

Stylistic Analysis of a Poem: An Inquiry into William Blake's 'The Lamb'

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Abstract

Linguistic stylistics systematically analyses the language of a text, it objectively accounts for the meaning of a text. However, this objective scrutiny of a text is often criticised by many literary critics. They find stylistic analysis of a text is too mechanistic and cerebral in operations and instead of helping readers appreciate the text, it actually impedes the whole process of reading and appreciating literature. According to Gower (1986), "when a text is put under a microscope and readers' attention is drawn to the analytical procedures, aesthetic qualities of the text are diminished and the readers who work under such laboratory conditions fail to appreciate the emotional appeal of the text." Carter et al (1989) have very convincingly pointed out how a literary stylistic approach enhances the literary experience of the readers. Linguistic stylistics provides the readers with necessary tools and techniques to understand the aesthetic qualities of the text and also sensitise them to the intricacies of literature which may help them in interpreting the text in a better way. The aim of this paper is to explore different perspective to analyze a poem and what are the techniques and tools that the reader should keep in mind while reading or interpreting a poem? The author looks into perspectives of Stylistics and analyzes William Blake's 'The Lamb' which appeared in 'Songs of Innocence' (1789).

Keywords: Stylistics, Poem, The Lamb, William Blake, literary criticism, Applied Linguistics, Allusion, Foregrounding

1. Introduction: Style and Stylistics

'Style' refers to the way in which an author uses language in order to create the mood and meaning of a text. Analyzing 'style' means looking systematically at the formal features of a text and determining their functional significance for the interpretation of the text in question (Wales 1989). Stylistics has been defined as a subdiscipline of linguistics that is concerned with the systematic analysis of language and how this can vary according to such factors, as for example, genre, context, historical period and author (Crystal and Davy 1969: 9 and Leech 2008:54). According to Verdonk (2002:1), "stylistics is concerned with the study of style in language." Stylistics uses the methodology of Linguistics to study the concept of 'style' in language. Stylistics, according to Gautam and Niazi (2015:1), "is the study of style used in literary and verbal language, the effect the write/ speaker wishes to communicate to the reader/ hearer." Stylistician attempts to analyze language used in literary and nonliterary texts as for example; use of figurative language, use of dialect, or the use of grammatical choices as indicator of style, meter, rhythm, local sound patterns, register switching, register mixing etc. This could include use of the author's word choice, diction, syntax, repetition, allusion, alliteration or use figure of speech such as metaphor, similes, hyperbole etc.

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Stylistics aims to give an objective account of exactly how language is used in the literature. On the other hand, literary criticism is subjective and it depends on skills, understanding, explanation, interpretation and sensibilities of the reader. It is usually made for the purpose of commenting on quality and meaning in a text. According to Stanley Fish (1981), "Stylistics was born of a reaction to the subjectivity and impressionism of literary studies. Stylisticians purport to substitute precise and rigorous linguistic descriptions and to proceed from these descriptions to interpretations for which they claim a measure of objectivity." The connection between stylistics and linguistics is that stylistics uses models of language, analytical techniques and methodologies from linguistics to facilitate the study of style in its widest sense (McIntyre and Jeffries 2010:1). Stylistics uses models of language, analytical techniques and methodologies from linguistics. Stylistics has tended to concentrate on the analysis of literary texts. But attention on both literary and non-literary texts can be the subject matter of stylistics. Widdowson (1975) sees Stylistics not as a subject in its own right but as the link between two disciplines: Linguistics and Literary Criticism. He emphasizes on the mediating role of Stylistics. According to Widdowson (1975), students may start from either language or literature and, passing through the intermediate Stylistics stage, progress towards either Linguistics or Literary Criticism. For Srivastava (1979), Stylistics being a distinct though overlapping discipline between the areas of language and art, studies all verbal aspects, including the aesthetic dimension through its methodology which is essentially linguistic. Enkvist (1973:27), regards stylistics as a sub department of Linguistics, gives it a special subsection dealing with the peculiarities of literary texts. One may choose to make stylistics a sub-department of literary study, which may on occasion draw on linguistics methods. Or one may regard Stylistics as an autonomous discipline, which draws freely, eclectically, on methods both from Linguistics and Literary Study. According to Verdonk (2002:55), "literary criticism directs attention to the larger scale significance of what is represented in verbal art, stylistics focuses on how this significance can be related to specific features of language, to the linguistic texture of the literary text." Stylistics and literary critical perspectives are complementary. The macro features that the literary critic is concerned with might be reflected in the microfeatures of the linguistic texture. There is an interdependency of the perspectives of stylistics and literary criticism.

