

Unveiling Linguistic Beauty: A Stylistic Analysis Of Composed Upon Westminster Bridge, September 3, 1802 By William Wordsworth

Yousaf Kamran Bhatti¹, Afshan Syed Mahmood², Asma Rahim³, Haseena Rahim⁴,
Aziz Ullah Khan⁵

¹Lecturer, Department of English, Forman Christian College, A Chartered University, F.C.C.U, Lahore, Pakistan.

²M.S. Scholar, Department of Humanities, NED University of Technology, Karachi.

³Lecturer, Department of English, National University of Modern Languages, NUML, Peshawar.

⁴M.Phil. Scholar, Department of English, Qurtuba University, Peshawar.

⁵Assistant Professor, Department of English, University of Science and Technology Bannu.

Abstract

This paper focuses on a comprehensive stylistic analysis of William Wordsworth's poem Composed upon Westminster Bridge, September 3, 1802. The main objective is to explore how the poet employs language to portray the serene beauty of nature amidst the hustle of modern life. The analysis delves into various stylistic strategies used by Wordsworth to evoke feelings of serenity and appreciation for nature. The study is based on Leech and Short's (2007) stylistic model, which categorizes linguistic features into lexical, grammatical, figures of speech, phonetic, phonological, and graphological elements. However, this study focuses on lexical categories, grammatical categories, figures of speech, phonetic, phonological, and graphological categories. Through this analysis, the research aims to elucidate the poem's meaning and how the poet's stylistic choices invoke emotions and captivate the reader's imagination. It seeks to understand how Wordsworth's use of simple yet poetic language allows readers to vividly envision the setting and experience the same sense of peace and tranquility that the poet felt while writing. The investigation examines how the poet's language decisions influence the reader's thoughts and contribute to the overall impact of the poem. Additionally, the study explores the intense emotional response of the reader by analyzing the interplay between words and imagination. Ultimately, this research advances our understanding of Wordsworth's poetic devices and their role in portraying the grandeur of nature in an urban environment through a meticulous stylistic analysis.

Keywords: Stylistic analysis, serenity of nature, William Wordsworth, Westminster Bridge, poetic techniques, emotional impact.

I. Introduction

The aim of this research is to explore the field of stylistics and its relevance to the analysis of poetry, specifically focusing on William Wordsworth's poem "Composed upon Westminster Bridge, September 3, 1802." Stylistics acts as an essential bridge between linguistics and literature, facilitating an in-depth examination of the linguistic aspects within the realm of stylistic analysis (Jaafar,

2014, p.238). Stylistics entails the study of how language choices contribute to the literary impact of a text, encompassing various formal elements such as word choice, syntax, and figurative language (Widdowson, 1975, p.4).

I.1 Significance of the Study

This study can augment the literary acumen of students by providing them with a deeper

understanding of stylistic analysis and how authors employ stylistic devices to engender meaning. It can also aid in comprehending the themes and latent significance of literary works. This research could serve as a bedrock for further studies in this field and could stimulate academic discourse.

1.2 Research Questions

The research questions of the present study are as follow:

1. What specific stylistic elements does William Wordsworth employ in the poem that contribute to showcasing his unique style?
2. How do stylistic elements in *Composed upon Westminster Bridge, September 3, 1802* by William Wordsworth influence the reader's understanding of the poem and help impart meaning?

2. Literature review

2.1 Style

Style refers to a distinct manner or approach characterized by the use of language, playing a significant role in all aspects of literary study, including interpretation and criticism. It encompasses how writers perceive their subjects and present them to a specific audience with a particular purpose in mind (Khan, Summara, & Saddique, 2014, p.29). Stylistics, as a branch of linguistics, examines how style is employed to convey meaning in literary texts. The term "style" originates from the Latin word "elocution" denoting the art of speaking well, while the Greek term "lexis" also conveys the idea of style (Khan & Jabeen, 2015, p. 127). Leech and Short (1981) provide a linguistic definition of stylistics, describing it as the study of how language is utilized to create meaning in literary texts (p.13).

