

Stylistic Analyses of *One Art, Do Not Go Gentle into that Good Night, and Villanelle of Spring Bells*

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ABSTRACT

Stylistic elements play crucial roles in poetry writing, particularly for making poems sound more pleasing and meaningful. This paper, accordingly, aimed to find out the phonological, graphological, and grammatical features in villanelles, 19-line poems with six stanzas, entitled *One Art, Do Not Go Gentle into that Good Night, and Villanelle of Spring Bells*. This study employed a descriptive-qualitative method with the data in the forms of 52 prepositional phrases. The findings indicate that, there are two main phonological features in the villanelles, namely consonance and assonance. Aside from that, each villanelle shows graphological features in the forms of different punctuation marks that reflect various meanings. There are also the uses of capital letters at the beginning of each stanza. Regarding the grammatical aspects, prepositional phrases have the highest frequency with the total of 52 occurrences in all the three villanelles. The use of these stylistic elements facilitates the readers to understand the messages of literary works. The readers could gain knowledge of the phonological, graphological, and grammatical features of villanelles by studying the stylistic elements in these three villanelles.

Keywords: feature, stanza, stylistics, villanelle

INTRODUCTION

When analyzing literature, it is beneficial to cover the features of literary works such as the structure or grammar, figurative language, and style of the literature. Conceptually, 'style' may refer to one's personality. In this situation, the author's personality is reflected in the sentence structures, voices, and thoughts of the writing (Fatima et al. 2019). Stylistic, also called linguistic criticism (Tahmasebi 2019), is one of the categories of linguistics concerned with the study of word or text style (Memon et al. 2021). The author's opinions about a particular circumstance, feeling, or experience are reflected in the author's stylistic choices. Occasionally, the stylistic choices also reflect or refer to the author's family, friends, or the author himself/herself.

When creating literature, the author defines the messages both explicitly and implicitly, which the readers may or may not understand. The use of rhetorical and linguistic devices makes up the two mechanisms that make up the stylistic technique itself (Abdul-Raof 2018). The goal of stylistics is to ensure that texts are used to not only describe formal literature for one's benefit but also to present the functional significance for the interpretation of texts as well as to describe and connect the literary effect of literature with the pertinent linguistic context (Wales 2011). Several levels of stylistic analysis can be used to examine texts, including phonetic, phonological, graphological, grammatical, and lexical levels (Batool, Kiran, and Azhar 2020).

The data sources of this study were the villanelles entitled *One Art* written by Elizabeth Bishop, *Do Not Go Gentle into that Good Night* written by Dylan Thomas, and *Villanelle of Spring Bells* written by Keith Douglas. Since these villanelles were written by different authors, each has a distinctive quality. These villanelles also share a common pattern and rhyme. In their villanelles, Elizabeth

Bishop and Dylan Thomas used the same theme. They both write about the nature of loss, ageing, and the skill of letting go. Meanwhile, Keith Douglas writes about the uniqueness of human qualities in his villanelle.

Regarding the stylistic analysis level, the researchers focused the analyses on phonological, graphological, and grammatical features. The phonological feature analysis was conducted at two levels, namely assonance, and consonance. Meanwhile, the analysis of graphological feature covered the punctuations used in the poems, such as commas, full stops, colon, semi-colon, dash, and capitalization. In fact, there are no strict laws or rules regarding the use of punctuation in poetry writing, therefore the poet is free to choose whether or not to use them. On the other hand, the objects of grammatical feature analysis are, among others, in the form of prepositional phrases.

The sources of the data are parts of this study which differ from the past stylistic studies. There have been numerous researchers who have examined the stylistic elements of books, novels, poems, holy books, songs and other literary works. The majority of researchers look at word classes, stylistic levels, figurative languages, and language styles in literary works. Additionally, stylistics can be related to other disciplines like feminism and pedagogy. Pedagogical stylistics studies how students use stylistics for educational purposes, such as how to master English language skills. Meanwhile, feminist stylistics typically studies word classes, phrases, sentences, and discourse concerning feminism, sexism, and gender stereotypes. Stylistic analysis is not just applicable to those disciplines but it may be applied other fields of study as well. To put it simply, stylistics is the study of linguistic patterns and styles found in books, poems, songs, novels, and other literary works.

