock-up, send-off etc.

Adverb + Verb: outset, income, upkeep etc.

Noun + Adjective: blood-red, sky-blue, lifelong etc.

Adjective + Adjective: blue-black, lukewarm, dull-grey etc.

Adverb + Participle: everlasting, never-ending, outspoken etc.

Noun + Verb: backbite, typewrite, waylay etc.

Adjective + Verb: safeguard, whitewash, fulfill etc.

Adverb + Verb: overtake, upset, undergo etc.

3.3.2. Blending: Blending is a process of combining two separate forms to produce a single new term, typically by taking only the beginning of one word and joining it to the end of the other word:

Smoke + fog = smog, motor + hotel= motel, breakfast+ lunch= brunch etc.

3.3.3. Clipping: Clipping is a process of reducing certain elements of polysyllabic words into shorter forms to form new words: Advertisement → Ad, influenza→ flu, cabriolet→ cab etc.

3.3.4. Backformation: Backformation is a reduction of certain letters of a word of one type to form a word of another type involving a change a part of speech:

Donation (n) → Donate (v), writer (n) → write (v), editor (n) → edit (v)

3.3.5. Acronym: It is a process of forming a new word from the initial letters of a set of words:

Compact disk→CD, video cassette recorder→VCR, North Atlantic Treaty Organization→NATO

3.3.6. Coinage: It is the invention of totally new terms. Yule (1997:64) points out that the most typical sources are invented trade names for one company's product. Such names become general terms for any version of that product: aspirin, nylon, Xerox etc.

3.3.7. Borrowing: It refers to the taking over the words from other languages. English has become a rich world language because it welcomes diverse languages of the world. Some borrowing words are:

Garage (French), Piano (Italian), Ghee (Hindi) etc.

3.3. 8. Modification: It is a process of deriving a new word by changing a sound segment or spelling from the base:

Man→ men, take→ took, goose→ geese etc.

3.3.9. Reduplication: Reduplication in linguistics is a morphological process in which the root or stem of a word (or part of it) or even the whole word is repeated exactly or with a slight change. Reduplication is used in inflections to convey a grammatical function, such as plurality, intensification, etc., and in lexical derivation to create new words.

It is often used when a speaker adopts a tone more "expressive" or figurative than ordinary speech and is also often, but not exclusively, iconic in meaning: ping-pong, tick-tock, pitter-patter etc.

3.3.10. Derivation: Derivation is the process of creating new words through using prefixes that may change or may not a part of speech class changing or class maintaining) and suffixes that change a part of speech:

Able (adj) →enable (v) : class changing prefix and happy(adj) →unhappy (Adj) : class maintaining prefix

Hard (adj) →hardness (n): class changing suffix and quick (adj) → quickly (adv): class changing suffix

3.3. 11. Inflection: Inflection is the process of creating new words through using only suffixes that do not change a part of speech: cat (n) → cats (n) : class maintaining suffix and tall(adj) →taller (adj) : class maintaining suffix.

We should scrutinize and analyze the kinds of word formation employed in the poem.

3.4 Lexical Level

This deals with level of "Lexis". Lexis is the vocabulary items that make up a language or the body of words known and used by a particular person. Analyzing the Lexical Level means analyzing vocabulary / diction such as: vocabulary items, parts of speech of words (major repeated words) and words of tenderness, cruelty, nature. We should mention what the words suggest. A poet has complete freedom of choice of lexical items for composing his poems. Poetic diction may involve formal words, informal words, slangs, archaic words, jargon words, foreign words, and sometimes coined words.

3.4.1 Formal and Informal Words: Formal words are used in formal situations, whereas informal words are used in informal situations. We use informal words with friends, children, and relatives.

Formal	Informal
postpone	Put off
Accumulate	Rack up
Fabricate	Make up
Represent	Stand for
Ascertain	Find out

3.4.2 Slangs: Slangs are very informal words and expressions that are more common in spoken language. They are not thought to be suitable for formal situations. Common slangs are: Dough (money), dude (man), chuck (food), kick a bucket (die), canned (drunk) etc.

3.4.3 Archaic words: Archaic words are very old fashioned words. These words are no longer in everyday use or have lost a particular meaning in current usage but are sometimes used to impart an old-fashioned flavor to historical poetry, or in standard conversation or writing just for a humorous effect. Some archaic words are:

Words	Meaning	Words	Meaning
Abroad	out of doors	Bane	Poison
Advertisement	a notice to readers in a book	Bedlam	an asylum
Ague	malaria or a similar illness	Behold	see or observe
Aliment	food; nourishment	Behoof	benefit or advantage
Animalcule	A microscopic animal	Beldam	an old woman
Apothecary	a person who prepared and sold medicine	Betimes	in good time; early
Asunder	Apart	Bibliopole	a dealer in books
Audition	the power of hearing	Billow	a large sea wave
Aught	anything at all	Blow	produce flowers or be in flower
Avaunt	go away	Bodkin	a dagger

3.4.4 Cliché: Cliché is a phrase or an idea which is used so often that it is no longer interesting, effective or relevant. It is a word or expression that has lost much of its force through overexposure. Every man jack (everyone); pound of flesh (revenge); high and dry (left in helpless state) under a cloud (depressed) etc. are clichés.