2. What is poetry?

What is poetry? It is a piece of writing arranged in short lines or poems try to express thoughts and feelings with the help of sound and rhythm. Poetry is a form of art which is aesthetically pleasing. According to Johnson, "poetry is metrical composition, it is the art of uniting pleasure with truth by calling imagination by the help of reason." Mill

says, it is "but the thought and words in which emotion spontaneously embodies itself." According to Shelly, poetry "in a general sense may be defined as the expression of the imagination." In Coleridge's view "poetry is the antithesis of science, having for its immediate object pleasure, not truth." In Wordsworth's phrase, it "is the breath and finer spirit of all knowledge" and "impassioned expression which is the countenance of all science." According to Matthew Arnold, it "is simply the most delightful and perfect form of utterance that human words can reach." According to Edgar Allan Poe, poetry is "the rhythmic creation of beauty". According to Watts- Dunton, "the concrete and artistic expression of the human mind in emotional and rhythmic language."

It is very difficult to give a readymade definition of poetry. The answer to the question 'what is poetry' is a matter which each reader must decide for himself. The definitions provided by the poets vary from one another because the subject is approached from different points of view. Some fail to define because they express rather what is poetical in general and some on the other hand, are too narrow and exclusive they recognise only the particular kind of poetry in which the poet happened to be personally interested. As we cannot reach out to a satisfactory definition of poetry, rather we should enquire into the commoner qualities of poetry, some of the characteristics which would be fairly general. There are number of general characteristics of poetry can be found and even then we cannot reach out to a common platform. By poetry some mean it is 'poetical' and by 'poetical' we understand the emotional and imaginative elements dominate and it also relate to our feelings and passions. But Bacon's conception of poetry as the idealistic handling of life which lends "some shadows of satisfaction to the mind of man in those points wherein the nature of things both deny it." The employment of a systematically rhythmical language is one of its necessary conditions of poetry. In other words, poetry is a particular kind of art arises only when the poetic qualities of imagination and feelings are embodied in a certain form of expression through rhythmical language or metre. Without this, we may have the spirit of poetry without its externals and its spirit. But this view is contented by Leigh Hunt, "that poetry need not be written in verse at all; that prose is a good medium, provided poetry be conveyed through it." Coleridge, too, emphatically declares that "poetry of the highest kind may exist without metre." Poetry must be a truthful representation of nature. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings". He rejects the language used in the city and the court and prefers the language used in the field and farms. He dismisses the important feature of neoclassical poetry that is poetic diction and personification of abstract ideas, because they are artificial. For Wordsworth, poetry, which should be written in "the real language of men," is nevertheless "the spontaneous overflow of feelings: it takes its origin from emotion recollected in tranquillity." According to Heaney

(1995), “the fact is that poetry is its own reality and no matter how much a poet may concede to the corrective pressures of social, moral, political and historical reality, the ultimate fidelity must be to the demands and promise of the artistic event”. In the following, we will be analysing William Blake’s ‘The Lamb’ (1789).

