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Stylistic Deviation in Percy Bysshe Shelley and Robert Frost's Selected Poems

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Abstract

The study under study is a stylistic attempt aiming at highlighting linguistic deviation in Shelly and Frost's selected poems. The study also aims to discuss the foregrounding strategies used by these poets for creating specific effects in their poems. The study does so by purposively selecting the poems of both authors and then does a thematic analysis by using qualitative technique. The poems of these poets are pregnant with wit and wisdom, image and imagination. The poets use many linguistic and stylistic techniques for adding beauty to their thoughts and expression. The stylistic analysis of the selected poems reveals that these poets were apt in using language to its best. The kind of language mastery and execution of ideas presented in the selected poems is praiseworthy. The poets very beautifully create an amalgam of natural beauty and human aesthetics.

Keywords: Stylistic Analysis, Foregrounding, Image and Imagination, Linguistic Deviation

Background of the Study

We have been in love with the poetry of Robert Frost poems in romantic poetry like, The Road not Taken, Nothing Gold can stay, "Stopping by the Woods on a Snowy Evening"," Fire and Ice" and " Birches" . So, we love to study Robert Frost's poetry and Similarly we studied the poems of P.B Shelley like, "Ozymandias" , Ode to the West Wind", "To a Skylark", "Adonais" etc.

It includes features like music, literacy, artistry and intellectualism that developed in Europe at the end of 18th century. When reference is made to the Romantic poetry, William Blake and William Wordsworth are the famous poets who instantly came into mind. William Blake developed two legendary creations regarding young chimney sweeper. He witnessed suffering in London streets. Blake placed on poem in the Songs of Innocence and the other poem in Songs of Experience. In his poems, his major subject was romanticism and he showed us two methods to see the same social difficulties. William Wordsworth's famous poem Daffodils reflects all the features of Romanticism including both language and imagery which highlights the personal life of the poet Wordsworth and his sister.

Shelley was one of the maximum distinguished English Romantic poets. He is known among the renowned poets of literature, yet he earned much repute after his death although in his life he gained little currency from these master pieces. He became the son of a Member of Parliament and a rich landowner. Shelley became tempestuous and innovative who flouted the traditional perspectives of his society.

Shelley was a person who devoted his thoughts, soul, and lifestyles to the improvement of his native society as a voice for the individuals who lacked the courage to mission authority themselves. Shelley works were about regarding the romanticism's, romantic thrill and surprise within the presence of majestic and exquisite gadgets and forces of nature, the amalgam of romanticism and thrill with grand and superb gadgets and power of nature, his unprejudiced passion of happiness, sadness, desire, escapism ruled his poetry. Shelley's moves between adolescent immaturities based on self-pity and pompous artificiality, and developed lyrical grandness, mature mysticism and relaxed philosophy of lifestyle which confirms the eternity of human soul.

Percy Bysshe Shelley composed the sonnet "The Flower that Smiles Today" also called "Mutability" and "Ozymandias" In these sonnets, P.B Shelley raises the way that nothing in life is lasting. The Focus is given explicitly on the beneficial things that occur in our life and how truly they

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are not as incredible as we may have suspected they were. These sonnets were written in stanza structure, with a couple of artistic gadgets which incorporate exemplification, anaphora, melodiousness and uproar. Something that truly stood apart for me in this sonnet was the acknowledgment of the delicacy of the beneficial things in our lives.

Robert Frost is the most celebrated poet of the 20th century. Robert Frost works show to the early reader of the genre of poetry that he is the poet who deals with everyday life's issues being a new comer, even being a new comer in England readers enjoy the themes of his poetry which are universal in nature. The activities of the day to activities of the new comer to England showing the basic ideal towards the duties are the means to judge how Robert Frost could get inspiration by his own life while writing his poetry.

The poet Randall Jarrell had good words about the poetry of Robert Frost, Stevens and Eliot; he said that they seemed to him the greatest poets of the century. As a poet, Frost's qualities were exceptional. No one else has written so well about the common men; very few poets had employed the technique of monologue in his poetry as skilfully as he has done, the rhythm of actual speech was written with complete mastery. Robert Frost was a great lover of nature.

Frost's poetry is replete with emotional scenes of his own life. Robert Frost was the leading modern American writer of nature and country life. The greater part of his sonnets is upon natural element. He was extremely inspired by natural things; he found in like common place. A large number of his sonnets have another England setting and manage the subject of man's relationship with nature.

His verse and subject of verse talk about man's presence in the natural world. Frost accepts that man should spend his life in the company of nature and not in the absence of nature and natural process. He uses straightforward things and woods in his sonnets. In our everyday life we are shown numerous natural things which cannot keep away from us and this things Frost use in his verse with have profound and representative importance.

Robert Frost was a traditional essayist who began composing at a youthful age and turned out to be extremely main stream during his lifetime. His artistic characteristics have added such a huge amount to the world of literature. Even, during his lifetime, Frost has affected a different scope of journalists and writers. His works are generally anthologized and instructed in various prospectuses across the world for their straightforwardness, comprehensiveness, and normality. He deftly has shown the part of nature minimizing the nature and its part in human life. He communicated his thoughts in his sonnets. His sonnets are a lot of a motivation to current occasion's right up 'til today. Numerous modern poets attempt to imitate his style, thinking of him as a good example for composing writing and verse.

The impact of nature in Robert Frost's works makes a range to paint an image loaded up with imagery for the reader to decipher. In the detailed reading of Robert Frost's poems "The Road Not Taken", "Tree At My Window" , "Two Trumps In The Mud Time" and the poem "Stopping By The Woods On A Snowy Evening" we can choose explicit guides to outline Frost's general use of nature .

