

A Stylistic Analysis of W.H. Davies' Selected Poems: Unveiling Linguistic Features in His Poetry

Malik Umer Ajmal^{1*}, Edi Suprayetno², Muhammad Usman Abbasi³

¹⁻³ National University of Modern Languages Islamabad-Pakistan

² Sekolah Tinggi Keguruan dan Ilmu Kependidikan Al Maksum Langkat, Indonesia

*Correspondent Email : malikumerajmal77@gmail.com

ARTICLE INFO

Article history:

Received June 24, 2024

Revised June 26, 2024

Accepted July 1, 2024

Available online July 5, 2024

Keywords:

Stylistics_Analysis;

Linguistics_Features; Poetry

Abstract

The purpose of this paper was to analyze William Henry Davies' poems "The Rain", "Money" and "The Fog" from the lens of Stylistic analysis. This analysis was done at the level of graphological, Lexico-syntactical, morphological, and phonological patterns. Stylistic analysis is used in linguistics to discover the various language features that are in the poems and create the meaning that can be found from the language features. This piece of the paper helps in understanding the stylistics according to different scholars, the basic concept of these poems that are related to life's problems, and the stylistic techniques used in them. This comprehensive examination highlights the simplicity and accessibility of Davies' poetry, making it relatable and profound. The findings underscore the distinction between poetic and non-poetic language, showcasing the effectiveness of stylistic analysis in literary studies. The study also underscored Davies' mastery of a straightforward yet profound poetic style, reflecting his experiences and philosophical reflections on nature and humanity. This analysis highlighted the distinct characteristics of Davies' poetic language and his unique contribution to early 20th-century poetry.

INTRODUCTION

The work of any writer can have a great influence on subsequent literary works. The way of expressing ideas varies from writer to writer but their intentions are the same: to reveal the truth about human life and human nature. Therefore, everyone's work is unique to certain words in certain settings. Therefore, stylistic analysis is a tool for critics, scholars, teachers, and students to find that uniqueness in the author's work. Stylistic analysis of "The Rain", "Money" and "The Fog" by William Henry Davies is the main focus of study in this regard.

This piece of the paper focuses on the stylistic analysis of selected poems by W.H Davies. This analysis shows how meaning is constructed through the interplay of various textual features.

The word "Style" is derived from the Latin word *elocution* means style, and in Greek, it means *Lexis*. It is a broader term having several meanings. A specific way of doing something, a manner, or the way of someone's living is also called style. According to Leech (1969), the basic purpose of

achieving lucidity in diction and formality is to change the structure of a word. Style, in our view, is the language that is used in a given background and by a specific person for a particular purpose. Leech and Short (1981) describe the style as the cover of our imagination and feelings. This is applicable to the written and spoken and literary and non-literary principles. It is a tool for a writer to transfer the message to the reader. Widdowson (1975) defines stylistics as follows: “By ‘stylistics’ I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two....stylistics, however, involves both literary criticism and linguistics, as its morphological make-up suggests: the ‘style’ component relating it to the former and the ‘istics’ component to the later.” Davy and Crystal (1969) point out that stylistics is the one part of applied linguistics that presents a scientific study of style by applying linguistic principles and theories. Stylistics, however, mainly concerns the literary variety, mainly writing. Haynes (1989) defines it as; the study of style is the study of differences. It can also be called diversity. Birch (1989) says that language and style cannot move beyond the boundary of the greatness of words. He believes that words have specific meanings which distinguish them from ordinary language. Carter (1989) views about style is that it is based on linguistic levels. That’s why style is the primary thing that gives newness to every writer. According to Thomas Kane (1983), style is the model of linguistic traits that differentiate one piece from another. Another different opinion is that style is a doubtful term (Adejare: 1992).