3. How to interpret or analyze a poem?

According to Roman Jakobson, we can divide the functions of language into six factors which are required for communication: (1) context, (2) addresser (3) addressee, (4) contact, (5) common code, (6) message. Roman Jakobson identifies ‘poetic function’ as one of the main functions of language. The poetic function is orientated toward “message” and “the focus on the message for its own sake”. This function includes more than poetry; linguistics cannot limit itself just to the field of poetry. In the poetic function of language, the main element is not only the message, but also the way in which it is presented with the use of literary devices. The poetic function projects the principle of equivalence from the axis of selection to the axis of combination as for example “I _____ lonely as a cloud”, the empty slot which is occupied only by the verb and language provides lots of options to select the right word depending on the context, appropriateness, stylistic choice etc. The author will select the correct words as per his taste, authorial freedom and it may also depend on phonological factors rhyme, rhythm, meter or alliteration.

The traditional approach to poetry is to analyse its literary style that were different from other texts or other genres of literature. The literary critics may try to subjectively analyse the text, interpret the meaning of it in a much wider context. While analysing a poem one may look at; (i) the use of figurative language as for example simile, metaphor, hyperbole, litotes etc. (ii) poetic licence i.e. manipulation of the rules and structure of the language by the author (iii) Economy of expression i.e. to distil thoughts and ideas into fewer words that would be expected in other texts. (iv) the use of deviant or foregrounded pattern in the text (v) the use of formal structures as for example rhyme, meter, stanzas etc (vi) authorial voice and (vii) the use of lexis or word choice and so on.

Before we analyze a poem, one should read the poem a number of times attentively. It is also better if one could read it loudly, it can give a sense of rhyme, rhythm and meter used in the poem. In the following section, we will be analyzing a poem ‘The Lamb’ by William Blake. Here is the poem below;

‘The Lamb’- Songs of Innocence-1789

William Blake

*Little Lamb who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o’er the mead;
Gave thee clothing of delight,*

*Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little Lamb who made thee?
Dost thou know who made thee?
Little Lamb I’ll tell thee,
Little Lamb I’ll tell thee:
He is called by thy name,
For he calls himself a Lamb:
He is meek and he is mild,
He became a little child:
I a child and thou a lamb,
We are called by his name:
Little Lamb God bless thee.
Little Lamb God bless thee.*

In addition, one should try to figure out the age of the poet, his nationality, a brief biography, where is the poem published, the year of publication, personal and political life of the author, also get to know his ideological point of view, philosophical or spiritual lineage of the author if possible. While working on a poem we can keep in mind some of the following questions.

3.1 What can you say about the general patterns of grammar in the poem?

What kind of sentences are used by the poet? Is it simple, complex or coordinated structures? Does the poet try to convey some meaning by using deviation in syntactical patterns? What are structures of main clauses, subordinating clauses or adjuncts? Does the poet violate the canonical grammatical structure of the language?

3.2 What can we say about the sound and rhythm in the poem?

What kind of rhyme scheme and metrical structure used in the poem? Is this a free verse without rhyme or metrical structure? If rhyme schemes are used, what are the types and how is used in the poem? The Spenserian stanza follows the rhyme scheme ababbcb. Are these rhyme structures - the couplet (aa), the triple rhyme-(aaa), the cross rhyme (abab), the ring rhyme (abba) used in the poem? Is the rhyme structure two syllable-Trochee or lambus? or Is it three syllabic Dactylic or Anapaestic? In addition the reader can search for effect of sound symbolism and onomatopoeia. Does the poem include alliteration (assonance and consonance)?

3.3 What can we say about the graphology of the poem?

How are the general rules of punctuations followed in the poem? Does the poet manipulate with the written aspect of the language? The readers can find out some of the followings; manipulation of texts, spacing of graphemes, hyphenation, multiplication, underlining, italics, bold type, capitalization or absence of capital letters, unusual use of punctuation, use of colour, emoticons, mixture of different

writing systems, punctuations, any visual effect which could be noticeable in the text.

3.4 What can we say about vocabulary and word-structure in the poem?

What kinds of word-formations are used in the text? Does the author foreground an information using word-formations such as inflection, derivation, compounding, reduplication or minor word formations such as blending, clipping, acronyms, abbreviations etc? What types of words and its variations are used by the author in the text? Do we see use of regional, social, formal, dialectical, slang, jargon, neologism, in the text? Does the author use formal, poetic, archaic or foreign words in the text? Does the borrowings bear the foreign pronunciation or nativized versions of the foreign vocabulary?