The consideration of choosing villanelles as the objects of this study was because there has not yet been a study that examines the stylistic elements of a villanelle. The objects commonly put as the data sources in stylistic studies are poems. The objective of this study was to determine whether villanelles exhibit stylistic levels. The three villanelles were selected since they are considered relevant and include a lot of messages. Therefore, the focus of this study was to find out whether: (a) stylistic elements of a villanelle can be analyzed through phonological analysis; (b) stylistic elements of a villanelle can be examined at the graphological level by examining the poem's use of punctuation marks; and (c) stylistic elements of a villanelle can be examined at the grammar level by examining the poem's prepositional phrases.

LITERATURE REVIEW

There are numerous previous studies focusing on analyzing stylistics in literature works and other texts, such as poems, short stories, speeches, and Qur'an. One of the stylistic studies was conducted by Barzani (2021) who analyzed O. Henry's short story entitled *After Twenty Years*. It focused on two categories, namely lexical categories and cohesion as well as contexts in linguistics. Another study stylistic study was done by Muhammad Riaz Gohar who analyzed a poem entitled *Illegal Migration*. This study focused on analyzing the lexicosyntax patterns, morphological, phonological, and graphological levels of the respected poem (Rana 2020).

Stylistic analyses could also be made under the context of Islamic studies or Arabic literature, such as stylistic analysis of the Qur'an. One of such studies is the article entitled *Stylistics of the Qur'an: Reading the Story of Sulaiman* and written by Amrulloh and Ikhwan (2021). It focused on the language style used in the story of Prophet Sulaiman in the Qur'an along with its chronology. Another stylistic study with a different object was conducted by Handayani (2023) with the title of

her research *Comparative Stylistic Analysis on Soundtrack Anastasia Songs Lyrics*. This study aimed to compare the stylistic elements, such as figurative languages, and their significances in song lyrics of *Anastasia* movie soundtrack.

Sitio and Rangkuti (2023) have also made a stylistic analysis on a poem. Their analysis on Douglas Malloch's *Be the Best of Whatever You Are* aimed at revealing its linguistic complexity. The finding shows that the poem is built up from different linguistic levels, with the following details: 67 phonological, 60 graphological, 7 morphological, 151 lexical, 30 syntax, and 13 semantic.

In addition, stylistic analysis can also be applied within the field of pedagogy, specifically in the context of using pedagogical stylistics in instructional literature. The research of Batool, Maqbool, and Salahuddin (2022) entitled *Pedagogical Stylistics Analysis of Qasira Shahraz's A Pair of Jeans* offers details on word categories, vocabulary, figures of speeches, and the values of short tales in helping students become proficient in the English language. Stylistic research and feminism are also comparable in the novel *Beyond the Fields* by Aysha Baqir which addresses gender stereotypes and prejudice. The study on this literary work was carried out by Kanwal (2023) with a range of discussions from the discourse level, in the form of general sexist conducts, to the word level through the use of sexist terms in texts, phrases, and sentences that project sexism towards the oppressed gender.

Different from the previous studies above, this study focused on analyzing the stylistic elements of three different villanelles. A villanelle can be identified by the number of lines and stanzas as well as the pattern inside each stanza. It is a classic style of poetry that has five 3-line stanzas and a 4-line stanza at the end. It has 19 lines in total (Campbell 2017). As what have been stated above, the three villanelles put as the objects of this study are *One Art*, *Do Not Go Gentle into that Good Night*, and *Villanelle of Spring Bells*, each of which was written by Elizabeth Bishop, Dylan Thomas, and Keith Douglas.