In "Mending Wall," the writer is the speaker of the sonnet. He and his neighbor get together every spring to revamp the stone divider between their individual properties. "Mending Wall" is perhaps the most broadly cited sonnets. It was distributed in 1915. In this sonnet, the normal obligation of the rancher is to keep his stone wall in great order.

Objectives of the Study
1.   To analyze the foregrounding strategies employed by PB Shelley and Robert Frost in their poetic works.
2.   To compare the foregrounding strategies employed by PB Shelley and Robert Frost in their poetic work.

Research Questions
1.   How important are foregrounding strategies used by P.B Shelley and Robert Frost in their poetic works?
2.   Is there any difference in foregrounding strategies employed by Robert Frost and PB Shelley in their style of writing?

Statement of the Problem
The researcher wants to identify stylistic pattern used by Robert Frost and PB Shelley in their poetry and use of language features and phonetic styles reveal the importance of the poems.

This study approaches Frost's and PB Shelley's poems through a stylistic point of view. These poems intend to be analysed by using the stylistic instruments with a way to find foregrounding strategies used by PB Shelley and Robert Frost in their poetic work. Stylistics is considered as one of the linguistics branches valuable, helpful, very beneficial to those readers who are particularly interested in poetry. Besides, a logical and scientific understanding of works may be reached by the stylistic devices, features and methods of linguistics.

Significance of Research

1.   To be helpful data for students of English Literature to know about the foregrounding strategies used P.B. Shelley and Robert Frost in their poems.

2.   To be valuable data to the readers about the styles of composing verse; in the P.B. Shelley and Robert Frost.

3.   To be helpful for teachers to get idea about romanticism and they can guide and encourage their students to do research on poetic topics.

Literature Review

Style

The significance of "style" in verse alludes to every one of the decisions that are made to make the sonnet's importance. Style can incorporate specialized decisions, like utilizing short or long queues, changing or precluding accentuation, or utilizing a set beat or rhyme conspire. Style can likewise incorporate beautiful decisions like word usage, structure, and topic. This load of things adds to a per user's general encounter perusing a sonnet, and they make up its style.

The style of a sonnet is made up, at its most essential level, of the components you would have to remember for request to compose an impersonation or a satire of it. So, here are a few components of style to think about when you're contemplating the by and large "style" of a sonnet:

-       Speaker (who's talking in the sonnet? Who are they addressing?)
-       Tone (what feelings does the speaker appear to convey? how are they conveying them?)
-       Word decision (does the sonnet utilize relaxed words like what you may hear in discussion, or does it sound more formal?)
-       Patterns (sonnets can have various examples, including rhyme, structure, rehashing words, verses of a specific length, and so forth - essentially anything that stands apart to you that rehashes)
-       Subject matter (what's going on with the sonnet? Consider the plot of the sonnet. In the event that you were recording it, what might you show?)

There are a lot more interesting points on the off chance that you need to dig profoundly into understanding sonnets, yet these are a decent beginning.

Stylistics

As per Leech (1969) style prompts the design, models and strategy of words to outline sentences in spoken or formed construction. Different assessments have been coordinated to examine the certified assumptions for the creator and cautious subject of theoretical substance under the space of academic investigation (Widdowson, 1975). According to Leech and Short (1981), style is the utilization of language in a particular situation for a specific point.

Stylistics, from a straightforward perspective, alludes back to examine the style and test of utilization with the guide of a creator or a speaker. It's far the personality of styles of use in discourse and composing predictable with Ogunsiji, "Stylistics is likewise depicted as an investigation of the various examples that are available in either a given expression or a composed book or document". It's anything but a time-frame this is as a rule related with the abstract class anyway state of the art etymological games have totally demonstrated that there might be a lot of expressive examination to be done on non-artistic messages as is done on scholarly messages. A scholarly style might be apparent as style attributes this is together distinguished and settled upon. Some of the segments of artistic stylistics comprise of the utilization of discourse, the portrayal of scenes, the use of lively and inactive voice and the conveyance of the sentence time frame.

Stylistics in the fundamental attempts is to give a clarification to the thoughts that proficient the picks made through communicators which unquestionably shows in their utilization of language. This is capably unwound with the guide of the reader or author by means of contemplating the style of the initiator of the dispatch (essayist or speaker). Style on its own is appropriately depicted by Lucas as "the successful utilization of language, principally in writing, regardless of whether to offer

expressions or to stir sentiments. It includes at first the ability to put truth with lucidness and curtness" . The investigate design is important to stylistics. It's anything but a development and course of action of phonetic capacities that are available to want a craving of expressions and articulation with the guide of a specific man or lady in a particular situation. One chief subject of stylistics is the examination concerning the relentless and consistent look of sure designs, items and elements in a discourse expression or in a given printed content. Hence, while a book is loaded with a couple of positive repeating principle words or articulations, a stylistician will get more noteworthy inspired by his examination. Stylistics is exceptionally basic as it supplements and augments our diversion of a printed content.

The significance of stylistics can never be over underscored. It's anything but a path used to explain both etymological and non-semantic printed content through equitably characterizing what a creator does in his utilization of language. An expressive investigation of a book much of the time well-known shows the great or potentially the horrendous characteristics of a composition or discourse.

Foregrounding

In abstract investigations and stylistics, foregrounding is a phonetic procedure of pointing out certain language highlights to move the per user's consideration from what is said to how it is said. In systemic useful semantics, foregrounding alludes to a noticeable bit of text that contributes significance, stood out from the foundation, which provides relevant context for the closer view.

