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Stylistic Analysis Of John Keats’s Poem “Ode On Indolence” And William Wordsworth’s Poem “Ode To Duty”

Nasir Ali Shah

Assistant Professor English Dept Govt Graduate College Attock, MS English (Language and Literature) Course Work done from the Northern University, Newshehra

Email: nashah17@gmail.com

Hafiz Muhammad Waseem

MS English Linguistics Course Work Done From The International Islamic University, Islamabad Email: hafizmuhammadwaseemeng@gmail.com

Muhammad Kashif

MS English Linguistics Course Work Done From The International Islamic University, Islamabad Email: kashif.ue787@gmail.com

ABSTRACT

This study aims to analyze John Keats’s poem “Ode on Indolence” and William Wordsworth’s poem “Ode to Duty” from a stylistic point of view. This study consists of Graphological, phonological, morphological and lexico-syntactic features and patterns of the poems. Graphological patterns consist of punctuation marks in the text while morphological patterns deal with form and structure of the poems. Phonological patterns deal with sounds of the text while lexico-syntactic patterns include devices that create meaning in the text. This study will help in revealing the language of romantic poets and also to understand the meaning of the poems. As we know style varies from text to text to create various types of meaning. There is a clear difference between ordinary language and poetic language. This study also discusses which devices and patterns make a poetic language. Furthermore, this study will analyze whether the language of poets in the romantic age was flowery or not as modern poets called their language flowery.

Keywords: Stylistics, Style, Analysis, John Keats, William Wordsworth, Morphology, Phonology, Graphology, Lexical And Semantic Features, Patterns, Language, Poems

INTRODUCTION

The word stylistics is derived from a Greek word ‘**Stylos**’ which means a pen. Pen had been the symbol of knowledge and literate expression in the past. Stylistics as a branch of applied linguistics deals with different styles of texts and discourse. Discourse is any written, auidial or visual material. While style is a particular variety of language used by different individuals in different settings. The concept of Stylistics is different for different people. It is concerned with using linguistic methods to study the concept of style in a language (**Finch, 2000**). It is the study of linguistics discourse from linguistic orientation (**Widdowson, 1975**).

Stylistics acts as a bridge between linguistics and literature. Language is the subject while linguistics is its discipline while literature is subject and literary criticism is its discipline. Stylistics is neither subject nor discipline but it explains the relationship between them. It tries to explain why individuals make different choices in literary or



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non-literary texts for different purposes in their use of language. Stylistics is the study of use of words, grammar and vocabulary in the text. Sometimes one word is used for multiple meanings in a text and irrespective of study of meaning, stylistics only deals with the style of the text. It is a linguistic approach to study the styles of literary texts. Stylistics emerged as a necessary subject in the 20th century.

According to (**Flower, 1966**), Style is property of all texts not just of literary texts but also non-literary texts so the scope of this branch of applied linguistics is very wide. It is basically divided into two types based on different features of style. One is linguistic stylistics and the other is literary stylistics. Linguistic stylistics deals with different devices and patterns of text whether it is literary or non-literary. It deals with the use of language and its effect in a text. It is sometimes mixed with literary criticism but it is different from it. Literary criticism focuses on subjective interpretations, analysis and evaluation of the literary text but linguistic stylistics focus only on linguistic features. There are various levels of linguistic stylistics e.g lexical, phonological, morphological, syntactic, and semantic and discourse levels etc. (**Leech, 1969**) says that style is the way or procedure in which something is written, spoken or performed. It is grammatical structure, choice of words and speaking style. Literary stylistics is different from linguistic study as its focus is on to find the relationship between linguistic features in the text and the meanings and literary stylistics individuals study the literature by dividing it into forms and genres like prose, novel, play and drama etc. Literary stylistics has further subdivisions like interpretive, evaluative, corpus, discourse and feminist stylistics etc.

This study aims to explore why and how the text of the two poems stylistically and linguistically means. What are the linguistic stylistics features such as rhetorical figures and morphological, phonological, graphological, syntactical patterns in the poems and to analyze two poems with stylistic point of view. Daily life language is different from poetic language and their difference can be measured by stylistics by using different patterns and devices. Both poems are taken from romantic poets of the romantic period. The Romantic period spans from the last decade of the 18th century till the middle of the nineteenth century. The poetry of the romantic period has a major focus on nature, childhood, emotions and feelings as it can be seen in poems of William Wordsworth and John Keats. The stylistic study of these two poems will also provide the detail of style used in the romantic period. Furthermore, this study will also explore the comparison between styles of both poets.

Stylistics study helps in increasing the interpretive skills and ability to read between lines (**Carter, 1996; 5**). It can give students confidence and can motivate them in reading and interpretation. It not only helps in interpreting and analyzing but also to answer several arguments concerned about use of language. For example T.S Eliot criticizes the romantic poets saying that they use flowery language in their poems which means their language was very simple and to observe this argument, one can study the romantic poets from stylistic point of view. Although Eliot criticizes romantic poets, he still uses imagery like the romantic age. Stylistic study is also performed to compare the style of the same language in different eras and ages.

As these poems are taken from poets of the romantic age so it is necessary to discuss some of the linguistic and literary features of that age. This age began around 1798 and ended in 1837 and was followed by the Victorian age and modern age. It was the time of the French revolution in Europe so there are different factors like politics and economy that influence this age. Industrial revolution started in this age and romanticism was against this age because people started becoming materialistic and started moving away from nature. Robert Burns is considered the founder of the romantic age although he died



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in 1796 in the starting years of the Romantic Movement.