3.5 What can we say about the rhetorical devices in the poem?

What are the figures of co-occurrence used in the poem? These figures of cooccurrences are based on identity as for example are similes, the figures based on inequality are climax, anticlimax, pun and zeugma etc. What are the figures of contrast? Oxymoron and antithesis are based on contrast. What the figures of replacement in the poem? These are based on quantity as for example hyperbole, meiosis. The figures based on quality are metonymy, metaphor, epithet and irony. In addition, the reader can look for other figures of speech as for example periphrasis, personification, allusion and use of images and symbolism in the poem.

3.6 What can we say about the foregrounded patterns of grammar in the poem?

Russian formalism attempted to isolate the properties and characteristics of literary language in contrast with every day and non-literary language. Douthwaite (2000: 178) describes 'defamiliarisation' as 'Impeding normal processing by showing the world in an unusual, unexpected or abnormal manner'. Essentially, 'foregrounding' theory suggests that in any text some sounds, words, phrases or clauses may be so different from what surrounds them, or from some perceived 'norm' in the language generally, that they are set into relief by this difference and made more prominent as a result the foregrounded features of a text are often seen as both memorable and highly interpretable. 'Foregrounding' is achieved by either linguistic deviation or linguistic parallelism. What kind of deviation from the canonical pattern of the language is noticeable in the poem? The internal foregrounding is a deviation from a pattern set up by the text of the poem itself within the structure. The external foregrounding are generally deviations from the canonical grammatical rules and how are these manifested in the text to attract the readers' attention. The foregrounding effect arises out of a repeated structure, parallelism or can be seen in different levels of the grammar.

4. Different Perspectives to analyze a poem or a text

Four different perspectives can be employed for the analysis of a literary text; focusing on the creator/author (biographical perspective), or on the society depicted in the text (sociological perspective), or the text as a product of history and culture (historical perspective), or a perspective based on the experiences of a reader (reader and response perspective).

4.1 Biographical Perspective

It uses details of an author's personal life, autobiographies, correspondences, documentaries, interviews and other primary materials to analyze the author's works. This perspective is termed as 'biographical method' or 'biographical criticism'.

William Blake (28 November 1757 – 12 August 1827) was an English poet, painter, printmaker. Jonathan Jonesto proclaim him "far and away the greatest artist Britain has ever produced". In 2002, Blake was placed at number 38 in the BBC's poll of the 100 Greatest Britons. His paintings and poetry have been characterised as part of the Romantic movement and as "Pre-Romantic". A committed Christian who was hostile to the Church of England, Blake was influenced by the ideals and ambitions of the French and American revolutions. Blake's father, James, was a hosier, who had come to London from Ireland. He attended school only long enough to learn reading and writing, leaving at the age of ten, was other wise educated at home by his mother Catherine Blake. The Bible was an early and profound influence on Blake, remained a source of inspiration throughout his life. Blake started engraving copies of drawings of Greek antiquities. On 8 October 1779, Blake became a student at the Royal Academy in Old Somerset House, near the Strand. After recovering from a relationship Blake met Catherine Boucher and he married her. She was illiterate and five years junior to him. Blake taught Catherine to write, she helped him colour his printed poems. Blake's marriage to Catherine was close and devoted until his death.

4.2 Sociological Perspective

This approach understanding of a text takes place in the larger social context. It analyses both how social facts function in literature and also how literature functions in society. Blake lived in a society in which rationalism was a strong emphasized ideal. Though he was influenced by Christian ideals but he was never a conventional Christian. He was a Christian but reserve the right to define and practice Christianity in his own terms and conditions. Blake, who considered himself a prophet and poetic visionary, was sceptical of the increasing emphasis on rationalistic science that characterized his era. He regarded methodical reason as narrow, constrictive, pedantic. Blake chose to

write 'The Lamb' in a way that reflected the contemporary fashion for children's literature.