UNDERLYING THEORIES

The study of language variations whose qualities situate the language in context is known as stylistics. It seeks to build ideas that may explain particular decisions made by individuals and social groupings while utilizing language (Kang and Yu 2011). Stylistic analysis is one of the studies that examine language in greater details and takes into account a variety of factors, including word pronunciation, how words combine to form phrases and sentences, the meaning of the words, and the context of the language (Liu 2019). In this kind of analysis, the author's use of language to express meanings and ideas is examined. Stylistic is the study and analysis of text from a linguistic perspective (Saputra and Abida 2021). Some of the current trends in stylistic development are contextual stylistics, which explores the relationship between language and context and examines the literary context; discourse stylistics, which emphasizes the use of language to comprehend longer passages of text; and cognitive stylistics, which emphasizes the interaction between thought and language, figurative language, and constructivist rhetoric (Naciscione 2010).

According to Mukhtar (2018) stylistic analysis in linguistics consists of three levels of language styles which are identified as high style or elevated language style, middle style, and low style. The high style deals with a complicated language and ambiguous construction that is hard to understand whereas the middle style involves a simple construction for everyone to catch, including the language for academic purposes. The low style, as the last level of language which is plain and ordinary, may include casual or informal talks and slangs. A stylistic analysis uses a technical approach to the literature study. Therefore, it should be focused on

phonological, lexical, semantic and graphological features of the text (Dada 2012). Three stylistic analysis features are highlighted in this paper, namely phonological, graphological, and grammatical feature.

Phonology in linguistics is concerned with discussing the systematic grouping of sounds in languages and focuses on the scheme of phonemes in the language (Aziz et al. 2015). The phonological feature is also used to analyze the style and the meaning of literary work. Phonology also is used in the sense of the sound and the pronunciation pattern of the language and speakers (Pennington 2014). Some of phonological features analyzed in this paper are assonance and consonance which are detectable in each of the data sources. Assonance is the similar repetition of vowel sounds. It closes together to attain a specific effect (Zhukovska 2010). Some examples of assonance found from *One Art* are *master*, *disaster*, and *fluster*. Meanwhile consonance is the repetition of consonant sounds (Kao and Jurafsky 2012). The example of consonance from the same poem is the word *hard* which is stated in the first, second, fourth and sixth stanzas.

Graphology is a linguistic phase of analysis that focuses on the visual features of language (Gómez-Jiménez 2015). Graphological aspects have to do with how a line structure and punctuation are formed (Patki 2023). Graphology could produce some aesthetic effects. The area of graphological features includes punctuation marks, types of sentences, the shape of words, and foregrounding that manifests capitalization, italicization, underscoring, asterism, and ellipsis (Dada 2012). These graphological features become the main focus of this research and there are numerous pieces of evidence from the data sources.

Lastly, the grammatical features analyzed in this research are prepositional phrases which are especially prominent in the data sources. The objective of grammatical analysis is to analyze the structure of the sentence in the language (Aziz et al. 2015). In this paper, the objects of analysis are the sentences of three villanelles. From the data sources, there are found a lot of prepositional phrases in each villanelle with different patterns and some of which are repeated several times.

RESEARCH METHOD

This research applied a descriptive-qualitative approach to analyze the textual data and to do close examination. As the conceptual framework, some stylistic theories were referred to get research findings and to draw conclusions. Investigating a social or human subject through qualitative research is a process of comprehending inquiry based on a variety of methodological traditions of inquiry (Isaacs 2014).

Qualitative research is accepted to analyze the stylistic elements of a poem. Finding out many aspects of social life conditions is a distinctive feature of qualitative research and this approach develops words rather than numbers for data analysis (McCusker and Gunaydin 2015). Additionally, stylistics contributes to the development of pedagogy in both L1 and L2 contexts as well as the methodology of teaching literature (Carter 2010). The data of this research were collected from three villanelles entitled *One Art* by Elizabeth Bishop, *Do Not Go Gentle into that Good Night* by Dylan Thomas, and *Villanelle of the Spring Bells* by Keith Douglas.