The term 'foregrounding' might be utilized in an absolutely etymological sense. In sentence structure, it then, at that point alludes to new data, as opposed to components in the sentence that structure the foundation against which new components are to be perceived by the audience or peruse. Starting here of view, foregrounding bears likeness to other (combined) semantic ideas, like topic/rhyme, given/new, outline/supplement, and subject/predicate. In the accompanying conversations, the term won't be utilized in this thin etymological sense, but instead will be seen as arranged in the more extensive space of stylistics, text semantics, and artistic investigations.

There the term begins with Garvin (1964), who presented it's anything but an interpretation of the Czech aktualisace, a term normal with the Prague Structuralists, particularly Jan Mukarˇovsk , who utilizes it in the feeling of the English 'completion.' This proposes a transient classification, i.e., to make something real (as opposed to virtual). Garvin's interpretation has delivered this transient similitude into a spatial one, that of a frontal area and a foundation. This permits the term to be identified with issues in discernment brain science, like figure/ground heavenly bodies. It stays questionable, notwithstanding, regardless of whether this relates to what the Prague researchers had as a primary concern.

In English, the term 'foregrounding' has come to mean a few things immediately. Above all else, it is utilized to demonstrate the (psycholinguistic) measures by which – during the understanding demonstration – something might be given exceptional noticeable quality. Second, it might allude to explicit gadgets (as delivered by the creator) situated in the actual content. It is likewise utilized to demonstrate the particular lovely impact on the readers. Moreover, it very well might be utilized as a scientific classification to assess scholarly messages, or to arrange them truly, or to clarify their significance and social importance. At long last, it is additionally utilized to separate writing from different assortments of language use, like ordinary discussions or logical reports. Subsequently the term covers a wide space of importance. This may enjoy its benefits, however may likewise be tricky: which of the above implications is expected should frequently be concluded from the setting where the term is utilized

Foregrounding is an idea in artistic investigations concerning making a semantic expression (word, condition, state, phoneme, and so forth) stand apart from the encompassing etymological setting, from given scholarly practices or from broader world knowledge. It is "the 'tossing into alleviation' of the phonetic sign against the foundation of the standards of customary language. "There are two principle kinds of foregrounding: parallelism and deviation. Parallelism can be portrayed as startling consistency, while deviation can be viewed as unforeseen irregularity. As the meaning of foregrounding demonstrates, these are relative ideas. Something must be surprisingly normal or unpredictable inside a specific setting. This setting can be moderately thin, like the quick printed environmental factors (alluded to as a 'auxiliary standard') or more extensive like a whole class (alluded to as a 'essential standard'). Foregrounding can happen on all degrees of language

(phonology, graphology, morphology, lexis, grammar, semantics and pragmatics). It is by and large used to feature significant pieces of a book, to help memorability or potentially to welcome translation.

The endeavour to help foregrounding hypothesis, in light of genuine peruse reactions, begun with Willie Van Peer in 1986, and from that point forward, numerous investigations have approved foregrounding hypothesis' expectations. In 1994 Miall and Kuiken had member's perused three short stories one sentence after the other – and rank each sentence for strikingness and influence. Sentences that had additional foregrounding gadgets were discovered to be decided by per users as really striking, more enthusiastic, and they likewise lead to more slow understanding occasions. These discoveries were free of the peruse past experience with understanding writing, however different tests discovered foregrounding impacts that appear to be associated with experience. Some proof propose there is a distinction among experienced and unpractised per users in second readings of an abstract book that is rich with foregrounding gadgets: For experienced per users there is an improvement in assessment among first and second readings. This impact was at first found by Dixon, Bortolussi, Twilley and Leung in 1993 for the story Emma Zunz by Jorge Luis Borges, and was subsequently found by Hakemulder and his associates for different messages too.

In any case, late replication endeavors by Kuijpers and Hakemulder didn't get similar outcomes. They tracked down that the principle justification an improvement in assessment between readings was a superior comprehension of the story. A different line of examination recommends that experience influences the per user propensity to draw in foregrounding. In a trial that consolidates eye following and review verbally process interviews Harash found that when unpracticed per users experience a difficult expressive gadget they are more inclined to utilize shallow preparing and not to begin a foregrounding interaction, and that accomplished per users have a higher propensity both to begin a foregrounding cycle and to complete it effectively. Foregrounding additionally seems to assume some part in expanding empathic comprehension for individuals in comparative circumstances as the characters in a story they just read. Koopman offered subjects to peruse 1 of 3 variants of a portion from an abstract novel about the passing of a youngster, the first form, a controlled adaptation "without symbolism" and a rendition "without foregrounding." Results showed that peruses who had perused the "first" variant showed higher sympathy for individuals who are lamenting than the individuals who had perused the variant "without foregrounding."

Etymologist M.A.K. Halliday has portrayed foregrounding as propelled conspicuousness, giving the definition: "The marvel of semantic featuring, whereby a few highlights of the language of a book hang out here and there," (Halliday 1977).

An interpretation of the Czech word aktualizace, the concept of foregrounding was presented by Prague structuralists during the 1930s.

Style as Deviation

What does not conform to a certain popular could be a style to a writer or speaker. This is broadly speaking noticed in poetry wherein the poet has the poetic license to deviate from an appropriate norm to use language in a way that pleases him.