Stylistic is a critical technique that uses linguistic science to study literary text. It involves the study of grammar, lexis, semantics, as well as phonological attributes and discursive devices. It is more on the importance of intention and purpose. The development of stylistics has begun in the classical period. Most of the early work in stylistics was on poetry because short texts were suitable and handy to the detailed treatment demanded; the structuralist and formalist work on poetry was mostly easy to build on, and the emphasis in linguistics at that time was on phonetic and grammatical structure, the results of which were relatively easy to apply to poetry. Stylistics dealt with literary text only before the twenty century, but from the twenty century, it also started to deal with non-literary text. In the twenty first century, stylistics is not only limited to literature analysis but spread across to political speeches, advertisements and expository proses. It involves the study of grammar, lexis, semantics, as well as phonological attributes and discursive devices. It is more on the importance of intention and purpose.

Introduction of the poet William Henry Davies (1871-1940)

William Henry Davies (3 July 1871 – 26 September 1940) was a Welsh poet and writer who achieved remarkable literary success despite leading an unconventional life. Born in Newport, Monmouthshire, Davies spent a significant portion of his life as a tramp or hobo, traveling extensively across the United Kingdom and the United States. His experiences on the road and his encounters with various characters profoundly influenced his poetry and prose, contributing to his unique voice and perspective. Davies’ work is characterized by its vivid observations on life’s hardships, the interplay between human conditions and nature, and his personal adventures as a wanderer. These themes resonate deeply in his poetry, offering readers an intimate glimpse into the challenges and beauty of a life lived on the fringes of society. Although his work is often categorized as part of the Georgian poetry movement, it stands out for its distinct themes and styles, which set it apart from typical Georgian poetry. Despite his unconventional lifestyle, Davies became one of the most popular poets of his time. His ability to convey profound truths through simple yet evocative language won him widespread acclaim and a lasting place in English literature. This study delves into the stylistic elements of Davies’ selected poems, aiming to unveil the unique poetic style that has captivated readers for generations. Through a detailed analysis of his works, we seek to understand how Davies’

life experiences and philosophical outlook shaped his poetic expression, making him a distinctive voice in early 20th-century poetry.

Introduction of selected poems

The Rain

Williams Henry Davies' selected poems mainly present the same theme of life's hardships. The textual interpretation of "The Rain" is the falling of raindrops on the upper leaves first, which he called rich leaves. Rich leaves fulfill their thirst and then give these raindrops to lower leaves, which he called the poor beneath. This scenery of dripping water seems to be very pleasant to a person who is standing outside and seeing this scene, but only poor leaves can know the suffering of getting water from the rich leaves. In the second stanza, he gives hope by mentioning the coming out of the sun. The rain will stop, and this unequal distribution of drops will also stop. The sun's rays will fill every part of the tree equally, no matter what is on the upper and lower portions. This sunlight spreads hope and happiness everywhere. The other interpretation is with a Marxist perspective that there is an unequal distribution of wealth between the poor and the rich. Poor getting very small, while the rich fulfill all their need with huge amounts of money. But one day, the sun of justice will come, and this unequal distribution of wealth will come to an end.

Money

In the poem, "Money" W.H Davies said that money is not always the source of happiness. He compares the poor and rich and concludes that the poor people live happily and freely more than the rich ones. Rich people have many friends, and most of them are not well-wishers, while friends of the poor are real and sincere because they do not need anything from them. For rich people, money became a burden rather than a delight. Their struggle is to safeguard wealth, while the poor people do not have anything to be safeguarded, so they do freely what they want. In the last of the poem, he says when I had money, my friends were faked, and I don't have money, and now my friends are real. Rich people want to be poor, while the poor people do not want to be rich because they know that there is true happiness in poverty. He himself is delighted to be poor but happy. Though money gives the illusion of bringing happiness and a bigger friend circle, it actually only brings untrue friends and worries.

The Fog

W.H Davies' poem "The Fog" describes the foggy environment where everything is a blur by heavy fog. Nobody can see anything. Everyone act like a blind. He said due to this fog, he was not feeling well and said there was nothing in his head except two heavy balls, which he felt burning. He lost his way to the house, and the stars, street lights, and car lights could not help him in finding his way home due to the blurry vision of the fog. Then a man came, and he asked him about his house, which led him to his house; he felt that this man was blind and fog had no effect on him. The other meaning of this poem is that hardships are like the fog, which makes blur view, and one cannot find his goal and way to a successful life. Wealth is like the light of stars, streetlights and cars that also cannot help him to achieve what one wants. A blind person refers to a person who suffered these hardships, now, these hardships have no effect on him, and he helps others to achieve their goals.