For analyzing the qualitative data, close reading was used as the research instrument. Close reading is a detailed analysis with complete focus, accuracy, and discipline to discern its deeper significance (Brummett 2018). This method is frequently related to the more general topic at hand (Smith 2016). Close reading is a suitable method for this research since it enables a detailed examination of the phonological (assonance and consonance), graphological (punctuation

marks), and grammatical (prepositional phrase) features found in each villanelle. This research examined the poets' crafts by reading closely each of the villanelles to identify the phonological, grammatical, and graphological features each author used to gain a deeper understanding of the effects or consequences of the villanelles.

FINDINGS AND DISCUSSION

The three villanelles *One Art*, *Do Not Go Gentle into that Good Night*, and *Villanelle of the Spring Bells* follow the same structure that they are written in six stanzas with nineteen lines for each. These nine lines consist five three-line and one four-line stanza (quatrain). The last words of the ensuing stanzas alternately echo the first and third lines of the opening tercet until coming together as the poem's final two lines.

Each tercet's second line is repeated as well, giving the piece a powerful and recognizable rhythm. The rhyme pattern for these three villanelles is the conventional ABA ABAABAABA ABAA, where A is the first and third lines and B is the second line of each stanza. Also, the villanelle's repeating pattern gives the poem a sense of circularity and recurrence, highlighting the significance of the topics and ideas it expresses.

Three features were put as the objects of analyses in this research, i.e. phonological, graphological, and grammatical features. The phonological features include assonance and consonance, whereas the graphological feature is constituted by the punctuation. Meanwhile, the grammatical feature is represented by prepositional phrases since these are the most prominent.

Phonological Features

Phonology is a branch of linguistics that is also known as a language's sound system (Aziz et al. 2015). The phonological feature enables us to distinguish and generate the sounds of our language and comprehend the rules governing their use. Phonology is a crucial component of language. There are several phonological devices namely rhyme elements, assonance, consonance, and alliteration. This research focused on the two types of repetition at the phonological level, i.e. assonance and consonance. Assonance is the repetition of a similar vowel sound that can be found at the beginning, middle, or conclusion of the poem (Isti'anah 2020).

Table 1: Phonological Features of One Art

Phonological Feature	Sound	Stanza (Line Number)	Words
Assonance	/ə/	1 (1, 3); 2 (1, 3); 3 (1, 3); 4 (1, 3); 5 (1, 3); 6 (1, 3, 4)	<i>mas</i> ter, <i>dis</i> aster, <i>flus</i> ter, <i>far</i> ther, <i>fas</i> ter, <i>or</i> , <i>v</i> aster, <i>gest</i> ure
		1 (1, 3); 2 (2, 3); 3 (1, 2); 4 (1, 2, 3); 5 (3); 6 (3, 4)	<i>ar</i> t, <i>har</i> d, <i>mas</i> ter, <i>dis</i> aster, <i>far</i> ther, <i>fas</i> ter, <i>las</i> t, <i>vas</i> t
	/t/	1 (1, 2); 2 (1, 2, 3); 3 (2); 4 (1, 2, 3); 5 (1, 2); 6 (2)	<i>ar</i> t, <i>int</i> ent, <i>los</i> t, <i>accep</i> t, <i>spen</i> t, <i>meant</i> , <i>las</i> t, <i>wen</i> t, <i>cont</i> inent, <i>eviden</i> t
		/d/	1 (1); 2 (3); 4 (3); 6 (3)
Consonance	/ð/	1 (1, 3); 2 (1, 2, 3); 3 (1, 3); 4 (3); 6 (3, 4)	<i>the</i> , <i>then</i> , <i>though</i> , <i>that</i> , <i>these</i>

The phonological features in the villanelle *One Art*. Can be seen in Table 1. According to the table there are some cases of assonance /ə/, namely *master*, *disaster*, *fluster*, *farther*, *faster*, *or*, *vaster*, and *gesture*. Assonance /ɑ:/ is also found in *art*, *hard*, *master*, *disaster*, *farther*, *faster*, *last*, and *vast*. These are also found in every stanza. On the other hand, the consonant /t/ was identified appearing in each stanza with the words *art*, *intent*, *lost*, *accept*, *spent*, *meant*, *last*, *went*, *continent*, and *evident*. The word *hard*—which appears in the first, second, fourth, and sixth stanzas—has the consonant /d/. Meanwhile, consonant /ð/ is present in the words *the*, *then*, *though*, *that*, and *these* in the first, second, third, fourth, and sixth stanzas. The clause *the art of losing isn't hard to perfect* is again repeated in the fourth and sixth stanzas.