4.3 Historical Perspective

This approach seeks to understand a literary work by investigating the social, cultural, intellectual context that produced the text and how the meaning has changed over time. Blake, an opponent of tyranny of all sorts was a sympathizer of the French Revolution (1789). At the time of the writing of this poem he did not witness the bloodlines of the revolution. London provided him with sufficient poetic material to populate his mind with 'world of experience' and his frequent visit to countryside provided him with the 'world of innocence'. His profession as an artisan brought him in close touch with the common people, working classes and enabled him to understand their problems in a much better way.

4.4 Reader Response Perspective

This approach recognizes the reader as an active agent who imparts real existence to the work and completes its meaning through interpretation. This approach recognizes the reader as an active agent who imparts real existence to the work and completes its meaning through interpretation. A text can only come into existence as it is read. Comparing a reader's interpretation with that of other individual interpretations is the way to arrive at a continuity of meaning. The rise of "New Criticism" in the mid-twentieth century, for instance, led some critics to distinguish between the author of the poem (Blake) and the speaker (the voice we actually hear); these critics suggested that we should not assume that Blake necessarily endorses the speaker's reactions, that the speaker indeed may be misguided, confused, or unreliable.

5. The Lamb: An Analysis

Linguistic Stylistics is an intrinsic approach that describes, analyses, evaluates literary texts by studying the language of the text. By applying tools like lexical items, deictic, semantic incompatibilities, deviation, lexical and grammatical cohesion, verb patterns the readers can interpret the poem in its true perspectives. The Stylistician can look at the micro features of the phonological level (rhythm, meter, rhyme, assonance, consonance, sound symbolism), the lexical level (repetitions, neologisms, word choice), the syntactical level (syntactic structures, clauses, phrases, use of grammatical features, topicalization) and the figurative level (Metaphor, Simile, Irony, pun, sarcasm, hyperbole, innuendo etc.).

'The Lamb' belongs to William Blake's 'Songs of Innocence' (1789), an anthology of poems, which gives us glimpses of an ideal world characterized by childlike innocence. In the world of innocence even the meanest creature such as the lamb occupies a high and noble position like man because of its innocence, meekness, mildness and divinity.

The world as depicted in the Songs of Innocence (1789) is a 'lower paradise, very near to the perfect time, when lion shall lie down with the lamb'. There is beauty and love all around in the society of man and in the world of nature. There is not any suspicion, no envy or jealousy, beguile or cruelty towards other. Human beings have the same kind of security and assurance as belongs to lambs under a wise shepherd, the God. It is He who is Himself a lamb and becomes a little child. Thus God, lamb and child form a holy trinity.

The child is struck with wonder at the beauty, innocence, meekness and mildness of a lamb. Out of its naivety and innocence, the child asks the lamb if it knows who its creator, provider of its food, delightful cosy fleece and sweet soft voice that fills the valleys with joy. The child, like a cute innocent child, does not, however, wait for the answers but himself answers his questions. The child innocently tells the lamb that his creator calls himself a lamb, He is innocent, meek and mild like the lamb. He also descended on earth as a little child. The child remarks that the child and the lamb are the manifestations of Godhead. They are united with the Almighty Being by virtue of their innocence, gentleness and meekness. The child then addresses the lamb affectionately and wishes that God might bless it.

The Stylistician can look at the micro features of the phonological level (rhythm, meter, rhyme, assonance, consonance, sound symbolism), the lexical level (repetitions, neologisms, word choice), the syntactical level (syntactic structures, clauses, phrases, use of grammatical features, topicalization) and the figurative level (Metaphor, Simile, Irony, pun, sarcasm, hyperbole, innuendo etc.). We will try to identify some of microfeatures employed by the Stylistician while analyzing a poem. Stylistic tools and techniques are used to analyze William Blake's The Lamb; (5.1) The Phonological Level (5.2) The Lexical level (5.3) The Syntactical level (5.4) The Figurative Level (5.5) Allusion and Intertextuality (5.6) Graphological level.