William Blake was also one of pioneers of this age and he wrote ‘**Songs of innocence**’ and ‘**Songs of experience**’. His poems are based on imagination, childhood and innocence. The most famous poets of this age are William Wordsworth, S. T Coleridge and John Keats. William Wordsworth and Coleridge both were friends. William Wordsworth and Coleridge published Lyrical Ballads in 1798, one of the first poem collections of romantic age. The literary genre used by them was conversational poetry in which they wrote about the feelings of a man, morality and nature. Their poetry was non-realistic and imaginative and they shared their experiences in their poems. Other famous poets of this age are John Keats, Percy Bysshe Shelly and Lord Byron etc.

Literature Review

The focus of this study is on stylistic analysis of two poems. If we look back in history, we find out that the roots of stylistics meet Roman Jakobson who is representative of Russian formalism in the early twentieth century. His focus was to define the qualities of poetic language. Poetic language is different from basic language. According to Jakobson, the poetic function of language is focused on the language of the message for its own sake rather than the message that conveys the emotions of the speaker. It means in stylistics study the focus is on the use of language by the poet not on the emotions and feelings of the poet. This gave birth to stylistics In 1926 Jakobson established ‘Prague School of Linguistics’ and Prague became the birthplace of structuralism.

Like Jakobson, Mukarovsky was also interested in structural and functional differences in literary and non-literary writings. With the passage of time these ideas spread to England and the US with the beginning of New Criticism and Practical Criticism movements. Nowadays stylistics has become a complete course. There are many famous contributors in stylistics. (**Crystal & Navy, 1969**) work on non-literary stylistics. They were interested to know the different social contexts while showing how the context affects the meaning of text (**Carter & Simpson, 1989**).

In the 21st century many literary and non-literary texts are explored under the stylistics. It includes stylistic study of poems, prose, novels, dramas, etc. John Keats’s poem “**Ode on Indolence**” and Wordsworth’s poem “**Ode to Duty**” are understudied and no proper study has been done that can tell the style of these poems. Yet, there is much research and even proper thesis on other poems of William Wordsworth and John Keats. In the past, stylistics study was seen as a method to explore the meanings and functions of literary texts but nowadays stylistics study is more pragmatically oriented to “link choices in text to social and cultural context” (**Thornborrow & Wareing, 1998**). This study focuses on linguistic choices made by the writers and characteristics of these choices.

This study is taken under the influence of several research papers that are following: “Stylistics analysis of William Blake’s poem “A Poison Tree” by students of the University of Sargodha, Stylistics study of William Blake’s poem “Night” by Abdul Bari Niazi, Stylistics analysis of poem “During wind and Rain” by Thomas Hardy etc.

Methodology

This study implements the stylistic analysis of poems ‘**Ode on Indolence**’ by *John Keats* and “**Ode to Duty**” by *William Wordsworth*. This study aims to find choices made by the writer under the aspects of graphological, phonological, syntactical, morphological patterns. (**Leech & Short, 2007**) divides the language in three levels of organizations named as level of semantics (study of meaning), level of syntax (arrangement of words in



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a sentence) and level of phonology (study of sounds). Style is involved not only in written but also in spoken form and as well as it is involved not only in literary text but also in non-literary text. But style is mostly associated with written form of literary texts rather than spoken and non-literary texts. The research method used for this study is qualitative research method and, in this study, there is in-depth analysis of two poems. The qualitative design used of this study is case study. Data is collected in the form of text of two poems that are used in this study. Analysis is made by observing the text of both poems in stylistic perspective by observing morphological, phonological, graphological and lexico-syntactic patterns. The format chosen for this study is APA.

Levels of stylistics analysis:

Stylistics analysis can be done under various levels and major of them are followings:

Graphology

It deals with structure of sentences and punctuation marks in sentences of the texts. Stylistics study how individuals use punctuation marks and other graphological devices to increase impression of the text and to put their emotions and expressions in the writings. Graphology is a very important feature of linguistics as it describes the personality of the authors. Graphological devices includes punctuation marks like italics, commas, hyphens, full stop, colon, semi-colon, quotation marks, foregrounding, ellipses periods, the dash, the question mark, capitalization, gothic and bold print letters, spacing, small print, paragraphing, and special characters etc.

According to **Crystal and Davy, 1969** graphology is an analogous study of language writing systems. It focuses on the layout of the text. In simple words it is a writing system. The graphological devices described above are used in developing the structure of the text.

Morphology

It is a branch of linguistics that deals with word formation, structure of words and how they are formed in a text. According to (Mark and Kristen, 2005 p.1) morphology refers to mental system involved in formation of words and it deals how the structure of sentence is formed, how different derivational and functional morphemes are combined, how prefixes, suffixes and affixes are attached to root words.

Phonology

This level of stylistic analysis is related to the study of different sounds in the language. It is concerned with the pronunciation system of a language. (Ofuya, 2007) observes that phonology describes the ways in which sounds of speech are organized within different devices. The main phonological devices are rhyming schemes, assonance, consonance, phonaesthesia, alliteration, repetition, onomatopoeia and rhythm. Use of different sounds also affect the meaning of words and also the meaning of sentences and the language.