Table 2: Phonological Features of Do Not Go Gentle into That Good Night

Phonological Feature	Sound	Stanza (Line number)	Words	
Assonance	/eɪ/	1 (2, 3); 2 (2); 3 (2, 3); 4 (2); 5 (1, 2, 3); 6 (2, 3, 4)	<i>day, they, bay, way, gay, pray, frail, rave, wave, against, rage, age, grave</i>	
		/aɪ/	1 (1, 3); 2 (1, 2, 3); 3 (1, 2, 3); 4 (1, 3); 5 (1, 2, 3); 6 (1, 3, 4)	<i>night, light, right, crying, might, dying, flight, blind, sight, height, by, wise, wild, like</i>
			/ʊ/	1 (3); 2 (3); 3 (1, 3); 4 (3); 5 (2, 3); 6 (4)
Consonance	/ð/	1 (1, 3); 2 (1, 2, 3); 3 (1, 2, 3); 4 (1, 2, 3); 5 (3); 6 (1, 3, 4)	<i>that, then, though, their, they, there</i>	

Table 2 shows the phonological features of the second villanelle *Do not Go Gentle into that Good Night*. There is assonance that consists of /eɪ/, /aɪ/, /ʊ/, and the consonant /ð/. The assonance /eɪ/ lies in the words *day, they, bay, way, gay, pray, frail, rave, wave, against, rage, age*, and *grave* which are found in every stanza of this villanelle. The assonance /aɪ/ is also present in every stanza of this villanelle in the words *night, light, right, crying, might, dying, flight, blind, sight, height, by, wise, wild*, and *like*. Meanwhile, the words *good* and *could* become the examples of assonance /ʊ/. There is also consonant /ð/—which is repeated in this poem—and consonant /ð/—which appears in each stanza of this poem. Several words are included in this consonant such as *that, then, though, their, they, and there*.

In the same villanelle, there are also repetitions of the phrase *do not go gentle into that good night* in line one of the first stanza, line three of the second stanza, line three of the fourth stanza, and the line three of the sixth stanza. In addition, there is the repetition of the phrase *age, rage against the dying of the light* which is stated in line three of the first, third, and fifth stanzas and line four of the sixth stanza. This repeated phrase emphasizes the importance of not to give up to face death.

As can be seen in Table 3, *The Villanelle of Spring Bells* shows assonance and consonance as well. There is consonance /ɪŋ/, which is found in each stanza of this poem, mostly in line one and line three. This consonance includes *spring, sing,*

ring, caressing, wing, bring, thing, and finger. Meanwhile, assonance found in this villanelle are /ɪə/ that appears in the words *hears, tears, ears* and *clear*; assonance /ɛ:/ in the words *airs, cares* and *bears*; assonance /eɪ/ in the words *make, escaped, praise* and *ancient*; and assonance /aʊ/ in the words *town* and *sound*. There are also two repeated phrases in this villanelle, namely *bells in the town alight with spring* and *make clear the fresh and ancient sound they sing*, each of which is repeated three times.

Table 3: Phonological Features of Villanelle of Spring Bells

Phonological Feature	Sound	Stanza (Line number)	Words
Assonance	/ɪə/	2 (1, 2); 3 (2, 3); 6 (2, 4)	<i>hears, tears, ears, clear</i>
	/ɛ:/	1 (2); 4 (2); 5 (2)	<i>airs, cares, bears</i>
	/eɪ/	1 (3); 3 (2, 3); 5 (1, 3); 6 (4)	<i>make, escaped, praise, ancient</i>
	/aʊ/	1 (3); 2 (3); 3 (3); 4 (3); 5 (3); 6 (3, 4)	<i>town, sound</i>
Consonance	/ŋ/	1 (1, 3); 2 (1, 3); 3 (1, 2, 3); 4 (1, 3); 5 (1, 3); 6 (1, 3);	<i>spring, sing, ring, caressing, wing, bring, thing, finger</i>

Certain phonological elements, such as alliteration, rhyme, assonance, consonance, and onomatopoeia are frequently employed in poetry. However, one of the objectives of this study was to examine the assonance and consonance chosen villanelles only. The use of phonological devices, such as assonance, or the repetition of vowels, produces a sense of harmony and unity. Consonants, on the other hand, are used to generate a sense of rhythm and texture that highlights particular moods or atmospheres in the poems.