LITERATURE REVIEW

Stylistics is a broad discipline that connects literature and linguistics, with many scholars contributing to this field, including Geoffrey Leech and H.G. Widdowson. These scholars have worked to interpret and provide a deeper understanding of stylistics. Some scholars have applied stylistic techniques to literary works to uncover deeper meanings. The following literature review provides an overview of some of the key studies conducted on stylistics and its application.

Batool et al. (2015) conducted a stylistic analysis of W.H. Davies' poem "Leisure" to highlight the beauty of nature as depicted in the poem and motivate modern readers to appreciate it. The article, published in *Academic Research International*, examines the poem through the lens of linguistic stylistics. The researchers effectively contextualize the poem within both the Realistic and Modernist periods, offering a detailed analysis of its linguistic features, including rhyme schemes, alliteration, and figures of speech such as personification and imagery. The study is grounded in established methodologies, drawing on the works of Geoffrey Leech and Mick Short. The authors' approach is both analytical and descriptive, providing insights into how modernity has impacted humans' aesthetic sensibilities and their connection with nature (Batool et al., 2015).

Rizwan, Umaid, and Hanif (2022) present a comprehensive stylistic analysis of William Henry Davies's poem "Money" in the **International Bulletin of Linguistics and Literature (IBLL)**. Their article delves into the linguistic and stylistic features of the poem, exploring how Davies uses language to convey themes related to wealth and its impact on human life. The researchers apply various stylistic tools, including lexical analysis, syntax, and phonological patterns, to dissect the poem's structure and meaning. By examining Davies's choice of diction, imagery, and rhetorical devices, the study highlights the poet's critique of materialism and the societal values associated with money. This meticulous analysis not only illuminates the intricate details of Davies's poetic style but also underscores the broader social and philosophical implications embedded in his work (Rizwan et al., 2022).

Paul Simpson's "Stylistics: A Resource Book for Students" is a comprehensive guide that combines theoretical foundations with practical applications in stylistics. The book is structured into four sections: introduction, development, exploration, and extension. Each section builds on the previous one, making it accessible for both beginners and advanced students. Simpson's work is praised for its clear explanations and its ability to connect linguistic analysis with literary interpretation. The book includes a variety of textual examples, which helps in illustrating the stylistic techniques discussed. Overall, Simpson's work is a valuable resource for anyone interested in the intersection of language and literature (Simpson, 2004).

Lesley Jeffries and Dan McIntyre's "Stylistics" offers an insightful introduction to the field, focusing on both traditional and contemporary approaches. The authors cover a wide range of topics, including phonology, morphology, syntax, semantics, and pragmatics, and their relevance to stylistic analysis. One of the book's strengths is its emphasis on the practical application of stylistic techniques through exercises and examples from a diverse array of texts. Jeffries and McIntyre also discuss the role of stylistics in understanding literary meaning and the reader's interpretation. The book is well-structured and accessible, making it an excellent starting point for students new to stylistics (Jeffries & McIntyre, 2010).

"Cognitive Stylistics: Language and Cognition in Text Analysis," edited by Elena Semino and Jonathan Culpeper, explores the relationship between linguistic structures and cognitive processes in the interpretation of texts. The collection of essays in this volume applies cognitive linguistic theories to literary texts, offering new insights into how readers comprehend and interpret literary works. The editors and contributors discuss topics such as metaphor, narrative perspective, and text world theory, providing a multidisciplinary approach to stylistic analysis. This book is particularly valuable for those interested in the cognitive aspects of literary reading and the application of cognitive science to stylistics (Semino & Culpeper, 2002).

H.G. Widdowson's "Practical Stylistics: An Approach to Poetry" is a seminal work that bridges the gap between linguistic analysis and literary appreciation. Widdowson focuses on the practical application of stylistic techniques to the analysis of poetry, offering readers a step-by-step guide to exploring the linguistic features of poetic texts. The book is noted for its clear and concise explanations, making complex linguistic concepts accessible to readers with varying levels of

expertise. Widdowson's approach emphasizes the importance of linguistic detail in understanding the aesthetic and emotional impact of poetry, making it a valuable resource for students and scholars of literature (Widdowson, 1992).