Lexico-syntactical devices

The word lexico-syntax is combination of two words lexis which means vocabulary used in a language e.g nouns, adjectives, adverbs etc. while syntax is related to the arrangement of words in a sentence and how words are combined and arranged to make clauses and phrases in a sentence. According to (Tallerman, 1998, p.1) lexico-syntactic choices are made through stylistic devices like usual and unusual collocates, archaic words, oxymoron, particular parts of speech etc. Semantics is the study of meaning of the



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text, it deals with meaning of words not only individual words but also meaning of words in sentences in different situations, meaning of sentences and clauses and phrases. Semantic devices in stylistics are simile, metaphor, personification and symbols, imagery, etc. These all devices are semantic features of text.

Elements in stylistics analysis

The elements in different levels of stylistic analysis are followings:

Graphological devices

The main graphological devices for stylistic study are the following:

Punctuation marks

Punctuation marks are signs used in sentences for different purposes

Full stops

It is indicated by (.). It is used at the end of declarative sentences and after titles in American English. It is also used in some abbreviations such as a.m. and p.m.

Commas

Comma is generally used in separating items of the same kind in a sentence. It is also used to separate two phrases.

Italics

Italics is a type of writing and is generally used to emphasize a particular thing.

Hyphens

It is indicated by (-). It is used to separate two syllables in a word. For example, good-looking. It has different function than dash which is used to indicate distance e. g Pakistan-USA

Colon

Colon is a punctuation mark represented by two dots one over the other (:). used to introduce a list of items and to introduce a dependent clause.

Semi Colon

It consists of one dot on a coma (;). This punctuation mark is used to separate sentences that are interlinked.

Question Mark:

Question mark is used at the end of question mark. It is indicated by symbol (?). It is also used when we have doubt about something

Capitalization

It is a method of writing capital letters with words. All the proper nouns start with capital letters. And the first letter of the sentence is also written as capital.

Bold prints

Bold print is a method to make some words thicker and more visible. It is used to highlight some important thing in a text



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Ellipses periods

It is indicated by three dots (...) to represent an unfinished thought

Upper- and lower-case letters

Capital letters are called upper case letters such as 'ABCD' while small letters are called lower case letters such as 'abcd'

Foregrounding

It is about starting any work and about titles. What is the graphology of a topic written by the author, and what is the variation

Paragraphing

Paragraphs in a text are separated due to a change of topic. Paragraphing is a technique of making paragraphs to make visible the stages of writer's ideas

Contracted forms

Contracted forms are types of words made by blending or shortening two words e. g gonna, wanna etc.

Phonological devices Rhyming Scheme

It is a pattern of rhymes in a line and is often used in poetry. In poetry, the last syllables are often kept similar to create rhythm. It is mostly created at the end of the line.

Rhythm

It is pattern of the poem which is not only concerned with stressed and unstressed syllables but also with words and lines

Assonance

It is the effect produced when two different words have same consonant sounds but different vowel sound or same vowel sounds but different consonant sounds e. g

It beats ...as it Sweeps ...as it

Consonance

It is much similar to alliteration in which repetition is in the beginning of words but in consonance repetition can be anywhere in nearby words.

Phonaesthesia

It is any link or relation between the sound and its meaning. Some sounds are linked with meaning e.g. the words sleep, slip, and slow start with the same sound of sl.

Alliteration

It is the repetition of the beginning sounds of words. It was used mostly in Old English but in modern English it is used under special circumstances for a particular effect.

Repetition

In poetry repetition is to repeat the same words, phrases, lines or sentences. It is used to create rhythm or stress on any idea

Onomatopoeia

There are some words that are made from sounds of that thing e. g boom, bang, meow meow, etc. and the device used for this is called onomatopoeia.



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Morphological devices

Affixes

Affixes are the words that are added to root words to create functional and derivational morphemes. It may be prefixes or suffixes.

Coinage

Coinage is a term used when a completely new word is made in a language e. g google, Xerox etc.

Compounding

In this process two words or more are combined to form a new word e. g father-in- law water cooler, postcard, blackbird etc.

Lexico-syntactical devices

Anastrophe

It is a change in natural word order in a sentence. It is used to focus the reader's mind on something.

Anaphora

Anaphora is the use of repetition of same words in the beginning of clause sentence or paragraph e.g. pronouns like he, she, it, they.

Ellipsis

It is an omission of a word or words intentionally in a sentence.

Simile

It is a method of comparing one thing to another using the words like and as.

Metaphor

It is a direct comparison between two things without the use of words like and as e.g. he is not a man he is superman.

Personification

It is a way of giving human characteristics to animals and other materials.

Symbols

Symbol is something which is concrete that stands for something abstract e.g. water is a symbol of life.

Imagery

Imagery is using such words or language that creates images in the mind of the reader.

Analysis

Stylistic Analysis of Ode on Indolence

Introduction of Poem

This poem was written by John Keats in the spring of the 1819 romantic era. Indolence means laziness. This poem is the story of a person who is feeling lazy in the morning of summer. The poet is surprised by the three things; love, ambition and poesy. Poetry makes his heart more excited than love and ambition. Different ideas and emotions increase his desire to follow these three figures but he decides against it. The poet rejects love and ambition because the poet is not experienced and it takes time to get



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experienced. It seems that poets have indolent thoughts. Although he is much disturbed and confused by these three mysterious figures. This poem is one of the five odes of John Keats and to completely understand this poem one must go through previous work.