Graphological Feature

The graphological feature is essential in literary works including poems and villanelles. Graphology is the study of the linguistic writing system (Batool, Kiran, and Azhar 2020). This is an important component in poems because it guides the readers to comprehend the content of literature works, among others the messages of poems and villanelles (Quackenbush, Quackenbush, and Epe 2019). These graphological elements appear in the villanelles in the forms of capitalization at the beginning of the stanza and after the full stop, as well as punctuation marks in each stanza.

There is something unique in these three villanelles as each author put punctuation in the contents of the poems. Punctuation is at least one of the nonverbal poetic expression instruments available to the poet (Calhoun 2015). The punctuation in the linguistic text conveys meaning.

The author of *One Art* uses several punctuation marks like commas, apostrophes, semicolons, colons, full stops, hyphens, brackets, dashes, and exclamation marks as shown in Table 4. The comma is sometimes put at the end of the line or the middle of the phrase, including two of the second stanza *of the lost door key, the hour badly spent*. The end of this phrase is also marked by a full stop. Another comma is also placed at the end of the phrase like in line one of the fifth stanza *lost two cities, lovely ones. And, vaster*. In this line, a full stop is also placed in the middle. In addition, full stop in *One Art* is almost placed at the end of each phrase. There are also semicolon and colon placed at the end of

phrases, for instance *the art of losing isn't hard to master*; in the first stanza and *then practice losing farther, losing faster*: at the end of the third stanza.

Table 4: Punctuation in One Art

Punctuation		Stanza (Line Number)
Mark	Name	
'	Apostrophe	1 (1); 4 (1, 3); 5 (3); 6 (2, 3)
;	Semi-colon	1 (1)
.	Full stop	1 (3); 2 (1, 2); 3 (3); 4 (1, 2, 3); 5 (1, 2, 3); 6 (2, 4)
,	Comma	2 (2); 3 (1, 2); 4 (1, 2); 5 (1, 2, 3); 6 (1)
:	Colon	3 (1)
!	Exclamation mark	4 (1); 6 (4)
-	Hyphen	4 (2)
()	Round brackets	6 (1-2, 4)
—	Dash	6 (1)

Another punctuation is the use of apostrophes in the words *isn't*, *mother's*, *it's*, *shan't*, and *losing's*. In addition, the use of brackets, exclamation marks, and hyphens has become something special in this villanelle. *One Art* uses brackets in the phrase —*Even losing you (the joking voice, a gesture I love)* and *(Write it!)* both of them are stated in the last stanza. The use of exclamation marks can be found in the phrases *and look!* and *(Write it!)* which express exclamation. There are also hyphens in the phrase *next-to-last* that are uniquely found in the fourth stanza. It denotes a single entity in a phrase. The last punctuation mark in the poem is dash which is different from hyphen in terms of the form and the function. Dash already exists at the beginning of the first line of the last stanza — *Even losing you ...* and it is the only dash found in this research.

Table 5: Punctuation in Do Not Go Gentle into That Good Night

Punctuation		Stanza (Line Number)
Mark	Name	
;	Semi-colon	1 (2)
.	Full stop	1 (3); 2 (3); 3 (3); 4 (3); 5 (3); 6 (2, 3, 4)
,	Comma	1 (1, 3); 2 (1); 3 (1, 2, 3); 4 (1, 2); 5 (1, 2, 3); 6 (1, 2, 4)

As can be seen in Table 5, the second villanelle, *Do Not Go Gentle into That Good Night*, employs three different punctuation marks. This villanelle uses numerous commas, semicolons, and eight full stops at the end of every line in each stanza. The comma is sometimes also found in the middle of the phrase, like in *Rage, rage against the dying of the light*. This phrase is also repeated three times in this poem. Meanwhile, the only semicolon can be found in the second line of the first stanza *Old age should burn and rave at close of day*;. On the other hand, full stop appears eight times in each stanza. The full stops are mostly found in the last sentence of the poem.