Michael J. Toolan's "The Stylistics of Fiction: A Literary-Linguistic Approach" offers a thorough examination of the linguistic features that shape narrative fiction. Toolan combines theoretical insights with practical analysis, covering topics such as narrative structure, character representation, and dialogue. The book is praised for its detailed and systematic approach to stylistic analysis, making it a useful tool for both literary scholars and linguists. Toolan's work highlights the interplay between linguistic choices and literary effects, demonstrating how stylistic analysis can enhance our understanding of narrative techniques and reader engagement (Toolan, 2009).

METHODOLOGY

The research work concentrates on a selection of William Henry Davies' poems, focusing specifically on three of his most notable works: "The Rain", "Money" and "The Fog". This qualitative research is analytical in nature, aiming to uncover the stylistic and linguistic features that characterize Davies' poetic style. Various approaches are utilized to obtain data, primarily relying on published material related to Davies' poetry. The methodology incorporates the stylistic analysis techniques proposed by Geoffrey Leech and Mick Short, as outlined in their works "A Linguistic Guide to English Poetry" (1969) and "Exploring the Language of Poems, Plays and Prose" (1996). These methods provide a structured framework for examining elements such as imagery, symbolism, meter, rhyme schemes, and other literary and linguistic devices, enabling a thorough exploration of Davies' unique poetic voice.

ANALYSIS AND DISCUSSION

The level of Stylistic analysis includes graphology, morphology, phonology, and lexicon-syntax. Graphology is the study of the language writing system and the rules of spelling. Leech (1969) describes that graphology surpasses orthography. Morphology is the study of morphemes: the smallest unit of meaning. It studies word formation, its origin, grammatical form, and function of prefixes and suffixes in word formation. Phonology is the study of phonemes: the smallest unit of sound. It deals with the sound system of any language in a text, pronunciation, utterance, and rhyme scheme. According to Ofuya (2007) phonology is how sounds are arranged in English. Lexicon-syntax is formed by two words lexical and syntax. Lexical means vocabulary, and syntax means sentence construction.

The elements in Stylistic analysis are graphological, phonological, morphological and lexicon-syntactic devices. These are further classified as graphological devices, including punctuation and paragraphing. Phonological devices include alliteration, consonance, assonance, and rhyme elements. Morphological devices contain affixes and coinages. In last lexicon-syntax devices consist of anastrophes, nouns, verbs, and other grammatical features.

Graphological Level

From the graphological level "The Rain" contains full stops, apostrophes, commas, semi-colons, and enjambment lines. This poem consists of twelve lines. There are two full stops in ending of the stanzas. Four times he used semi-colons. There are also two commas in this poem. Two times there is an apostrophe one showing on Tis which means this is and the other is on Twill means that this will. There are two stanzas. There are four enjambment lines. "Two" in commas, full stops, apostrophes, and even in stanzas referring to the two concepts of rich and poor.

In "Money" from graphological level there are full stops, apostrophes, commas, semi-colons, exclamatory marks, and enjambment lines. This poem contains twenty lines in the form of

five stanzas. There are five full stops at the end line of every stanza and eleven commas within the lines. There are four semi-colons and three exclamatory marks. There is only one apostrophe which is in the third stanza 'poor men's heart'. This poem has eight enjambment lines with the first four stanzas and in the last stanza, there is no enjambment line.

The graphical level in "The Fog" consists of full stops, commas, semi-colons, em dashes, quotation marks, and enjambment lines. This poem has five stanzas and twenty-four lines. There are six full stops at the end of every stanza and 12 commas within the lines. There are three semi-colons and two em dashes. There are five enjambment lines and three times quotation marks for showing the other narrative speech. The first and last two stanzas do not contain any enjambment line.

Phonological Level

The next step is the phonological level which includes sound patterns used in poems. Selected poems fulfill the phonological level having rhyme scheme, assonance, consonance, and alliterations. These phonological devices add a musical effect to the poem.