3.4.5 Jargons: Jargons are technical words or expressions used by a particular profession or group of people. They are difficult for others to understand. Collage, oil paint (arts); antibody, uterus (Biology); capital, budget (business), electron, atom (chemistry) bug, refresh (computer) , writ, jury (law) la, note (music), x-axis, vertex (mathematics) cyclone, equator (geography), coal, chalk (geology) etc. are jargons.

We should analyze the kinds of words and their role in the poem.

3.5 Syntactic Level

According to Tallerman (1998, p.1), syntax means “Sentence construction” (p.1). It deals with how words group together to make phrases and sentences. Syntax is related to the formation of phrases, clauses and sentences. Syntax means an ordering of words into meaningful grammatical verbal patterns. Without syntax words remain only words or alphabetical sequence in a dictionary. It also means the rules for constructing sentences that guarantee comprehensibility. But, poetic syntax has additional license. ‘Me saw he’ is grammatically incorrect but not syntactically. Syntactical oddity and inversions are common in poetry. Energy of syntax becomes visible due to the powerful distortions and disruptions of normative syntax. Syntax may be clear or unclear, cogent or vague, verbose or spare etc. Varying from a normal word order, poems manipulate the syntax of a line or more to place emphasis on a word. In addition to denotation and connotation, poems convey meanings or achieve particular effects by the arrangement of words into phrases, clauses, and sentences. English syntax is complex particular due to dangling modifiers, auxiliary and phrasal verbs. Poetic syntax is even tougher. For a greater understanding broad knowledge of linguistics is required. Syntax affects shades of meaning. Active voice (She loves me) and passive voice (I am loved by her) differ much in sense. Poems often exploit syntax to shade, vary, or affect meaning. Poetry generates intense awareness of language and this allows poets to use syntax differently from ordinary speech on writing. Browning adopted overtly ungrammatical syntax in service of expression. Eliot did the same. Cummings used highly original distortions

Analyzing the syntactic level embraces analyzing the sentence constructions:

- Internal structure of sentences,
- Surface structure of the sentence,
- Implied structure,
- Parallelism (repetition identical statistical structures),
- Use of conjunctions , anaphora, cataphora, inversion, ellipsis, refrain,
- Inverted word order, omission of words,
- Active or passive forms.

We need to examine how diverse sentence structures as stylistic devices contribute to the meaning in the poem.

3.6 Semantic Level

Semantics deals with the meaning of words, phrases and sentences. It includes metaphor, simile, personification and other literary devices.

Analyzing the semantic level involves analyzing elements contributing to the meanings:

- The meaning of words, phrases, idioms and sentences.
- Metaphor, simile, personification, imagery, symbol etc.

Major figures of speech related to meanings are as follows:

- 3.6.1 Allegory:** An allegory is a story in verse or prose with a double meaning: a primary meaning and a secondary meaning Cuddon (1999, p.20). *“Allegory of caves” by Plato*
- 3.6.2 Apostrophe:** A figure of speech in which a thing, a place, an abstract quality, a dead or absent person, is addressed as if present and capable of understanding (Cuddon, 1999, p.51). Example: *Milton! Thou should be living at this hour. / Rome, thou hast lost the breed of noble bloods.*
- 3.6.3 Climax:** Climax is the part of a story or play at which a crisis is reached and resolution is achieved. *It is a crime to bind a Roman citizen, an outrage to scourge him, almost an unnatural act to put him death.*
- 3.6.4 Conceit:** It is useful to think of the conceit as an extension of the simile in which aspects of the basic analogy are developed with a kind of relentless ingenuity. Example: *The grave is a fine and private place, / But none I think do there embrace.*
- 3.6.5 Euphemism:** An inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing. Example: *Adult material for pornography, escort for prostitute, making love for having sex.*
- 3.6.6 Hypallage:** A figure of speech in which the epithet is transferred from the appropriate noun to modify another to which it does not really belong. Example; *Angry crowns of kings.*