Biography of the poet:

John Keats was born in 1795 in London and was the eldest of five children. His father left the world when Keats was only eight years old. He was from the second generation of romantic poets. He is regarded as one of the great poets in English study. He is famous for his five odes and the most famous is “Ode to a Nightingale”. He died at a very young age. He was suffering from tuberculosis. When he coughed blood for the first time, he said that he cannot be deceived by this color of arterial blood.

This drop of blood is his death warrant. He died in 1821 in Italy. His famous work includes Ode to Psyche, Ode to Nightingale, Ode to a Grecian Urn, and Ode to Melancholy etc.

Stylistic Analysis:

Graphological Level

Foregrounding

The title of this poem “Ode to Indolence” is written in bold letters while the name of the poet “John Keats” is written in italics.

Paragraphing

This poem consists of 6 stanzas and each stanza has ten lines. Its stanzas are composed of two parts according to rhyme scheme.

Contracted forms

There are 16 words in contracted forms used by the poet.

Capitalization

There are 85 capital letters in this poem. 60 of them are used with words that start the line. While 25 are used inside the lines. No proper method of capitalization is used inside lines.

Italics

There is no use of italics in the poem.

Bold prints

No word is in bold print in this poem

Punctuation

Full stops

Full stop is used 3 times in the poem and each time it is used at the end of stanza when the thought is complete

Commas

Comma is used 43 times in poem and is generally used in separating ideas and

Hyphens

Hyphen is used 15 times in the poem to separate two syllables in a word.



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Colon

Colon is used 3 times by the poet and every time at the end of line to end an

Semicolon

Semi-colon is used 21 times by the poet. It is used to separate sentences that are interlinked and to separate phrases.

Question Mark

The question mark is used 6 times in the poem.

Ellipses periods

There are no ellipses periods in this poem.

Interjection

Interjection mark is used 12 times and is used after interjection and after several shocking words.

Phonological devices

Rhyming Scheme

There are 6 ten lines stanzas and stanzas can be divided into two parts based on rhyming scheme. The rhyme scheme of the first four lines is ABAB while the other six lines have different schemes in every stanza. In stanza one to four schemes is (CDECDE) while in stanza five is (CDEDCE) and in the last stanza is (CDECED).

Assonance

This is repetition of vowel sounds in a series of words or phrases. The poet has repeated the vowel sounds in related words several times. It gives tone to the poem. Assonance is found about 69 times in this poem. Assonance in this poem is:

(morn, before), (three, seen), (bowed, joined), (the, other), (placid, sandal, and), (In, in), (pass'd, marble), (round other), (They came again), (Is shifted), (they strange may), (in Phidian), (is it), (it disguised), (steal leave), (task away), (My idle), (blissful cloud), (blissful indolence), (eyes my), (less and less), (had and), (no no), (ye melt sense), (sleep dreams; been), (with dim), (With stirring), (morn no), (clouded shower), (twas a), (Upon your no), (pass'd passing), (Each me), (Then them), (And ached), (fair maid name), (The the), (more more of), (heap'd unmeek), (upon most), (knew be), (demon Poesy), (They faded), (O folly), (And that), (Ambition it springs), (For not), (Poesy no), (so drowsy), (in indolence), (O so), (may change), (voice common), (So Ghosts), (ye Ye), (My flowery), (head bedded), (For not), (I dieted), (pet sentimental), (sofdy more), (my eyes), (be eyes), (In figures dreamy), (I night), (day faint), (visions is), (my idle spright), (Into clouds).

Consonance

It is much similar to alliteration in which repetition is in the beginning of words but in consonance repetition can be anywhere in nearby words. In his poem consonance exists. The element of consonance is about 57 times in this poem. Consonance in this poem is:

(morn seen), (bowed and joined side-faced), (hands necks), (And behind stepp'd), (In in), (placid graced and), (sandals robes), (on urn), (shifted round side), (again when urn), (Is shades, shifted round), (seen return), (And betide), (one in Phidian), (is Shadows), (it that not), (it silent plot), (days was), (pulse less and less), (had embroider'd), (had besprinkled), (been lawn), (flowers shades beams), (lids tears), (open vine), (press'd leav'd), (Shadows 'twas), (Upon fallen mine), (skirts tears), (third pass'd and turn'd), (faded burn'd), (And ached), (wings because), (fair her), (maid and), (And fatigued), (whom blame), (more more), (upon maiden), (faded and bwanted), (What it), (is is), (for poor), (man's heart's), (short fever-fit), (At least sweet), (as noons), (And steep'd honied), (Or hear), (Ghosts raise), (head cool-bedded would dieted), (Fade and), (on urn), (yet night), (for store), (visions is), (never return)



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Alliteration

It is the repetition of the beginning sounds of words. Alliteration is found about 33 times in this poem. Alliteration in this poem is:

(ONE **m**orn before **m**e), (**s**tepp'd **s**erene), (**s**ee the other **s**ide), (Is **s**hifted **r**ound, the first seen **s**hades **r**eturn;), (And they were strange to **m**e, as **m**ay betide,), (**d**eep-**d**isguised,), (**m**y eyes; **m**y pulse), (grew **l**ess and **l**ess;), (**P**ain had **n**o sting, and **p**leasure's wreath **n**o flower:), (**d**im **d**reams;), (and **b**affled **b**eams:), (A third time **p**ass'd they by, and, **p**assing, turn'd), (And ever **w**atchful **w**ith fatigued eye), (The last, whom I love **m**ore, the **m**ore of blame,), (They faded, and, forsooth!), (I **w**anted **w**ings), (O folly! **W**hat is Love! and **w**here is it?), (**f**ever-fit;), (For Poesy!- **n**o,-she has **n**ot a joy,-), (At least for me,-**s**o **s**weet as drowsy noons,), (And evenings steep'd in honied indolence;), (O, for **a**n **a**ge so shelter'd from **a**nnoy,), (That I **m**ay never know how change the **m**oons,), (At least for me,-**s**o **s**weet as drowsy noons,), (And evenings steep'd in honied indolence;), (O, for an age so shelter'd from annoy,), (So, **y**e three Ghosts, adieu! **Y**e cannot raise), (**F**ade softy from my eyes,), (**F**arewell! I yet have visions for the night,), (And for the day faint visions there is store;).

Repetition

There is no significant repetition in this poem except the use of the word "O" at the start of lines. Repetition in this poem is "O, why did ye not melt....", "O Shadows!....", "O folly! ", "O, for an age...."

Onomatopoeia

There is no use of onomatopoeia in the poem.

Morphological devices

Affixation

It is the formation of new words by adding prefixes and suffixes. There is affixation in this poem and about 85 affixes are found in this poem.

(Figures, bow**e**d, necks, join**e**d, hands, side-fac**e**d, stepp'**d**, sandals, robes, grac**e**d, pass'**d**, figures, shifted, shifted, shades, vases, Shadows, muffl**e**d, deep-disguis**e**d, without, days, blissful, Benumb'**d**, eyes, pleasur**e**'s, Unhaunted, nothingness, embroider'**d**, dream**s**, besprinkl**e**d, flower**s**, stirr**i**ng, shades, baffl**e**d, beam**s**, cloud**e**d, lid**s**, tear**s**, press'**d**, leav'**d**, budd**i**ng, warm**t**h, throstl**e**'s, Shadow**s**, skirt**s**, fall**e**n, tear**s**, pass'**d**, pass**i**ng, turn'**d**, whil**e**s, faded, burn'**d**, ach**e**d, wing**s**, watchful, fatigued, heap'**d** unmeek, faded, want**e**d, wing**s**, spring**s**, man'**s**, heart'**s**, noon**s**, evening**s** steep'**d** honied, shelter'**d**, moon**s**, Ghost**s**, cannot, cool-bedd**e**d, flowery, diet**e**d, eye**s**, figure**s** dreamy, vision**s**, vision**s**, Phantom**s**, cloud**s**)

Coinage

There are no new words invented in this poem.

Compounding

There is use of compounding in this poem. E. g. side-faced, deep-disguised, summer-indolence. These are compound adjectives

Lexico-syntactical devices

Anastrophe

The poetic language is always different from daily life language. The word order is also changed to create rhythm and tone. So, anastrophe is the basis of poetry as it gives a sense of depth.

Anaphora

The poet has used anaphoric words like And, O, How, The etc.



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Ellipsis

It is an omission of a word or words intentionally in a sentence.

Simile

Simile is used in this poem i.e

They pass'd, like figures on a marble urn,
And they were strange to me, as may betide
With vases, to one deep in Phidian lore.
In masque-like figures on the dreamy urn;

Metaphor

The poet used metaphors like 'placid sandals' etc.

Personification

It is a way of giving human characteristics to animals and other materials. The personification in this poem is; placid sandals, silent deep-disguised plot, idle days, drowsy hour, blissful cloud
Pain had no sting, and pleasure's wreath no flower, Unhaunted quite

Symbols

Romantic poetry is poor in symbolism. Figures are symbols of love, ambition and poetry.

Imagery

Imagery is using such words or language that creates images in the mind of the reader. The poet uses the words 'shadows', 'Ghosts' and 'Phantoms' to symbolize the figures. There are some more words that create images like 'blissful cloud', 'drowsy noons', 'budding warmth' bowed necks, joined hands, side-faced, stepp'd serene, placid sandals, white robes graced, marble urn, drowsy hour; dim dreams, stirring shades, baffled beams, pale of cheek, fatigued eye, night, clouds.

Stylistic analysis of "Ode to Duty"

Introduction of the poem

This poem was written by William Wordsworth in 1805 and published in 1807. It was written by a poet before the death of his brother. This poem was included in the second edition of *Lyrical Ballads*. This poem has seven stanzas of eight lines. The poet describes a person who is confused between living his life according to his own feelings and understanding and to live according to higher principles and authorities. The poet says that the existence of duty is because of God or "Voice of God" and it is necessary for the success in life and to avoid failures. There are some people that perform duty live under authority and are able to find proper balance in life but the poet sees himself a person who has lived his life according to his desires but now he has object himself to authorities and he finds peace in following rules and duties. Actually, the poet is telling the truth of his life that he has gained through his experience. He wants to tell the generations that performing the duties makes a person good and we have to sacrifice our desires for development of good personality.