2.2 Stylistics

Stylistics focuses on how the formal elements of a text, such as word choice, syntax, and figurative language, contribute to its

interpretation and significance. It explores the connection between literary texts and linguistic effects, including how specific words or phrases can evoke particular emotions or associations in the reader (Khan, Summara, & Saddique, 2014, p.29). As a branch of applied linguistics, stylistics examines the style of any material, irrespective of its genre. While it is a complex field, studying stylistics is crucial for a comprehensive understanding of literature (Bradford, 1997, p.01). It delves into the utilization of language in writing and speech, investigating how words are selected to achieve specific effects. Stylistics investigates how language is employed in a distinctive manner to serve particular purposes or create specific effects (Verdonk, 2002, p.04). Unlike literary criticism, stylistic analysis is more objective and based on factual evidence (Kumar, 1987, p.40). Language-oriented theories of literary criticism strive to develop systematic and impartial approaches to the analysis and interpretation of literature, focusing on the text itself rather than the intentions of the author.

Writers can be likened to knitters who endeavor to create new patterns. Aitchison (1999) draws a comparison between writing in a literary language and the art of knitting. Writers, like knitters, seek to invent fresh patterns. Just as knitters employ different colors and patterns to craft unique pieces of fabric, writers utilize distinct words and phrases to create original written works. They avoid predictable word combinations, such as "black despair" or "blue sky," and instead craft innovative and unexpected combinations that captivate readers and listeners. They strive to compose unusual phrases that astonish the reader, such as Dylan Thomas's "a grief ago" (p.141). The primary objective of stylistic analysis is to identify the effects that words and the emotions expressed through words have on the reader.

3. Theoretical Framework

Leech and Short (2007) propose a stylistic model designed to analyze the language used in

literary texts. They argue that this analysis is a selective process, focusing on identifying important linguistic features within the text. The significance of these features is determined by their relevance to the literary content. To evaluate this relationship, they suggest using two criteria: literary criticism and linguistic analysis. To aid in this process, Leech and Short offer a checklist of style markers, which fall into four categories: lexical, grammatical, figures of speech, and cohesion and coherence. Each category contains specific questions that help assess the importance of linguistic elements in the text. By employing this checklist, scholars can methodically gather information about the language employed in a literary text, which in turn enables them to analyze the artistic impact of the text.

3.1 Levels of stylistic analysis

To analyze any text, it is important to consider different levels of stylistic analysis. The lexical level involves studying individual words and their usage within the text (Crystal, 1997). By examining the specific vocabulary choices made by the author, we can gain insights into the intended meaning and the overall effect of the text.

At the phonetic level, the focus is on the sounds of language used in the text. This level falls under the domain of phonetics, which explores the characteristics and utilization of sounds in language (Roach, 2009). By analyzing the phonetic aspects, such as pronunciation patterns and auditory features, we can understand how the sounds contribute to the text's overall expression.

Moving to the phonological level, we delve into the sounds of language, including individual phonemes and their combinations to form syllables and words (Ladefoged, 2006). This level helps us grasp the phonological structure of the text and its impact on the overall linguistic representation.

The grammatical level involves syntactic and morphological analyses. Syntactic analysis focuses on the sentence structure and the arrangement of sentence constituents, such as clauses, phrases, and words (Radford, 2009). Morphological analysis, on the other hand, examines the structure and function of words and their grammatical forms (Bauer, 2003). By identifying any deviations or foregrounding in sentence structure or word usage, we can uncover stylistic effects employed by the author. Lastly, the graphological level deals with the written representation of language, encompassing the visual aspects of the text (Scott, 2001). It involves the examination of letters, punctuation marks, and other symbols used to represent words. This level considers the visual presentation and arrangement of text elements.

In the author's stylistic analysis, the process begins with their initial impressions and ideas about the poem. This analysis aids in evaluating the accuracy of their initial interpretation of the poem. Sometimes, a more in-depth analysis reveals insights that were not immediately apparent.

Stylistic analysis proves to be a valuable approach for interpreting texts of various genres due to its ability to comprehensively explore the linguistic and aesthetic features present within (Leech & Short, 1981) the poem, "Composed upon Westminster Bridge, September 3, 1802 by William Wordsworth who experienced early losses with the death of his mother at the age of eight and his father at thirteen. He developed a deep appreciation for nature and poetry, which eventually led him to start writing his own poems (Gill, 1989).