- 3.6.7 Hyperbole:** The figure of speech or trope, called hyperbole is a bold overstatement, or the extravagant exaggeration of fact or of possibility; it may be used either for serious or ironic or comic effect. Example: *He is as old as a hill. Ten thousand saw I at a glance.*
- 3.6.8 Imagery:** Imagery, images taken collectively, is used to signify as the objects and qualities of some perception referred to in a poem or other work of literature. Example: *Visual, auditory, olfactory, gustatory, tactile, kinesthetic, abstract, organic.*
- 3.6.9 Irony:** Irony is a figure of speech or trope derived from Greek “eironia” via Latin and meaning “dissimulation. Irony is found when the words actually use appear to contradict the sense actually required in the context. Example: *The Bagmati river in the Kathmandu valley is very clean.*
- 3.6.10 Metaphor:** Metaphor is a figure of speech in which one thing is described in terms of another. A comparison is usually implicit; whereas in simile it is explicit. Example: *All the world is a stage.*
- 3.6.11 Metonymy:** Metonymy is a figure of speech in which the name of an attribute or a thing is substituted for itself. Example: *Crown for monarchy, pentagon for building, stage for theatrical profession.*
- 3.6.12 Oxymoron:** Oxymoron is a figure of rhetoric which juxtaposes apparently contradictory expressions for witty or striking effects. It presents a kind of condensed paradox. Oxymoron is a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect. Example: *Heavy lightness; bright smoke; cold fire; pleasing pain; wise fool.*
- 3.6.13 Paradox:** Paradox is a statement which seems on its face to be self-contradictory or absurd yet turns out to make good sense. Example: *The child is father of the man.*
- 3.6.14 Personification:** Personification is a figure of speech or trope in which an inanimate object, animate non-human or abstract quality is given human attributes. Personification is particularly associated with literary, especially poetic language. Example: *The sky said to the earth, “I will marry you.”*
- 3.6.15 Pun:** Pun is a figure of speech which involves a play upon words. The pun is wide spread in many literatures and gives rise to a fairly universal form of humor. Example: *Even a stable boy will find / This life no stable thing.*
- 3.6.16 Satire:** Satire is a kind of protest, a sublimation and refinement of anger and indignation. Example: *Pope’s “The Rape of the Lock” satirizes the fashionable world of the eighteenth century.*
- 3.6.17 Simile:** Simile is a figure of speech whereby two concepts are imaginatively and descriptively compared. Example: *Sita is like a rose. I wandered lonely as a cloud.*
- 3.6.18 Symbol:** Symbol is an object, animate or inanimate, which represents or ‘stands for something else’. Example: *Rose stands for beauty, tiger for experience, lamb for innocence etc.*
- 3.6.19 Synecdoche:** A trope in rhetoric in which part of a referent is named and stands for the “whole” or vice versa. Example: *Wheels for a vehicle, people for mouths.*
- 3.6.20 Proverb:** It is a short well-known sentence or phrase that states a general truth about life or gives advice. Every culture has a collection of wise sayings that offer advice about how to live your life. These sayings are called “proverbs”. Some proverbs are:
- ◆ Two wrongs don't make a right. (When someone has done something bad to you, trying to get revenge will only make things woe.)
 - ◆ The pen is mightier than the sword. (Trying to convince people with ideas and words is more effective than trying to force people to do what you want.)

3.6.21 Idiom: Idiom is the language or dialect of a group of people. It is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit. A hue and cry (a loud protest), lose heart (to grow discouraged) a dark horse (a person whose ability is unknown) etc. are examples of idioms.

3.6.22 Colloquial: It is a variety of language commonly employed in conversation or other communication in informal situations. Colloquial language is distinct from formal speech or formal writing. It is the variety of language that speakers typically use when they are relaxed and not especially self-conscious. It is used to create a natural, or realistic, effect in characters’ dialogue in dramatic poems. It shows that they’re working class - or ordinary, or from a particular area. It’s used to create a conversational feel. This shows that the emotions are everyday, not elevated formal language. Sometimes it’s meant to be ‘easy’ to read. However, it’s often difficult. This is because colloquial language usually belongs exclusively to a particular group. Here are some examples:

Give me a hand = assist me.

Give you hell= shout at you

Rat hole= a small dirty uncomfortable room.

Ritz= an elegant hotel

I am on the street= I am homeless.

We should examine the comparisons between two different things, how the comparisons contribute to the meanings and should discern the appropriateness of the comparisons. We should also consider other more rhetorical devices employed in a given poem.

IV. METHOD OF ANALYSIS

The person, who desires to accomplish a stylistic analysis of a poem, should read the poem several times to gain understanding of the poem. He should discern different elements or devices to be analyzed at every level of analysis. He should examine the appropriateness of the elements that contribute to the uniqueness of the poem. He should further take note of the uniqueness how well it contributes to the theme or central idea of the poem.

V. CONCLUSION

Stylistic analysis involves analyzing diverse stylistic devices found in a poem. Such an analysis tends to do justice to the poem in discerning meanings and the ways of presenting the meanings. Such an analysis retains objective interpretation of a poem to some extent. Stylistic devices make our speeches, essays, poems etc. more interesting and lively and help us get and keep our reader's / listener's attention. Stylistic devices often provide emphasis, freshness of expression, or clarity. Therefore, a stylistic analysis is one of the prominent ways of interpreting and thematising a poem.

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