Biography of the poet

This poem is written by William Wordsworth. He was an English poet born in 1770 in Cockermouth in Lake District and died in 1850. He was free to travel in forests, mountains and natural world which helped him in shaping his poetry for a long period of time. His poetry was highly imaginative. He is one of the pioneers of the Romantic



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Movement. He is called the poet of nature because he loves nature and has a keen interest in natural things. He is also called a worshiper of nature. His poetry was not realistic but imaginative. He believes that nature gives us happiness and satisfaction and it can heal an ill person. He described nature as a living personality His poetry is about nature, childhood and experience. He is known for Lyrical Ballads written along with Samuel Taylor Coleridge. He is also called Lake Poet because he lived in the Lake District of England. He started to publish poems in 1793. His famous poems include “We are Seven, Daffodils, London 1802, Tintern Abbey and The Prelude” etc.

Stylistic Analysis:

Graphological Level

Foregrounding

The title of this poem “Ode to Duty” is written in bold letters while the name of the poet “William Wordsworth” is written in italics.

Paragraphing:

This poem consists of 7 stanzas and each stanza has 8 lines.

Contracted forms

There are 3 words in contracted forms used by the poet and are as follows.

Punctuation

Full stops

Full stop is used 6 times in the poem and each time it is used at the end of line and stanza when the thought is complete.

Commas

Comma is used 34 times in poems and is generally used in separating ideas and phrases.

Italics

There is no use of italics in the poem.

Hyphens

Hyphen is used 2 times in the poem to separate two syllables in a word.

Colon

Colon is used 4 times by the poet and every time it is used to end an idea and start an explanation.

Semicolon

The semicolon is used 16 times in the poem.

Question Mark

There is no use of question mark in whole poem

Capitalization

There are 74 capital letters in this poem. 56 of them are used with words that start the line. While 18 are used inside the lines. No proper method of capitalization is used inside lines.

Bold prints

No word is in bold print in this poem



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Ellipses periods

There are no ellipses periods in this poem.

Interjection

Interjection mark is used 8 times and is used after interjection and after several shocking Phrases.

Phonological devices

Rhyming Scheme

There are 7 eight line stanzas. The rhyming scheme of the poem is “ABABCCDD” except for the second stanza in which the last line is different.

Assonance

This is repetition of vowel sounds in a series of words or phrases. Assonance is found about 49 times in this poem. The poet has repeated the vowel sounds in related words several times. It gives tone to the poem.

(STERN Daughter), (of of), (Voice God), (Who to), (light guide), (To reprove), (art law), (When empty), (temptations set), (And humanity), (thine eye), (misgiving is), (genial sense), (or blot), (Who do), (O through), (confidence misplaced), (happy be), (When unerring), (its security), (they may), (course hold), (Live in spirit this), (support, according), (loving freedom), (No sport of), (Yet myself), (blindly my), (Thy I), (task walks), (Through no), (Or wrought), (I thy), (I desires), (hopes no more), (long repose), (know so), (Flowers laugh), (before on), (And fragrance), (dost wrong), (most through strong), (I I), (weakness end), (have an), (me lowly), (spirit self-sacrifice), (confidence give), (in live!)

Consonance

It is much similar to alliteration in which repetition is in the beginning of words but in consonance repetition can be anywhere in nearby words. In this poem consonance exists.

Consonance is found 24 times in this poem.

(art light), (guide rod), (dost set), (There are), (without blot), (it not), (dread Around), (When an), (And hold), (Yet support), (and untried), (sport gust), (And heard), (oft heart), (compunction in), (But thought), (forever), (Lawgiver wear), (most benignant), (Nor fair), (As is), (Flowers beds), (most ancient), (humbler Power)

Alliteration

It is the repetition of the beginning sounds of words. Alliteration is found 26 times in this

Poem

(STERN Daughter of the Voice of God!)

(O Duty! if that name, thou love,)

(Who art a light to guide, a rod)

(Thou, who art victory and law)

(There are who ask not if thine eye)

(When love is an unerring light,)

(Even now, who, not unwisely bold,)

(Live in the spirit of this creed;)

(Too blindly have reposed my trust:)

(And oft, when in my heart was heard)

(The task, in smoother walks to stray;)



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(But thee **I** now would **s**erve **m**ore **s**trictly, if **I** may.)

(**M**y hopes no **m**ore **m**ust change their name,)

(I long for a repose **th**at ever is **th**e same.)

(The **G**odhead's most benignant **g**race;)

(Flowers laugh **b**efore **th**ee on **th**eir **b**eds,)

(And fragrance in thy footing treads;)

(Thou dost preserve the stars from wrong ;)

(**A**nd the most **a**ncient heavens, through Thee, are fresh and strong.)

(**I** call thee: **I** myself commend)

(Give unto **m**e, **m**ade lowly wise,)

(The **s**pirit of **s**elf-

sacrifice;)

(And in the light of truth thy bondman let me live!)

Repetition

There is no significant repetition in this poem except the use of the word “O” at the start of lines. e.g. “O Duty! if that name, thou love,” “O, if through confidence misplaced”, “O, let my weakness have an end!”.

Onomatopoeia

There is no use of onomatopoeia in the poem.

Morphological devices

Affixation

It is the formation of words by adding prefixes and suffixes. There are many prefixes and suffixes in this poem. There are about 46 affixes found in this poem.