5.1 The Phonological Level

'The Lamb' is characterized by lyrical qualities such as spontaneity, simplicity, sincerity and musicality. It is also written in a very simple language. The central character is the child and his understanding of the world. William Blake manifests the thoughts of the child in a wonderful manner with simple verse. The child like characteristics is also noticeable, as the child asks a question to the lamb and the child does not wait for the answer, he answers the questions himself. The child understands that the lamb cannot answer it or the child is too excited to tell the lamb that he knows the answer.

Rhythm and Metre

The use of trochaic metre is noticeable. Trochaic is the combination of two syllabic rhymes with stressed and

unstressed syllables. It is a poem that consists of two stanzas, five couplets each, that follow an aabbccdd rhyme scheme. The poet to make the stanza melodious foregrounds the trochaic metre into end rhyme where he does not use another unstressed syllable or word as for example, “feed/mead”, “delight/ bright” and “voice/rejoice”. The end rhyme of the 1st stanza ‘feed/mead’, ‘delight/bright’, ‘voice/rejoice’ and the second stanza ‘name/lamb’, ‘mild/child’, ‘lamb/name’ make the stanza melodious. The tone of the poem is childlike. The stressed syllable is underlined and the trochaic rhyme scheme of the poem is represented by the slash for analysis. The unstressed syllable is represented in the normal font. Slash is used to represent a metre. See the details below;

Li-ttle/Lamb who/made thee?
Dost thou/know who/made thee?
Gave thee/life and/bid thee/feed
 By the/ stream and/o'er the/mead;
Gave thee/clo-thing/of de/light,
Soft-est/cloth-ing/woo-lly/bright;
Gave thee/such a/ten-der/voice,
Mak-ing/all the/vales re/joice:
Li-ttle/Lamb who/made thee?
Dost thou/know who/made thee?
Li-ttle/ Lamb I'll/tell thee,
Li-ttle/Lamb I'll/tell thee:
He is/called/by thy/name,
 For he/calls him/self a/Lamb:
He is/meek and/he is/mild,
He be/came a/li-ttle/child:
I a/child and/thou a/lamb,
We are/called/by his/name:
Li-ttle/Lamb God/bless thee.
Li-ttle/Lamb God/bless thee.

Alliteration

The use of alliteration is noticeable in ‘Little Lamb’, ‘mild and meek’. The consonance of sound ‘l’ is also seen in “Little Lamb I’ll tell thee”.

5.2 The Lexical level

Use of old and archaic form of English is also noticeable in the poem as for example the pronouns ‘thou’, ‘thee’, ‘thy’, the do verb ‘dost’ and also use of ‘vales’ as a poetic term instead of valley. Blake also uses ‘mead’ instead of ‘meadow’ to fit into rhythmical pattern of the verse (feed-mead). Blake’s use of masculine pronouns, like He, in referencing God reflects deep-rooted Christian ideology that God is male.

Repetition

William Blake repeats the sentences twice “Little Lamb I’ll tell thee” and also “Little Lamb God bless thee”. The words like ‘lamb’, ‘little’, ‘child’, ‘He’, ‘God’, ‘thee’ are repeated in the poem several times.

5.3 The Syntactical level

William Blake manifests the thoughts of the child in a wonderful manner with simple verse. Blake uses simple structure and the children do enjoy the poem. Within the simplicity hidden a symbolic meaning in the poem. The poem is about asking questions in simple interrogative structures supported by question marks (?) or without question marks (?) and providing some mystic answers in the declaratives as for example;

*LittleLamb who made thee?
 Dost thou know who made thee?
 Gave thee life and bid thee feed
 By the stream and over the mead;*

An idea or thought expressed over different lines or a clause that does not end at line break and spreads over the next line is called enjambment as for example.

*“Dost thou know who made thee
 Gave thee life and bid thee feed”*

5.4 The Figurative Level

The language of literature is beyond the reach of the ordinary users of ordinary language. The uses this special language or literary language creatively with the help of many linguistic and literary devices and figures of speech is one of them. Figures of speech such as metaphor, simile, symbol, irony, pun, sarcasm, hyperbole, Innuendo, metonymy, imagery, allegory etc. has tremendous role in poetry. The Lamb and The Tyger symbolize innocence and experience respectively.