Leech (1969) accepts that, what makes verse is the linguistic deviations the writer controls in his verse and subsequently semantic deviation is respected by him a methods for idyllic creation. As far as he might be concerned, a semantic deviation is imaginatively critical when a. it imparts something, b. it conveys what was expected by its creator and c. it is judged or felt by the per user to be important. He presents eight kinds of semantic deviation in verse which is as per the following:

Lexical deviation

There is lexical deviation when the poets invent new words. Neologisms are instances of this. Here, nonetheless, the term neologism isn't restricted to money of words. It's anything but, an expansive sense, curiosity in utilizing words. Along these lines, a few mixtures which address a sort of advancement can likewise be viewed as examples of lexical deviation.

Grammatical deviation

It's anything but a sort of deviation wherein the artist dismisses the principles of sentence or syntactic highlights.

Phonological deviation

This is the deviation in sound or pronunciation which is done purposely with respect to saving the rhyme, as when the noun wind is articulated like the action word wind.

Geographical deviation

This is a kind of deviation that is identified with the poet‟s dismissal of the guidelines of composing. It is the line-by-line plan of the sonnet on the page with unpredictable edges. The graphological deviation or the uncommon method of putting words and lines on the page may add a kind of second significance to the first importance of the stanza.

Semantic deviation

It's anything but a kind of deviation identified with the irrational component of significance in verse. It drives the psyche to appreciation on an allegorical plane. Concerning semantic deviation, Leech accepts that in all extraordinary verse this unreasonable component is available.

Dialectic deviation

Dialectal deviation, or to utilize Leech‟s term "dialectism", alludes to the acquiring of highlights of socially or locally characterized lingos. It happens when the artist goes into his verse words or constructions which are from a lingo not quite the same as that of standard language.

Deviation of register

In verse, it alludes to getting language from other non-poetic registers or utilizing the highlights of various registers in a similar content.

Deviation of Historical Period

In this sort of deviation the artist utilizes old words or constructions which are not, at this point utilized in standard language to upgrade the tasteful or melodic worth of the sonnet. Leech calls authentic deviation „archaism‟ and characterizes it as "the endurance of the past into the language of present time".

Linguistic Deviation

Linguistic deviation arises/occurs/happens while the author or the poet choose not to abide by the regulations of his language whilst he transcends its norms and exceeds the boundaries of the linguistic protocols that represent it.

Deviation is to deviate from the set norms and tradition of any literary genre which others follow. Poetry's style is said to be deviated when it deviates from normal language, even though, notwithstanding the poetic deviation, poetry has its own traditions and conventions which set it aside from other genres of writings. In literary world, deviation is taken as poetic license or writer's license and it need to be mentioned that deviation may want to occur at diverse linguistic level. In poetry deviation is said to be the poetic license which the poet owns to deviate from normal language into the language of the poets' priority and requirements at diverse linguistics levels. A poet may deviate at grammatical lexical, phonological, semantic and textual levels.

The Importance of Linguistic deviation:

1. Writers particularly poets hotel to / turn to deviation to acquire sure artistic targets and effects as Leech say "a poet can also go beyond the boundaries of the language to discover and speak new regions of experiences ".
2. Through deviation a poet can talk unique stories which he feels cannot be successfully communicated by using the everyday communicative assets of his tongue (his local everyday language).
3. Poets might also deviate to realize precise effects at the reader with the aid of hanging him with something surprising forcing him to attention his attention on the deviant sequences.
4. Deviation that's a linguistic phenomenon has an essential mental effect on the readers (or hearers). If a part of a poem is deviant, it turns into specifically considerable, or perceptually outstanding.

Poetry

Poetry is the mixture of words and rhythm. It constantly uses rhyme and rhythm (a set of rules overseeing the number and plan of syllables in each line). In poetry the words are connected together in a rhythmic pattern to create to create the musical effects to appeal the aesthetic sense of the readers.

Poetry was once fixing the level of standards and meter and it varies culture to culture. For instance, Anglo-Saxon poets were having their own meters, plans and rhythm, while Arabic and Greeks were having their own. Albeit these old style are still in practice, present artists get rid of rules completely – their genre of sonnet do not rhyme and do not follow certain pattern of meter. These sonnets do have rhythm and appeal in them.

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Poetry is a grand genre; it is coming throughout the history, it is present in every religion, perhaps—under certain definitions—the basic and essential type of dialects themselves. The current article implies just to depict in as broad a way as conceivable certain properties of verse and of wonderful idea viewed as in some sense autonomous methods of the brain. Normally, few out of every odd custom nor each neighborhood or individual variety can be—or require be—included, however the article outlines by instances of verse running between nursery rhyme and epic. This article thinks about the trouble or difficulty of characterizing verse; man's all things considered comfortable colleague with it; the contrasts among verse and composition; structure in verse; verse as a method of suspected; and what little might be said in exposition of the soul of verse.

Poetry's origin is almost as old as 4,000 years. Like other genres of writing, poetry is written to express feelings, thoughts using different devices like symbolism metaphor and simile. Poets choose the words of their choice to appeal the ears and to make a musical sound in verses. they make the rhythm known as meter. Some of the sonnets make rhythm plan, with minimum two lines which end in rhyming words.

Poetry is a unique method to use language. In the beginning poetry was considered to the language of tout court, writing was considered to the young enemy. Poetry was considered to be the stylish place in ritual in early rustic settings; and verse specifically; it must have been emerged to spell the audience of decent gathering. Whatever the reality of this hypothesis, it's anything but a helpful qualification: when different articles of sonnets were commenced, conspicuous all things considered, these articles were not given respect earlier considering them comprehensible sweet potatoes developing properties, and such wizardry as they might be considered able has resigned to do its business upon the human soul and not straightforwardly upon the regular world outside.