In 1790, Wordsworth embarked on a journey to France, where he was influenced by the French Revolution. It was during this period that he met Samuel Taylor Coleridge, and the two poets formed a close friendship. Their collaboration resulted in the publication of

Lyrical Ballads in 1798, a collection of poems that marked the beginning of the Romantic Age in English literature (Garrett, 2009).

Wordsworth's poetry is characterized by its focus on nature, its celebration of the common man, and its utilization of simple language. His work resonated with readers, and he is widely regarded as one of the greatest poets in the English language (Miall, 2007). The themes in Wordsworth's poetry encompass nature, the experiences of ordinary individuals, nostalgic childhood memories, and the power of memory itself, with a particular exploration of the relationship between memory and the present (Wordsworth, 2015).

His poetry continues to be read and admired, maintaining its relevance and influence on poets across generations (Bate, 2001). The poem commences with the speaker's proclamation that there is nothing more beautiful on Earth than the view from Westminster Bridge. The speaker proceeds to describe the city's structures, such as ships, towers, domes, theatres, and temples, which stand tall in the morning light. The river Thames flows silently beneath the bridge, while the city appears to be "sleeping" in the tranquility of the early morning. The speaker scrutinizes the intentions of humans who create moral and architectural imitations of natural sublimity, passing judgment on them (Hore, 2021, p.287).

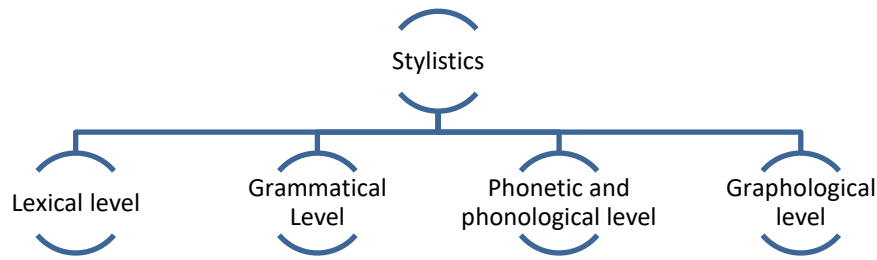
The profound beauty of the scene moves the speaker to such an extent that they experience a "calm so deep" that they are "half afraid" to speak. The poem concludes with the speaker expressing that they have never felt such a sense of peace and tranquility before.

The poem serves as a celebration of London's beauty while reminding readers of the power of nature. It portrays the city as an

integral part of the natural world, emphasizing the speaker's discovery of peace and harmony in the union of these two elements. The poem serves as a reminder that even within a bustling city, there is still beauty waiting to be discovered (Wordsworth, 2005).

4. Methodology

The stylistic analysis of the poem *Composed upon Westminster Bridge, September 3, 1802* will be conducted through the examination of various linguistic levels. The researcher will primarily focus on the lexico-syntactic choices, phonological aspects, semantic nuances, and graphological features present in the poem. By investigating these linguistic elements, a comprehensive analysis of the poem's stylistic qualities will be achieved, enabling a deeper interpretation. Lexico-syntactic choices will analyse the word arrangement, meaning, and aesthetic effect (Crystal, 1997). The study will explore phonological level to analyze poem's sound patterns, phonetic features, and auditory effects to enhance expressive qualities (Ladefoged, 2006). The semantic analysis will examine deeper meaning and connotations in a poem by examining nuances and associations evoked by language choices. (Halliday, 1978) and the graphological level will be examined to analyze the visual representation of the poem. This analysis will encompass the study of punctuation marks, line breaks, capitalization, and other visual elements that contribute to the poem's overall structure and presentation (Scott, 2001). The selected methodology, incorporating the lexico-syntactic, phonological, semantic, and graphological levels, will provide a comprehensive linguistic analysis for the interpretation of "Composed upon Westminster Bridge, September 3, 1802." By examining these elements in depth, a detailed understanding of the stylistic choices made by the poet will be achieved.



5. Results and Discussion

5.1. Lexical features

Word classes can be divided into two main categories: “open-class words and closed-class words.” “Open-class words” carry the majority

of meaning in a language, while “closed-class words” are grammatical words that help to connect “open-class words” together. In this poem, the “open-class words” include all the “nouns, verbs, adjectives, pronouns, and adverbs.” “The closed-class words” include “determiners, prepositions, and conjunctions.”