(Erring, terrors, temptations, calm'st, weary, misgiving, hearts, without, misplaced, saving, arms, Days, unerring, its, blissful, unwisely, loving, untried, being, myself, blindly, reposed, timely, deferred, smoother, walks, strictly, quietness, uncharter'd, tires, chance-desires, hopes, Godhead's, anything, Flowers, beds, treads, stars, heavens, humbler, functions, awful, myself, weakness, lowly, self-sacrifice)

Coinage

There are no new words invented in this poem.

Compounding

There is use of compounding in this poem. These are (Lawgiver, self-sacrifice Godhead's, bondman)

Lexico-syntactical devices

Anastrophe

There is an element of anastrophe in this poem to add a sense of depth. It is a change in word order in sentences.

E.g. (Thy timely mandate, I deferr'd), (And happy will our nature be)

Anaphora

The poet has used anaphoric words like And, O, The etc. Anaphora is repetition of the same words or phrases.

Ellipsis

It is an omission of words or words intentionally in a sentence. There is no use of Ellipses in this



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poem.

Simile

Simile is used one time in this poem i.e

(Nor know we anything so fair

As is the smile upon thy face:)

Metaphor

The poet used metaphors like

(Who art a light to guide, a rod), (Thou, who art victory and law), (When love is an unerring light).

Personification

It is a way of giving human characteristics to animals and other materials. The personification in this poem is in following lines;

(STERN Daughter of the Voice of God!)

(Too blindly have reposed my trust:)

(I feel the weight of chance-desires;)

(Flowers laugh before thee on their beds.)

Symbols

Romantic poetry is poor in symbolism. Light is a symbol of truth and knowledge and faithful nature. The use of flowers and fragrance symbolizes the poet's love for nature.

Imagery

Imagery is using such words or language that creates images in the mind of the reader. This poem is very poor in imagism because it is written in self-introspection. The poet uses the words 'flowers', smoother walks, fresh and strong that can create images in the reader's mind.

Discussion

The language we use in our daily life is called ordinary language which consists of words and phrases that follow the proper rules of language and daily life language is straightforward, with simple structure and vocabulary and one can easily understand ordinary language. But poetic language is different from ordinary language or we can say that poetic language is a modified form of ordinary language, not easy to understand, and has complex vocabulary. Poetic language is mainly used to describe hidden truths, deeper feelings, and multiple forms of emotions. Poetic language is rich with similes, personification, imagism, imagination, symbolism, etc. Ordinary language is used for direct communications and is found in newspapers, letters, novels, dramas and plays while poetic language is used in poems and songs.

As above mentioned, poetic language is complex, it consists of figures of speech like simile, metaphors, personification, symbols and imagery. The poem used in this study has these figures of speech. Another feature of poetic language is that it consists of contracted form. In the poem "Ode on Indolence" there are 16 contracted forms while in the poem "Ode To duty" there are contracted forms. Another important feature of poetic language is that it has rhythm in it and also follows a proper rhyming scheme. The rhyming scheme of the poem "Ode on Indolence" is ABAB in the first four lines and in the last six lines of one to four stanzas is CDECDE while in last two stanzas is CDEDCE CDECED respectively. In the poem "Ode to Duty" the rhyming scheme is ABABCCDD except for the last line of the last stanza.

Rhythm in poetry is created by use of assonance, consonance, alliteration and repetition. In the poem Ode on indolence, assonance is found 69 times, consonance is found 57



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times, alliteration is found 33 times. This poem is rich with devices that create rhythm. In the poem “Ode to Duty”, assonance is found 49 times, consonance is found 24 times, alliteration is found 26 times.

This poem is less rich with devices that create rhythm but still their numbers are enough to create rhythm in this poem. Poetic language also consists of respect to lexico syntactic devices like anastrophe and anaphora. Anastrophe is a device that changes the word order of sentence. While anaphora is repetition of the same words by the poet. Both poems have these two devices.

The language used by the romantic poets developed a keen interest in readers as their poetry was not realistic as of T. S Eliot and poetry is in proper rhythm and is about nature, childhood and indolence. The poems do not include Greek myths or Biblical references.

Conclusion

With the following study, we can conclude that choice of words can help in making the text meaningful. Stylistic study helps in understanding the nature of poems and their meanings. Stylistic analysis can help in differentiating ordinary language and literary language, especially poetic language. Both poems are very rich in phonological devices. Use of sound devices like assonance, consonance and alliteration are the key features of poetic languages because these devices create rhythm and give tone to the text. Stylistics study also helps in understanding the style of a particular poet in a particular age as this study reveals what was the style of romantic poets. Use of graphological devices like punctuation marks gives sense to the poetic language. This study suggests that language of romantic poets was simple, rhythmic and easy to understand despite use of metaphors, personification and similes.

Limitations of study

This study has several drawbacks and is incomplete. Lexical and semantic devices do not deal well so this study does not provide a list of nouns, pronouns, adjectives and adverbs. This study does not include the analysis of meter of both poems and what is pattern of unstressed syllables and stressed syllables. This study has shown several semantic devices in this poem but still they are incomplete as research was on undergraduate level. There is no analysis or any discussion about linguistic deviations by the poets such as lexical deviations, morphological deviations, phonological and lexical deviations etc.