Officially, poetry has one more reliance, one more parameter somewhere else, and the line, than seem in prose composition. This development its appearance on the page; and individual follow this changed appearance unmistakably, following poetry resoundingly in a completely different voice from their ongoing voice, conceivably on the grounds that, as Ben Jonson said, verse "speaketh to some degree over a human mouth." If, as a trial of this portrayal, individuals are shown sonnets printed as writing, it regularly turns out that they will peruse the outcome as exposition essentially on the grounds that it looks that way; or, in other words that they are not, at this point directed in their perusing by the equilibrium and shift of the line according to the breath just as the syntax.

Today poetry is sustaining its position as an important craftsmanship and culture. Consistently, the United States Library of Congress elects a Poet Laureate to address the skill of verse. From Shakespeare to Maya Angelou's the master pieces of sonnets are still read and admired for ages.

Poetry uses a stanza structure to depict the structure square of a sonnet. Poetry is a unit of verse that has been developed with the help of lines which identify with a comparative idea or point—like a passage in writing or a refrain in a tune. Each line has diversified idea and fills a required need. A refrain might be orchestrated by rhyming examples and meters—the syllabic beats of a line. It can likewise be a free-streaming section that has no conventional design.

There are different kinds of rhymes which poets use in their poetry: inside rhymes, incline rhymes, eye rhymes, indistinguishable rhymes, and the sky is the limit from there. Quite possibly the most widely recognized approaches to compose a rhyming sonnet is to utilize a rhyme conspire made out of shared vowel sounds or consonants.

Research Methodology

Research approach

Research techniques are system and plans of research that length the means from wide techniques of data collection for the topic, investigation, and understanding. There are few choices in the arrangement, and they are not much required to be taken here in the request in which they look suitable to us and the need for their appearance here. The by and large choice includes which approach must be employed to examine the given topic.

Qualitative and quantitative approaches should not be viewed as rigid, distinct categories, polar opposites, or dichotomies. Instead, they represent different ends on a continuum' (Newman & Benz, 1998)

Qualitative research is especially useful when the researcher does not know the important variables to examine. This type of approach may be needed because the topic is new, the subject has

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never been addressed with a certain sample or group of people, and existing theories do not apply with the particular sample or group under study (Morse, 1991)

Moher and colleagues recommend research approach as a means for establishing the needs to be addressed in reporting guidelines.

This research is mix methodology study based on the inductive analysis of the poems being used by the help of close reading strategy; the researchers recognized the stylistic deviation in the selected poems. As Mix methodology research is the type of research in which a researcher combines the elements of qualitative and quantitative research approaches. In this research the researcher explore the stylistic analysis of the current poems of PB Shelley and Robert Frost explore that poems are designed very tactfully by using qualitative research method. While using Quantitative research method the researcher explored that both poets have used a combination of different stylistic devices to make their poems meaningful and understood able to the readers. In all above discussed poems the main focus was on phonological deviation. Observing the rule of rhyme scheme also involves manipulation of rhyming syllables the poets do not violate the rules of rhyme in any of the above discussed poems.

Research Framework

A research framework provides a fundamental construction or model to help our collective research efforts that we made. As recently, we've referred to, alluded to and incidentally moved toward research as a greater amount of an amalgamated arrangement of exercises. A framework is an overall arrangement, a strategy for moving toward your examination. It's a method of guaranteeing that you're covering the essentials and not missing something obvious. A framework is something that you can copy regardless of where your exploration takes you or who you are investigating.

Tool 1 Graphological Analysis

In graphological analysis we study about the writing system of a language. It discuss about the capitalization, structure, pronunciation in the sentence.

Punctuation

Robert Frost used punctuation throughout the poems. The punctuation used in the poem are; commas, and full stops. For example

In poem "**Stopping by the Woods on a Snowy Evening"**

Whose woods these are I think I know.

His house is in the village though;

In second stanza poet used only full stop

The darkest evening of the year.

Capitalization

Frost used usual capitalization throughout the poems.

For example in first stanza of his poem "**Stopping by the Woods on a Snowy Evening"**

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

Like first stanza poet used capitalization in first words of all stanzas.

Tool 2 Grammatical level

In Grammatical level we analyze the internal structure of the sentence in a language and the way they function in sequences. Clauses, fill stop, colon, semicolon etc. need to be distinguished and put through an analysis to find out the foregrounding and deviation.

Question mark

Poet used question mark two times in the poem Mending wall. For example

Why do they make good neighbors? Isn't it

Where there are cows?

Colon

In poem "Stopping by the Woods on a Snowy Evening"

The poet used colon in third stanza. For example

The only other sound's the sweep

Full stop

For example in third stanza of the poem poet used full stop in two lines.

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

In poem Mending wall

Semicolon

Poet used semicolon in the third and eleventh line. For example

And spills the upper boulders in the sun;
I let my neighbor know beyond the hill;

Colon

Colon in first line and second last line of the poem. For example

Something there is that doesn't love a wall,
He will not go behind his father's saying,

Tool 3   Phonological level

In linguistics phonology deals with the sound pattern, the rhyming scheme and utterance of the word in the sentence. Phonological devices include; rhyme scheme, alliteration, consonance and assonance. For example in poem **The flower that smiles today**

Rhyme scheme

The rhyme scheme of this sonnet is ABCBDEDE. Rhyme plot is an indispensable piece of the constitution of a sonnet, which incorporates meter, length of expression, and beat. Indeed, rhyme plot, as other composing apparatuses, is utilized to make adjust and ease pressure, oversee stream, make beat, and feature significant thoughts.