Noun	Pronoun	Adjectives	Verbs	Adverbs
"Earth,"	He (line 2)	"Fair,"	"Wear,"	Silently (line5)
"City,"	It (line 3)	"Touching,"	"Lie,"	Open (line7)
"Morning,"	This (line 4)	"Majesty,"	"Open,"	Brightly (line8)
"Ships,"	All (line 8)	"Silent,"	"Glide,"	Glittering (line8)
"Towers,"	His (line 10)	"Bright,"	"Seem,"	Beautifully (line 9)
"Domes,"	I (line 11)	"Glittering,"	"Lie	First (line10)
"Theatres,"	Own (line 12)	"Smokeless,"		Deeply (line11)
"Temples,"	All (line14)	"Beautifully,"		Sweet (line12)
"Fields,"	That (line 14)	"First,"		Asleep (line13)
"Sky,"		"Splendour,"		Still (line14)
"Air,"		"Deep,"		
"Sun,"		"Sweet,"		
"Valley,"		"Mighty"		
"Rock,"				
"Hill,"				
"River,"				
"Houses,"				
"Heart"				

A. The breakdown of the function of each adverb in the poem:

Silently (line 5) describes the way the ships, towers, domes, theatres, and temples lie.

Open (line 7) describes the way the “ships, towers, domes, theatres, and temples” are positioned.

Brightly (line 8) describes the way the sun shines on the city.

Glittering (line 8) describes the way the city looks in the sunlight.

Beautifully (line 9) describes the way the sun shines on the valley, rock, or hill.

First (line 10) suggests that the sun’s brightness is the foremost or primary characteristic, emphasizing its significance.

Deeply (line 11) describes the calmness of the river.

Sweet (line 12) describes the way the river flows.

Asleep (line 13) describes the way the houses look.

Still (line 14) describes the way the city feels.

B. The breakdown of the function of each Pronoun in the poem:

He (line 2) refers to the person who would be dull of soul if they passed by the sight of the city.

This (line 4) refers to the city of London.

All (line 8) refers to the city, the sun, the valley, rock, or hill, the river, and the houses.

His (line 10) refers to the sun.

Own (line 12) refers to the river's will.

That (line 14) refers to the city.

I. Figurative language and poetic devices

These poetic devices help to create a sense of beauty, serenity, and awe in the poem. They help to make the poem a memorable and moving experience for the reader. The poem also uses a number of figurative language devices, such as personification, hyperbole, imagery, and simile.

The study identified a number of stylistic devices in his poem "Composed upon Westminster Bridge, September 3, 1802," and the analysis identifies these devices and discusses how they affected the poem's overall artistic effect.

Personification

The poet gives the city of London human-like characteristics by describing it as "This City now doth, like a garment, wear," giving the impression that the metropolis is alive and capable of donning a garment. As it presents the city in a pleasant and serene light, this personification helps to create a sense of beauty and tranquility.

Hyperbole

The phrase "Earth has not anything to show more fair" uses hyperbole to overstate the beauty of London and imply that nothing in the entire globe can compare to its splendour. This exaggerated statement accentuates the feeling.

This exaggerated statement emphasizes the majesty of the city and its surrounds and heightens the sense of awe and amazement.

Imagery

The reader is given a clear picture in their mind when the imagery of the sun "steeping" the valley, rock, or hill in his "first splendour" is used. The poem's overall impact is further enhanced by the use of visual imagery that depicts the sun's light and how it interacts with the surrounding terrain to evoke amazement and wonder at the gorgeous spectacle. The metaphor "This City now doth, like a garment, wear" compares London to a garment. This analogy, in which the city is compared to something lovely and soothing like a garment, supports the sense of beauty and calm the poem tries to portray.

The analysis shows that the poetry is made more vivid and engaging by the use of adverbs and pronouns. With the use of these literary techniques, the reader is better able to picture, hear, and experience the beauty of London along with the poet.

The poet's deft use of personification, hyperbole, imagery, simile, adverbs, and pronouns in the poem "Composed upon Westminster Bridge, September 3, 1802" helps to provide a tranquil and stupefying depiction of London's splendour. Because of these stylistic decisions, the reader is allowed to become lost in the vivid and fascinating description of the city and its surrounds.