Table 6: Punctuation in Villanelle of Spring Bells

Punctuation Mark	Punctuation Name	Stanza (Line Number)
.	Full stop	1 (3); 2 (3); 3 (3); 4 (2); 5 (3); 6 (4)
,	Comma	1 (2); 2 (1); 3 (2); 5 (1); 6 (2)
:	Colon	5 (2)

As shown in Table 6, *Villanelle of Spring Bells* employs a comma, colon, and full stop at the end of each line, yet there are some lines that lack punctuation marks. Commas are placed after the first words of some lines, such in *converse, with a concordance of new airs* and *falter, for in their cold unready ears*. The uniqueness of this villanelle is the use of a colon in the phrase *this season: chimes the merry heaven bears* at the beginning of line two in the fifth stanza. This villanelle uses less punctuation marks than the first and the second villanelle do.

The punctuation marks in the aforementioned villanelles fulfill a variety of grammatical purposes and is crucial to the style and syntax of the poems. The punctuation in the selected villanelles improves their overall rhythms and flows and also serves to highlight key points such as the urgency, intensity, and emotion in the first villanelle; the irony, formality, and intimacy in the second; and the flow, movement, emphasis, and passion in the last.

Commas can be used, for instance, to separate clauses, to mark pauses, and to separate items in a list. Colons are used to clarify a preceding remark and to begin a list of instances. Exclamation marks emphasize the speaker's impassioned plea. Meanwhile, round brackets or parenthesis as in the speaker's aside (*Write it!*) in *One Art* indicates that one is having difficulty accepting the death of the person he/she is speaking to and is attempting to find a method to communicate his/her sorrow. Additionally, the enjambement seen in the first and second stanzas in *Villanelle of the Spring Bells* highlights the poet's use of sound symbolism and imagery.

Grammatical Feature

The grammatical feature is the study of the internal structure of a sentence which is focused more on the phrase. There are numerous prepositional phrase structures were discovered in the data sources.

Table 7: Prepositional Phrase of One Art

Phrase	Structure
<i>of losing</i>	prep + noun
<i>with the intent</i>	prep + det + noun
<i>of lost door keys</i>	prep + noun phrase
<i>of these</i>	prep + noun
<i>of three loved houses</i>	prep + noun phrase
<i>of losing's (is not) ...</i>	prep + noun
<i>like disaster</i>	prep + noun

There were four prepositional phrase structures identified from the three villanelles, namely preposition + noun, pronoun, gerund or clause, and preposition + modifier(s) + noun. Pronoun, gerund or clause are their respective combinations. The prepositions involved are *in, on, of, with, into, by*, etc.

As can be seen in Table 7, the villanelle *One Art* has seven prepositional phrases, one of which appears four times. The dominant structure of prepositional

phrase in this poem is prep + noun with the prepositions mostly employed, are *of*, *with*, and *like*.

Table 8: Prepositional Phrase of Do Not Go Gentle into That Good Night

Phrase	Structure
<i>into that good night</i>	prep + noun phrase
<i>at close of day</i>	prep + noun phrase
<i>with blinding sight</i>	prep + noun phrase
<i>of the light</i>	prep + det + noun
<i>at their end</i>	prep + det + noun
<i>by crying</i>	prep + noun
<i>in a green bay</i>	prep + noun phrase
<i>in flight</i>	prep + noun
<i>on its</i>	prep + noun
<i>on the sad</i>	prep + det + noun
<i>with your</i>	prep + noun
<i>like meteors</i>	prep + noun
<i>against the dying</i>	prep + det + noun

On the other hand, the villanelle *Do Not Go Gentle into that Good Night* has 13 prepositional phrases, in which the expressions *into that good*, *of the light*, and *against the dying* appear four times respectively. The three repeated prepositional phrases follow the same pattern: *prep + det + noun*. Some prepositions frequently used in this villanelle are *into*, *at*, *of*, *by*, *in*, *on*, *with*, *like*, and *against*. The details can be seen in Table 8.