Assonance

It is the repetition of vowel sounds in the same lines. The sound of /e/ is repeated in the line
"Whilst eyes that change ere night"

Consonance

It is the repetition of consonant sounds in the same lines.
There is no Consonance in the poem.

Selected poems and their purpose

Selected poems:

"Stopping By the woods on a snowy evening" and "Mending Wall" by Robert Frost
"The flower that smiles today" and "Ozymandias" by Percy Bysshe Shelley

Main purpose

The analysis of the selected poems under the aspects of graphological, grammatical, phonological patterns. The research on these poems is helpful to analyze the structure and style of P.B.Shelley and Robert Frost's poetry, his themes, romanticism and treatment of nature. The main purpose of research on these poems is to identify and analyze the stylistic devices used by both poets.

Findings and Discussion

First purpose of the researchers is to explore stylistic analysis of the current poems of PB Shelley and Robert Frost explore that poems are designed very tactfully. Both poets have used a combination of different stylistic devices to make their poems meaningful and understood able to the readers. Shelley's place as a Romanist and lyric poet , Robert Frost's place as a poet of nature in English literature is assured and permanent. In all above discussed poems the main focus was on phonological deviation. Observing the rule of rhyme scheme also involves manipulation of rhyming syllables the poets do not violate the rules of rhyme in any of the above discussed poems.

Second purpose of the researchers is to explore themes of the selected poems. A quick glance at the themes of the Frost's and Shelley's selected poems discussed above reveals the both poets are mostly realistic. They are also seen as rationalist and their rational views are easily comprehensible from some of the poems studied above.

A critic A.C Bradley, says about Shelley that Milton, Wordsworth and Keats are no match to Shelley in lyricism, contrasting Shelly with many other romantic writers , Symons says, " in none of Shelley's most noteworthy peers was the expressive personnel so principal and regardless of whether we think about his minor melodies his tributes, or his more muddled choral dramatizations we recognize that he was the most unconstrained vocalist in our language " Professor Elton likewise says

"Shelly's virtuoso was basically melodious. All his verse is truly expressive for his melodious motivation enters into even his unlyrical section"

Poet Robert Frost's prosperity as an artist lies in the choice of his subjects which are generally the real struggle of the real individuals for people. A scholarly art which reflects current realities in the general public has consistently been gladly welcomed as it shows the picture of every single individual sooner or later or the other. Indicative nature of his verse brings about numerous translations of the topics from a sensible perspective. He gives a colossal degree to his different readers for an interminable investigation all through high verse. The autobiographical components of his verse effectively portray the essential beliefs and customs of the New England open country.

Robert Frost's primary concentrate never steers from the way of 'truth' and he focuses regarding the matters like each day work and activities, obligation, difficult work and duties of the people in quest for the depiction of the all-around acknowledged authenticity in his poetry.

Findings of Robert Frost's Poems

Tools	Foregrounding techniques	Poem 1 Stopping by the woods on a snowy evening	Poem 2 Mending wall
Tool 1	Rhyme Scheme	AABA	blank verse
Tool 2	Punctuation	commas, and full stop	commas, and full stop
Tool 3	Colon	One time	Two times
Tool 4	Semicolon	One time	Two times
Tool 5	Assonance	/e/ and /i/	"e"
Tool 6	consonance	"w" and "th"	/n/ , /t/ ,/th/ , /p/
Tool 7	Alliteration	/w/, /wh/ and /s/	
Tool 8	Imagery	woods, house, lake	
Tool 9	Personification	**He gives his harness bells a shake/ to ask if there is some mistake**	
Tool 10	Metaphor	No metaphor	And some are loaves and some so nearly balls

Findings of P.B. Shelley's Poems

Tools	Foregrounding techniques	Poem 1 Ozymandias	Poem 2 The flower that smiles today
Tool 1	Rhyme Scheme	ababacdcedefef	ABCBDEDE.
Tool 2	Punctuation	Colon, semi colon and full stop	colon, semicolon, and commas
Tool 3	Colon	One	
Tool 4	Semicolon	Two times	Two times
Tool 5	Assonance	"a" , "e"	/e/
Tool 6	consonance	/s/	
Tool 7	Alliteration	/c/ , /b/ , /l/	
Tool 8	Imagery	two vast and trunk-less legs, shattered face, wrinkled lip and desert	flowers are gray,
Tool 9	Personification	wrinkled lip, cold command, Tell that its sculptor	The flower that smiles, hours creep
Tool 10	Metaphor	statue	

Foregrounding techniques used by Robert Frost
Stopping by the woods on a snowy evening
The title implication of poem
The title Stopping by woods on a snowy evening is appropriate for the poem because the narrator is on his way with his horse in the dark woods. In this poem the horse shakes his head because he does not know why they have stopped in the dark woods.
Graphological analysis
The poem contains 4 stanzas in which each line is written in iambic tetrameter with four stressed syllables.

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Punctuation

Robert Frost used punctuation throughout the poem to create pace of the poem. The punctuation used in the poem are; commas, and full stops. For example

In first stanza

Whose woods these are I think I know.

His house is in the village though;

In second stanza poet used only full stop

The darkest evening of the year.

Capitalization

Frost used usual capitalization throughout the poem. For example in first stanza;

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

Like first stanza poet used capitalization in first words of all stanzas.

Grammatical analysis

Question mark

There is no question mark used in the poem.

Exclamation mark

There is no exclamation mark used in the poem.