5.2. Grammatical level

The grammatical features of the poem contribute to its overall effectiveness. They help the reader to understand the poem's meaning and to appreciate its beauty. The simple grammatical structure of the poem creates a sense of clarity and simplicity. The poet is more interested in describing the scene in vivid detail than in using complex grammatical structures. However, the poem

does use some more complex grammatical structures, which help to add depth and complexity to the poem.

- I. Subject-verb agreement:** The poem follows the rules of subject-verb agreement. For example, in the line "Dull would he be of soul who could pass by," the subject "he" is singular, so the verb "be" is also singular.
- II. Verb tense:** The poem is written in the present tense. This helps to create a sense of immediacy and urgency. For example, in the line "This City now doth, like a garment, wear," the verb "doth" is in the present tense.
- III. Sentence structure:** Here is a breakdown of the grammatical structures used in the poem:

Simple sentences:

"Earth has not anything to show more fair:"

"Dull would he be of soul who could pass by"

"All bright and glittering in the smokeless air"

"The beauty of the morning; silent, bare, Ships, towers, domes, theatres, and temples lie"

Compound sentences:

"The river glideth at his own sweet will Dear God! the very houses seem asleep and all that mighty heart is lying still!"

Complex sentences:

"This City now doth, like a garment, wear."

It is a complex sentence with a dependent clause. The dependent clause "like a garment" modifies the verb "wear." This complex sentence helps to create a sense of beauty and serenity. The comparison of the city to a garment helps to emphasize the beauty and majesty of the city.

IV. Passive voice

The poem uses the passive voice in a few places, such as in the line "This City now doth, like a garment, wear." The passive voice can be used to create a sense of distance or objectivity.

V. Sibilance

The poem contains a number of words with sibilant sounds, For example, the sound of /o/ in "Dull would he be of soul who could pass by" and the sound of /i/ in "All bright and glittering in the smokeless air."

VI. Enjambment

The poem contains a number of lines that run on from one line to the next. The use of enjambment can create a sense of momentum or flow.

"Dull would he be of soul who could pass by
A sight so touching in its majesty."

VII. Iambic pentameter

The poem is written in iambic pentameter, which has five pairs of unstressed and stressed beats ("iamb"): "Dear God! | the ver|y hous|es seem | a-sleep."

VIII. Pronoun case

Pronouns in the poem are also used correctly. For example, in the line "This City now doth, like a garment, wear," the pronoun "this" refers to the city of London. The pronoun "this" is used in the nominative case because it is the subject of the verb "doth."

IX. Punctuation

The poem is punctuated correctly. This helps to make the poem easy to read and understand. For example, in the line "Ships, towers, domes, theatres, and temples lie," the commas are used correctly to separate the list of items.

X. Spelling

The poem is spelled correctly. This helps to make the poem professional and polished.

5.3. Phonetic and Phonological level

Onomatopoeia

The poem uses onomatopoeia, which is the use of words that sound like the thing they represent. For example, the line "The river glideth at his own sweet will" uses the word "glideth" to create the sound of the river flowing.

Assonance

The poem uses assonance, which is the repetition of vowel sounds within a word or phrase. For example, the line "Dear God! the very houses seem asleep" uses assonance of the "ea" sound.

Alliteration

The poem uses alliteration, which is the repetition of consonant sounds at the beginning of words. For example, the line "Ships, towers, domes, theatres, and temples lie" uses alliteration of the "s" sound.

Rhythm

The poem has a strong rhythmic pattern, which is created by the repetition of stressed and unstressed syllables. For example, the first line of the poem, "Earth has not anything to show more fair," has a trochaic meter, which means that each foot has one stressed syllable followed by one unstressed syllable. Moreover, the poem is written in iambic pentameter, which is a type of meter that has five pairs of stressed and unstressed syllables per line. This creates a sense of rhythm and flow in the poem.

Stress

The poem uses stress, which is the emphasis placed on certain syllables in a word or phrase. For example, the word "majesty" has a stressed syllable on the first syllable and an unstressed syllable on the second syllable. This creates a sense of emphasis and importance in the poem.