Images and Symbols

The lamb symbolizes the gentle, tender, innocent, pleasant aspect of human soul. Blake’s symbols are largely drawn from the Bible. Symbolic meanings are different from their literal meanings. In Songs of Innocence (1789), he makes use of such familiar figures as the good Shepherd and the lamb of God. Jesus Christ is referred to as the Lamb of God that takes away the sin of the world. The Child in the poem echoing the Christian belief.

5.5 Allusion and Intertextuality

Intertextuality is an indirect reference to a text or to a person, place, thing, idea of a historical, cultural, political or literary significance. It recalls Charles Wesley’s hymn: “Gentle Jesus, Meek and Child. He became a little child.” The Lamb directly alludes to Jesus Christ. The images are clearer in the following lines “softest clothing woolly bright”, “He became a little child”, “By the stream and over the mead”. Readers can perceive things with their five senses. Lamb and Child are both the symbols of chastity, innocence and purity.

5.6 Graphological use

William Blake makes use of the conventional punctuations and adhere to the graphological patterns of English. There

is hardly any graphological violation seen in the poem. The use of comma (,), colon (:), semi-colon (;), question mark (?), full stop (.), apostrophe ('), capital and small letter, line spacing etc. are carefully maintained in the poem. The word 'lamb' is used in lower case and upper-case characters. The use lower case symbolizes the lamb as a mild meek creature and the upper-case L symbolizes the omniscient God, the creator of the Lamb and the child. To fit into the trochaic rhyme scheme, Blake uses apostrophe (') and contract a disyllable into a monosyllable as for example 'o'er' and 'l'Il' in the line 4 of first stanza and in lines 1 and 2 in second stanza respectively.

6. Conclusion

Stylistic analysis does not aim at a definitive interpretation of a text but enables readers to adduce textual evidence for their own sense of what the poem means to them. It provides the readers a systematic techniques to analyse the text with objective understanding. According to Verdonk (2002: 65), "Stylistics in no way replaces literary appreciation, but simply serves to bring it into clearer focus." Linguistic stylistics systematically analyse the language of a text, it tries to objectively account for the meaning of a text. The objective scrutiny of a text is often criticised by many literary critics. They find stylistic analysis of a text is too mechanistic and cerebral in operations and instead of helping readers appreciate the text, it actually impedes the whole process of reading and appreciating literature. According to Gower (1986), "when a text is put under a microscope and readers' attention is drawn to the analytical procedures, aesthetic qualities of the text are diminished and the readers who work under such laboratory conditions fail to appreciate the emotional appeal of the text." Carter et al (1989) have very convincingly pointed out how a literary stylistic approach enhances the literary experience of the readers. As we have seen in the sections discussed above that Linguistic stylistics provides the readers with necessary tools and techniques to understand the aesthetic qualities of the text and also sensitise them to the intricacies of literature which may help them in interpreting the text in a better way.

According to Verdonk (2002:55), "Literary criticism directs attention to the larger scale significance of what is represented in verbal art, stylistics focuses on how this significance can be related to specific features of language, to the linguistic texture of the literary text." Stylistics and literary critical perspectives are complementary. The macro features that the literary critic is concerned with might be reflected in the microfeatures of the linguistic texture. There is an interdependency of the perspectives of stylistics and literary criticism. How different perspectives or points of view in literary texts can be inferred from a close analysis of their linguistic features. By applying tools like lexical items, deictic, semantic incompatibilities, deviation, lexical and grammatical cohesion, verb patterns the readers can interpret the poem in its true perspectives. The Stylistician

can look at the micro features of the phonological level, the lexical level, the syntactical level and the figurative level. In the end, it can be adduced that stylistic analysis does not diminish beauty and aesthetic aspects of the poem rather it heightens the readers' appreciation of the artistic quality of the poem.

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