Semicolon

The poet used semicolon in the second line of the poem. For example

His house is in the village though;

Colon

The poet used colon in third stanza. For example

The only other sound's the sweep

Full stop

Full stops are used to show the end of the sentence and shows the completion of the idea. Robert Frost used full stop several times in the poem.

For example in third stanza of the poem poet used full stop in two lines.

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

Phonological analysis of the poem

Rhyme scheme

The rhyme scheme of "Stopping by Woods on a Snowy Evening" is one that has an end rhyme on each line and follows the pattern of AABA. Every third line of a refrain presents another rhyme that will rhyme with the main, second and third lines of the following verse. Everything except the last

Assonance:

Assonance is a repetition of the vowel sounds in the same lines such as the sounds of /e/ and /i/ come in quick succession in "he will not see me stopping" and in "he gives his harness bells a shake."

Consonance:

As Consonance is the repetition of consonant sounds in the words of different sentences. For example "w" and "th" sounds in "whose woods are these I think I know" and " w" sound in the sentence " to watch his woods fill up with snow".

Mending wall

Title implication of the poem

The title of the poem mending wall is appropriate because it represents two viewpoints of two different persons, one by the speaker of the poem and one by his neighbour. Wall is not only the divider of the properties but also acts as a barrier to relationships.

Graphological analysis

Mending wall is the poem with 46 lines without stanzas.

Punctuation

Robert Frost used punctuation throughout the poem. Poet used; commas, and full stops in the poem.

For example in first and second line
Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
In forth line
And makes gaps even two can pass abreast.

Capitalization
Poet used usual capitalization throughout the poem.
For example
Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:

Grammatical analysis
Question mark
Poet used question mark two times in the poem. For example
Why do they make good neighbors? Isn't it
Where there are cows?

Exclamation Mark
There is no exclamation mark used in the poem.

Semicolon
Poet used semicolon in the third and eleventh line. For example
And spills the upper boulders in the sun;
I let my neighbor know beyond the hill;

Colon
Colon in first line and second last line of the poem. For example
Something there is that doesn't love a wall,
He will not go behind his father's saying,

Full stop
Full stop is the end of the sentence. Poet used several times in the poem.
For example;
Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.

Phonological analysis of the poem
Rhyme scheme
Robert Frost's "Mending Wall" is written in blank verse. Therefore, it does not have a rhyme plot. Blank verse alludes to verse written in a section that doesn't rhyme however has some construction as a meter.

Assonance
Assonance is the repetition of same vowel sounds in a line. In this poem the sound "e" is repeated in the sentence "To please the yelping dogs. The gaps I mean".

Consonance
Consonance is the repetition of consonant sounds in the same lines. In this poem two sounds /n/ and /t/ are repeated in "And set the wall between us once again". In first and fifth line of the poem sound /th/ is also repeated. Another sound /p/ is repeated in the line "To please the yelping dogs. The gaps I mean."

Foregrounding techniques used by P.B.Shelley
Ozymandias
Title implication of the poem
"Ozymandias," a basic, single word title, recommends the focal point of the sonnet will be on Ozymandias, whoever that may be. The name sounds "Oriental," and at the time Shelley composed the sonnet, in 1819, there was a lot of interest in England in all things "Oriental," so the title would have started interest in contemporary crowds.

Graphological analysis

Punctuation

The punctuation in Ozymandias is extremely fascinating and fun. Shelley utilizes colons all through the sonnet. This assists with making the sonnet stop longer so the importance doesn't free impact on who is understanding it. The second line he utilizes a colon to communicates the significance of what a particular individual has said.

Capitalization

Poet Shelley capitalized the words like Works, Mighty, King of Kings, Wreck, in his poem.

Grammatical analysis

Question mark

There is no question mark used by the poet.

Exclamation mark

Poet used exclamation mark in eleventh line of the poem. For example

Look on my Works, ye Mighty, and despair!

Semicolon

Poet used semicolon in two lines. For example

The hand that mocked them, and the heart that fed;

My name is Ozymandias, King of Kings;

Colon

 Poet used one time

Full stop

Poet used full stop at the end of the poem after the completion of the sentence.

 Phonological analysis

Rhyme scheme

Ozymandias' is viewed as a Petrarchan work, despite the fact that the rhyme plot shifts somewhat from the customary structure. As all works are, this sonnet contains fourteen lines and is written in poetic pattern. The rhyme scheme of 'Ozymandias' is ababacdcedefef.

Assonance

It is the repetition of vowel sounds in the same lines for example in this poem sounds of "a" in words " stand and sand" and the sound of "e" in words "well and read" .

Consonance

Consonance is the repetition of consonant sounds in the sentence. In this poem the poet uses /s/ in word "Half sunk, a shattered visage lies, whose frown".

"The flower that smiles today"

Title implication

This poem is also known as mutability. Title is appropriate because in this sonnet, Mr. Shelley raises the way that nothing in life is perpetual. The Focus is given explicitly on the beneficial things that occur in our life and how as a general rule they are not as incredible as we may have suspected they were.

Graphological analysis

Punctuation

The poet has used colon, semicolon, and commas throughout the poem to make the meaning of the words and sentences clear.

Capitalization

Poet has used usual capitalization throughout the poem.

The flower that smiles to-day

To-morrow dies;

All that we wish to stay

 Tempts and then flies.

What is this world's delight?

Lightning that mocks the night,

Brief even as bright.

Grammatical analysis

Question mark

Poet used question mark in first stanza of the poem. For example

What is this world's delight?