Pedagogical implications

The basic aim of this study was to explore the language used by the romantic poets and what are its features and how they convey the meaning. This study has also concerned with features of poetic language, how rhythm is created in poems by use of assonance, consonance and alliteration.

Suggestions

There are several suggestions for researchers on this poem that study should involve lexical and semantic devices to improve understanding of linguistic features of romantic poets and there should be proper portion on stylistic deviations for better understanding of features of poetics language. There should be research on meters of



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both poems (use of stressed and unstressed syllables)

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Appendix

Text of the poem “Ode on Indolence”

John Keats

One morn before me were three figures seen,
With bowèd necks, and joinèd hands, side-faced;
And one behind the other stepp'd serene,
In placid sandals, and in white robes graced;
They pass'd, like figures on a marble urn,
When shifted round to see the other side;
They came again; as when the urn once more
Is shifted round, the first seen shades return;
And they were strange to me, as may betide
With vases, to one deep in Phidian lore.

How is it, Shadows! that I knew ye not?
How came ye muffled in so hush a mask?
Was it a silent deep-disguisèd plot
To steal away, and leave without a task
My idle days? Ripe was the drowsy hour;
The blissful cloud of summer-indolence
Benumb'd my eyes; my pulse grew less and less;
Pain had no sting, and pleasure's wreath no flower:
O, why did ye not melt, and leave my sense



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Unhaunted quite of all but—nothingness?

A third time pass'd they by, and, passing, turn'd
Each one the face a moment whiles to me;
Then faded, and to follow them I burn'd
And ached for wings, because I knew the three;
The first was a fair Maid, and Love her name;
The second was Ambition, pale of cheek,
And ever watchful with fatiguèd eye;
The last, whom I love more, the more of blame
Is heap'd upon her, maiden most unmeek,—
I knew to be my demon Poesy.

They faded, and, forsooth! I wanted wings:
O folly! What is Love? and where is it?
And for that poor Ambition! it springs
From a man's little heart's short fever-fit;
For Poesy!—no,—she has not a joy,—
At least for me,—so sweet as drowsy noons,
And evenings steep'd in honey'd indolence;
O, for an age so shelter'd from annoy,
That I may never know how change the moons,
Or hear the voice of busy common-sense!

And once more came they by:—alas! wherefore?
My sleep had been embroider'd with dim dreams;
My soul had been a lawn besprinkled o'er
With flowers, and stirring shades, and baffled beams:
The morn was clouded, but no shower fell,
Tho' in her lids hung the sweet tears of May;
The open casement press'd a new-leaved vine,
Let in the budding warmth and throstle's lay;
O Shadows! 'twas a time to bid farewell!
Upon your skirts had fallen no tears of mine.

So, ye three Ghosts, adieu! Ye cannot raise
My head cool-bedded in the flowery grass;
For I would not be dieted with praise,
A pet-lamb in a sentimental farce!
Fade softly from my eyes, and be once more
In masque-like figures on the dreamy urn;
Farewell! I yet have visions for the night,
And for the day faint visions there is store;
Vanish, ye Phantoms! from my idle spright,
Into the clouds, and never more return!

Text of the poem “Ode To Duty”

William Wordsworth

Jam non consilio bonus, sed more eo perductus, ut non tantum recte facere possim, sed



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nisi

recte

facere

non

possim"

"I am no longer good through deliberate intent, but by long habit have reached a point where I am not only able to do right, but am unable to do anything but what is right."
(Seneca, Letters 120.10)

Stern Daughter of the Voice of God!

O Duty! if that name thou love

Who art a light to guide, a rod

To check the erring, and reprove;

Thou, who art victory and law

When empty terrors overawe;

From vain temptations dost set free;

And calm'st the weary strife of frail humanity!

There are who ask not if thine eye

Be on them; who, in love and truth,

Where no misgiving is, rely

Upon the genial sense of youth:

Glad Hearts! without reproach or blot;

Who do thy work, and know it not:

Oh! if through confidence misplaced

They fail, thy saving arms, dread Power! around them cast.

Serene will be our days and bright,

And happy will our nature be,

When love is an unerring light,

And joy its own security.

And they a blissful course may hold

Even now, who, not unwisely bold,

Live in the spirit of this creed;

Yet seek thy firm support, according to their need.

I, loving freedom, and untried;

No sport of every random gust,

Yet being to myself a guide,

Too blindly have reposed my trust:

And oft, when in my heart was heard

Thy timely mandate, I deferred

The task, in smoother walks to stray;

But thee I now would serve more strictly, if I may.

Through no disturbance of my soul,

Or strong compunction in me wrought,

I supplicate for thy control;

But in the quietness of thought:

Me this unchartered freedom tires;

I feel the weight of chance-desires:

My hopes no more must change their name,

I long for a repose that ever is the same.



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Stern Lawgiver! yet thou dost wear
The Godhead's most benignant grace;
Nor know we anything so fair
As is the smile upon thy face:
Flowers laugh before thee on their beds
And fragrance in thy footing treads;
Thou dost preserve the stars from wrong;
And the most ancient heavens, through Thee, are fresh and strong.

To humbler functions, awful Power!
I call thee: I myself commend
Unto thy guidance from this hour;
Oh, let my weakness have an end!
Give unto me, made lowly wise,
The spirit of self-sacrifice;
The confidence of reason give;
And in the light of truth thy Bondman let me live!