Rhyme Scheme

In "The Rain" the rhyme scheme is *ABCBDD*. There is internal rhyme in the first stanza as in the last line of it there is 'these green leaves drinking near' in this 'these and leaves' and in the second stanza's third line as 'a wondrous light will fill' in this 'will and fill'. In the first stanza 'top and drop', and 'hear and near' makes a rhyme. In the second stanza 'stop and drop', 'bright and sight' makes a rhyme scheme.

"Money" follows an interesting rhyme scheme that varies slightly by stanza. The rhyme scheme is *ABCB* in the first four stanzas but in the last stanza rhyme scheme changes to *ABAB*. There is an internal rhyme in the third line of the second stanza. 'Because a man is dead; I dared' 'dead and dared' makes an internal rhyme. In the third line of the third stanza 'And how their wives do hum like bees' 'wives and bees' also make an internal rhyme. There is anaphora in the first line of both the first and last stanzas as 'money, money, O!'. "The Fog" also has the same rhyme scheme as *ABCB*. The internal rhyme in the first line of the second stanza is 'clutched and coughed'.

Alliteration

In the poem "The Rain" alliteration (the same initial consonant sound) is used by using the same initial consonant sounds in words like 'shall stop', 'sun shines' and 'dark drop'. So, the sound of 's and d' has been used consecutively.....' made tall man' the sound of m is repeatedly used. "The Fog" here alliteration is used by using the same initial consonant sounds like 'made tall man' the sound of m is repeatedly used. Same as the sound of m in 'me my friend' alliteration has been used by the poet. The next Poem "Money" there's in several occasions alliteration is used in the lines of the poem for instance, 'money, money' then 'my many', 'need no' and 'knew no' all are the examples of alliteration in poem.

Assonance

In the poem "The Rain" there is the usage of assonance (the repetition of vowel sounds in words that are close to each other in a sentence or phrase) can be examined with words like 'will fill', 'each dark' and 'shine bright' (i vowel sound, e vowel sound and i vowel sounds are used respectively). The Poem "The Fog" is also full of assonance by using words like 'throat and coughed nothing' (here long oo sound), and 'distance and of space' (long aa sound is used in these words). Then the last poem "Money" assonance is used by using words like 'like a child', 'man is dead', 'men's heart' and "no money" where all the above examples of assonance can be found with vowel sounds repetition.

Consonance

“The Rain” depicts the usage of consonance (the repetition of the same consonant sounds in a line of text) in its lines of text such as ‘Green leaves’, ‘Drinking Rain’ and ‘these green leaves’ here the the repetition of same consonant sound in words can be noticed. “The Fog” carries consonance with words like ‘know no’, ‘could know no’, and ‘judgment then’ the above examples the sound of consonant n is repeatedly used. Similarly, the following poem “Money” also has a consonance effect in its text like ‘of life’ (the f consonant sound in words), ‘friend proved untrue’ (the same r consonant sound in all the words), and ‘dead, I dared’ (the d consonant sound in both words depicts the usage of consonance in the poem).

Morphological Level

The morphological level includes word structure, how they formed, grammatical forms, usage of prefixes and suffixes, number of syllables in words, words in a poem, and words in a line.

In “The Rain” there are a total of sixty words. In the first stanza are five words in the first line, six in the second line, four in the third line, three in the fourth line, six in the fifth line, and five in the sixth line while in the second stanza, there are six words in first line, five in second and third line, four in the fourth line, six in fifth and five in sixth line. There are a total of sixty-eight syllables in this poem. Most words are mono-syllabic except for ‘giving, beneath, drinking, giving, after, wondrous and lovely’ these words are di-syllabic. The word ‘wondrous’ is formed by the verb wonder and ‘lovely’ by love. These are adjectives with a suffix of ‘ous and ly’. There is also “ing” suffix in ‘drinking and giving’.

“Money” contains one forty-six words. There are six, seven, and eight words per line. In the first stanza first of all six words, then eight words, again eight words, and the last seven words. In the second stanza eight words in the first line, then seven and again seven, and at last eight. In the third stanza first of all first of all eight, then seven, then again eight, and at last seven. In the fourth stanza first of all eight then seven and in the last three lines there are eight. In the last stanza there are six words in both first two lines, then seven, and at the last line, there are eight words. There are a total of one hundred and sixty-three syllables. In this poem also most of the words are mono-syllabic and there are some di-syllabic which are ‘money, many, knocking, trumpet, because, ever, coldly and untrue’. There is a prefix un in ‘untrue’ and suffixes as ing in ‘knocking’, ed in ‘dared and proved’, and ly in ‘coldly’.