Exclamation mark

Poet used exclamation mark in second stanza.

virtue, how frail it is!
Friendship how rare!
Love, how it sells poor bliss
For proud despair!

Semi Colon

Poet used semicolon in first and last stanza of the poem.

To-morrow dies;
Make glad the day;

Colon

There is no colon used in the poem.

Full stop

Poet used full stops at the end of all stanzas as full stop is the used after the completion of the sentence.

Phonological analysis

Rhyme scheme

The rhyme scheme of this sonnet is ABCBDEDE. Rhyme plot is an indispensable piece of the constitution of a sonnet, which incorporates meter, length of expression, and beat. Indeed, rhyme plot, as other composing apparatuses, is utilized to make adjust and ease pressure, oversee stream, make beat, and feature significant thoughts.

Assonance

It is the repetition of vowel sounds in the same lines. The sound of /e/ is repeated in the line
"Whilst eyes that change ere night"

Consonance

It is the repetition of consonant sounds in the same lines.
There is no Consonance in the poem.

Findings and Discussion

Findings and discussion about foregrounding techniques used by both poets

Difference between Robert Frost's and P.B.Shelley's work

P.B.Shelley's imagination is different from other Romantics. The faculty of his poems are closely resembled to the divine. His poems sprouts romantic elements of subjectivity. His poems possess many themes found within many romantic poems such as, exoticism, mystery, strong emotions, and irony. The description of desert and implication of antique land in Ozymandias represents the strong fascination towards nature.

The beautiful style of Shelley takes after the style of Romantic artists. To very broaden, Shelly has imitated the style of William Wordsworth. Shelly utilized incredible symbolism and imagery in his verse. His symbolism is frequently visual. He likewise utilized likenesses and allegories in bounty. For instance, in the selected poems he utilized a progression of analogies, superb metaphors.

The phrasing utilized by Shelly is material and rich. In any case, he never utilized decorative words. Each word is set in an appropriate spot, and it conveys its importance. By the utilization of phenomenal lingual authority, Shelly communicated his flexible sentiments. The note of music utilized by Shelley is extremely interesting to the audience members.

Components of creative mind, nature, super naturalism, despairing, magnificence, Hellenism, lyricism, subjectivity, vision, and a lot more are found in the verse of Shelley. Coming up next are the distinctive highlights of the verse of Shelley.

Robert Frost is the poet of nature. Robert Frost needed to appear as different from other poets of his era, yet he likewise esteemed the utilization of customary refrains and metrical lines. He composed different kinds of verse; however he appeared to especially like a quatrain with straightforward rhymes like abab and abcb.

He seldom wrote in free verse, however was known to compose a ton in clear stanza. Robert Frost composed short sonnets and long sonnets, some long enough to take up a few pages in a book.

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Robert Frost utilized a ton of representations in his verse. Despite the fact that he covers numerous subjects and topics, the center subjects of Robert Frost sonnets tight down to nature and humankind.

Regular day to day existence, Human contact with the normal world, Human love, Confinement, Life's battles, Mortality, Nature etc.

Similarity

Robert Frost and P.B.Shelley both are close to nature. We can see their love for nature through their poems. Their poetry is full of beautiful description of the hills, rivers, forests, plains, trees, lands, animals and many other natural things. It is notable that these are not the only poets who deal with nature and its objects. There is a long list of those poets who treat nature with great love and care but variety of passion and spontaneity as well as the execution of these subjects is found in Robert Frost and P.B.Shelly's poems.

Conclusion

First purpose of the study was to investigate the style of Percy Bysshe Shelley and Robert Frost in their poems. A lot of work has been done by different researchers on their poems on the domain of literary criticism but very little or almost no comprehensive research has been conducted yet by researchers, to find out the stylistic features. So, the present study was focused on the use of stylistic devices. Each level has been studied deeply and comprehensively, by deep study at the choice of language features at phonetic, phonological, graphitic, semantic and grammatical levels. It has been concluded that PB Shelley and Robert Frost used a number of stylistic devices including rhyme scheme, Assonance and Consonance and more like these.

Second purpose of the research depends primarily on reviewing already published works on the topic of research. Different sources were consulted for data collection and analysis, including internet and different publications. Information related to the selected poems was collected from certain websites that are related to the literature and poetry. By using different sources concept of nature in Robert Frost's poems and concept of romanticism was explored through the poems of P.B. Shelley.

It has been concluded that the present study will help the reader to understand the author's point of view stylistically on linguistic basis rather than in the domain of literary criticism. I have studied the work of both poets. Both poets Percy Bysshe Shelley and Robert Frost tackle life and different aspects in it in clashing manners. Their styles of writing mainly depend on eras they lived in. Shelley a Romanist era and Frost in the 20th century both lived in times that varied from the core of their essence.

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Appendices

Stopping by the woods on a snowy evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
He gives his harness bells a shake

To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.
The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Mending Wall

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, 'Good fences make good neighbors.'
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, 'Good fences make good neighbors.'

The flower that smiles today

The flower that smiles to-day

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     To-morrow dies;
All that we wish to stay
     Tempts and then flies.
What is this world's delight?
Lightning that mocks the night,
     Brief even as bright.
  Virtue, how frail it is!
     Friendship how rare!
Love, how it sells poor bliss
     For proud despair!
But we, though soon they fall,
Survive their joy, and all
     Which ours we call.
  Whilst skies are blue and bright,
     Whilst flowers are gay,
Whilst eyes that change ere night
     Make glad the day;
Whilst yet the calm hours creep,
Dream thou—and from thy sleep
     Then wake to weep.

Ozymandias

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."