Table 9: Prepositional Phrase of Villanelle of Spring Bells

Phrase	Structure
<i>in the town</i>	prep + det + noun
<i>with spring</i>	prep + noun
<i>with a concordance</i>	prep + det + noun
<i>of new airs</i>	prep + noun phrase
<i>from winter</i>	prep + noun
<i>with mischief</i>	prep + noun
<i>in the town</i>	prep + det + noun
<i>with spring</i>	prep + noun
<i>on his</i>	prep + noun
<i>of Persephone</i>	prep + noun
<i>from tears</i>	prep + noun
<i>in ten</i>	prep + noun
<i>in the town</i>	prep + det + noun
<i>of Time</i>	prep + noun
<i>for he</i>	prep + noun
<i>on evil</i>	prep + noun
<i>in their</i>	prep + noun

As shown in Table 9, the *Villanelle of Spring Bells* has 17 prepositional phrases. In this villanelle, the phrase *with spring* appears three times. The structures *prep + noun* and *prep + det + noun* take the majority in this villanelle.

Various prepositions *in, with, of, from, on, in, and for* are frequently used in this poem.

In summary, *One Art* uses a prepositional phrase that contributes to the poignancy and optimism of poem. The poet's journey in writing this villanelle about accepting losses from a little to large amount may help us understand that grief is a normal part of life and that it is possible to go on and become more mature in accepting life challenges. Similar to the first villanelle, *Do Not Go Gentle into that Good Night* also illustrates how the prepositional phrases in a poem convey the senses of motion, urgency, development, and emotions. In addition, the prepositional phrases in *Villanelle of Spring Bells* express the author's desired sense of delight and aids in giving the poem a sense of movement and development, just like what exist in the two other poems.

CONCLUSION

Based on the findings above, it can be concluded that the three villanelles *One Art*, *Do Not Go Gentle into that Good Night*, and *Villanelle of Spring Bells* have consistent rhymes and numerous punctuation marks to make it easier for the reader to understand the messages as well as to give the aesthetic patterns to the villanelles. As one of graphological features, some special punctuation marks can be found in the villanelles besides the common ones, such as commas and full stops. The punctuation marks that are not commonly used in the poem are, among others, dash, hyphens, exclamation marks, colon and semicolon.

Assonance and consonance as the phonological features of poems are also found in each stanza of the three villanelles and sometimes they appear in the forms of repetitions. Dealing with grammatical feature, there are found 52 prepositional phrases in the villanelles. These prepositional phrases show different patterns, such as prep + noun, prep + noun phrase, and prep + det + noun.

The researchers hope that there will be further investigations on the role of stylistic features in the interpretation of villanelles based on the findings of this study. This might entail analyzing how various readers interpret villanelles in various ways according to how they comprehend the stylistic devices employed in the poems.

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APPENDIX

One Art

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster,

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

- Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.

Villanelle Of Spring Bells

Bells in the town alight with spring
converse, with a concordance of new airs
make clear the fresh and ancient sound they sing.

People emerge from winter to hear them ring,
children glitter with mischief and the blind man hears
bells in the town alight with spring.

Even he on his eyes feels the caressing
finger of Persephone, and her voice escaped from tears
make clear the fresh and ancient sound they sing.

Bird feels the enchantment of his wing
and in ten fine notes dispels twenty cares.
Bells in the town alight with spring

warble the praise of Time, for he can bring
this season: chimes the merry heaven bears
make clear the fresh and ancient sound they sing.

All evil men intent on evil thing
falter, for in their cold unready ears
bells in the town alight with spring
make clear the fresh and ancient sound they sing.

Do Not Go Gentle Into That Good Night

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on that sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

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