“The Fog” consists of one hundred and thirty words. There are many lines containing five words per line and then six words per line. In first stanza, first three lines have six words per line and then the last line has five words per line. In the second stanza, first two lines have five words per line then four words in the third and in the last line again there five words. In third stanza, first two lines have six words and last two lines have five words per line. In the fourth stanza fist line contains six words, second line has four words and the last two lines have five words per line. In fifth stanza only first line has six words rest are five words per line. In the last stanza first two lines have six words, third line has five words and again six words in the last line. There are a total one hundred and forty-four syllables. In this poem most of the words are mono-syllabic, some are di-syllabic and only one is tri-syllabic. Di-syllabic words are ‘giant, nothing, expect, heavy, burning, distance, either, followed, follow’. There is on only one tri-syllabic word which is ‘judgement’. The suffixes in this poems are ‘ed as in clutched, cough, halted, passed, asked, followed, and rapped’, ‘ing as in nothing and burning’ and ‘ly as only in heavenly’.

Lexico- Syntactic Level

The last step of stylistic analysis is the Lexico-syntactic level. This deals with language and other grammatical features used in a text. These poems are also divided into multiple grammatical features. This analysis looks at nouns, verbs, adverbs, adjectives, and some other grammatical features.

In “The Rain” there are nouns, verbs, adverbs, and adjectives. Nouns are ‘leaves, rain, rich, poor, drop, noise, sun, sight, and light’. Verbs are ‘hear, drinking, giving, fill, comes, and hope’. Adjectives are ‘rich, poor, sweet, green, wondrous, bright, dark, round and lovely’. Prepositions are ‘top and beneath’ and adverbs ‘near’ in the first stanza’s last line ‘These green leaves drinking near’ and ‘lovely’ in the last stanza’s last line ‘Twill be a lovely sight’.

There are nouns, verbs, adverbs, adjectives, quantifiers, anastrophe, and prepositions in “Money”. Nouns are ‘money, man, poor, friend, day, door, child, trumpet, world, hearts, wives, bees, morn, night, and rich’. Verbs are ‘joy, knew, went, came, felt, knocking, holds, dared, speak, frown, thought, seen, do, hum, hear, laugh, think and proved’. Adjectives are ‘false, dead, ever light, coldly and untrue’. There is only the adverb ‘coldly’ in the fourth stanza’s second line ‘and see the rich ones coldly frown’. The line “*Much have I thought of life*” is an example of anastrophe. There is a preposition as ‘at my door’, adverbial of place as ‘go up, come down’ and quantifiers as ‘many and few’.

In “The Fog” nouns are ‘fog, boys, men, throat, balls, place, judgment, distance, space, street lamp, light, cars, earth, star, way, friend, stones, child, and home’, verbs are ‘saw, grow, made, clutched, coughed, burning, know, lost, halted, be, passed, asked, said, come, follow, led, rapped and trust’ and adjectives are ‘blind, tall, giant, heavy and heavenly’.

Literary Devices

Lastly, there are some literary devices that are used in these poems which are personification, metaphor, simile, oxymoron, and imagery. Personification is giving human qualities to non-human things. In these poems personification is used in “The Rain” as ‘leaves drinking rain’ and “The Fog” as ‘fog grows thick’. Imagery for making an image by the use of descriptive language. In “The Rain” imagery used is ‘drinking rain, sweet noise, the sun shines bright and green leaves’, “Money” it used in ‘came knocking all day at my door, a child that holds a trumpet that he must not blow, and seen how poor men’s hearts are light, wives hum like bees, hear poor ones laugh, see rich ones coldly frown, go up and come down and in “The Fog” it used ‘giant of tall men, clutched my throat and coughed, eyes like balls of burning lead, grew so black, the street lamp and the light, a man passed by me close and rapped the stones in front’. An oxymoron is a figure of speech that combines contradictory words with opposing meanings. There is also an oxymoron in “The Rain” which is ‘sweet noise’. A metaphor is a device to make a direct comparison between two things which are not the same but there is something in common. In “The Rain”, rain is a metaphor for wealth and worldly things and wondrous light is a metaphor for divine justice or light of God. ‘poor men’s hearts are ever light’ in this line ‘ever light is a metaphor for happiness. Metaphor is also seen in “The Fog” where the poet compares the cars and streetlights to the ‘heavenly stars’ and materialistic wealth. The simile is a literary device to compare two things indirectly by using ‘like and as’, in ‘Money’ simile used ‘like a child, as a friend, as rich men’ and there in “The Fog” ‘except two heavy eyes like balls of burning lead’ ball of burning lead is a simile.

CONCLUSION

In conclusion, the stylistic analysis of William Henry Davies’ selected poems reveals his mastery of a simple yet profound style of writing. This simplicity is a key factor in the accessibility

and universal appeal of his poetry, making it easily understandable to a broad audience. Davies employs a variety of stylistic and literary devices that enhance the beauty and depth of his work. His use of elegant rhyme patterns, for instance, not only adds a musical quality to his poems but also helps in effectively conveying his thoughts and emotions. Through this analysis, the distinct characteristics of poetic language as employed by Davies become evident, showcasing a clear demarcation between poetic and non-poetic language. Davies' ability to encapsulate complex human experiences and natural observations in a straightforward and evocative manner underscores his unique contribution to early 20th-century poetry. This study highlights how his life as a tramp and his philosophical reflections on nature and humanity are intricately woven into his poetic style, cementing his legacy as a beloved and influential poet.

REFERENCES

- Adejare, O. (1992) *Language and Style in Soyinka: A Systematic Text and Linguistic Study of Literary Dialect*. Ibadan: Heinemann Educational Books.
- Batool, S., Khan, A. B., Qamar, G., Mahmood, T., & Rasool, S. (2015). Stylistic Analysis of the Poem "Leisure". *Academic Research International*, 6(1), 154.
- Birch, D. (1989), *Language, literature, and critical practice: Ways of Analyzing text*, London and New York: Rutledge.
- Carter, R. (1989). What is the stylistics and why do we teach it in different ways? In Short, M, *Reading, Analyzing and Teaching Literature*. London: Longman.
- Crystal, D & Davy. D. (1969). *Investigating English Style*. London: Longman.
- Davies, W. H. (1913). The fog. In **Foliage: Various Poems** (p. 42). E. Mathews.
- Davies, W. H. (1916). *The Collected Poems of William H. Davies: With a Portrait*. Pantianos Classics.
- Haynes, J. (1989), *Introducing Stylistics*, London & New York: Unwin Hyman Ltd.
- Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.
- Kane, Thomas S. (1983). *The Oxford Guide to Writing*. Oxford University Press.
- Leech, G and Short, M (1981). *Style in Fiction*, London: Longman.
- Leech, G. (1969), *A linguistic guide to English Poetry*, London: Longman.
- Ofuya, A. (2007) English phonetics and phonology. O.Obafemi G.A Ajadi, and V.A. Alabi. (Eds) *Critical perspective on English language and literature*, Ilorin; department of English, University of Ilorin.
- Rizwan, M., Umaid, M., & Hanif, S. (2022). STYLISTIC ANALYSIS OF WILLIAM HENRY DAVIES'S POEM "MONEY". *International Bulletin of Linguistics and Literature (IBLL)*, 5(2), 1-13.

- Semino, E., & Culpeper, J. (Eds.). (2002). *Cognitive stylistics: Language and cognition in text analysis* (Vol. 1). John Benjamins Publishing.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. Longman
- Simpson, P. (2004). *Stylistics: A resource book for students*. Psychology Press.
- Toolan, M. J. (1990). *The stylistics of fiction: A literary-linguistic approach*. (No Title).
- Widdowson, H. G. (1992). *Practical stylistics: an approach to poetry*. Oxford University Press.
- Widdowson, H.G. (1975), *Stylistics and the Teaching of literature*, London: Longman.