The rhyme scheme of the poem Composed upon Westminster Bridge, September 3, 1802 by William Wordsworth is ABBA ABBA CDC

DCD. This means that the last word of each line rhymes with the last word of the other lines in the same stanza. The rhyme scheme of the poem is also significant because it is a traditional rhyme scheme for sonnets. A sonnet is a 14-line poem that is divided into two parts, an octave and a sestet.

The rhyme scheme of the poem "Composed upon Westminster Bridge, September 3, 1802" by William Wordsworth is ABBA ABBA CDC DCD. The first eight lines of the poem form an octave, which is a traditional structure in Italian sonnets. The last six lines form a sestet, which can be structured in a variety of ways. In this poem, the sestet is structured in a CDC DCD pattern.

These phonetic features help to create a sense of beauty, serenity, and awe in the poem. They help to make the poem a memorable and moving experience for the reader.

5.4. Graphological level

The graphological level of a poem refers to the physical aspects of the poem, such as the layout of the text, the use of punctuation, and the capitalization of words

One of the most striking graphological features of the poem is the use of long, unbroken lines with the **capitalization** of each word at the beginning of all lines in this Sonnet. Furthermore, some words like "Earth" in the first line, which emphasizes the vastness and beauty of the natural world. He also capitalizes the word "City" in the fourth line, which suggests that the city is a living thing, with its own beauty and complexity.

Another important graphological feature of the poem is the use of **punctuation**. Wordsworth uses very few commas or periods, which creates a sense of urgency and excitement. This is especially evident in the line "Never did sun more beautifully steep / In his first splendour, valley, rock, or hill." The lack of punctuation in this line creates a sense of breathless wonder, as if the speaker is simply

unable to contain their excitement at the sight of the sunrise.

Exclamation points

The use of exclamation points in the lines "Dear God! the very houses seem asleep; And all that mighty heart is lying still!" and "Ne'er saw I, never felt, a calm so deep!" creates a sense of excitement and wonder. The exclamation points emphasize the beauty and serenity of the scene, and they also help to create a sense of urgency.

Semicolons

The use of semicolons in the lines "This City now doth, like a garment, wear / The beauty of the morning; silent, bare" and "Dear God! the very houses seem asleep; / And all that mighty heart is lying still!" creates a sense of pause and reflection. The semicolons help to break up the lines and create a sense of rhythm. They also help to emphasize the beauty and serenity of the scene.

Line breaks

The use of line breaks in the lines "Never did sun more beautifully steep / In his first splendor, valley, rock, or hill" and "Ships, towers, domes, theatres, and temples lie / Open unto the fields, and to the sky" creates a sense of movement and flow. The line breaks help to break up the lines and create a sense of rhythm. They also help to emphasize the beauty and serenity of the scene.

The use of long, flowing lines

Example: "Earth has not anything to show more fair: Dull would he be of soul who could pass by A sight so touching in its majesty:"

The use of minimal punctuation

Example: "This City now doth, like a garment, wear The beauty of the morning; silent, bare, Ships, towers, domes, theatres, and temples lie Open unto the fields, and to the sky;"

I. Conclusion

The main aim of this study was to explore how the poet utilized language in the analyzed poem. Additionally, it sought to analyze the specific qualities that contribute to the poem's greatness and distinctiveness. The poet's use of stylistic devices played a significant role in shaping the poem's identity. In essence, this study examined how the poet's language choices influenced the reader's perception. The language employed effectively conveyed the poet's message in the poem. The writer carefully selected words that evoke meaning while maintaining a rhythmic and harmonious flow of thought. These word choices aided the reader in comprehending the poet's intended message. Through Wordsworth's lexical choices, the readers were transported to the depicted scene, as if they were personally witnessing it. The linguistic choices transformed this poem into a simple yet remarkable piece of literature. Consequently, this study demonstrates that Stylistics employs objective methods to investigate how language is utilized in literary texts. It emphasizes that stylistics can assist in uncovering the meaning of a text without solely relying on personal opinions or interpretations. Stylisticians argue that words are essential for comprehending any literary genre, and by examining their usage, a deeper understanding of the text's meaning and its impact on the reader can be obtained. Thus, stylistics proves to be a valuable tool for interpreting poems, even without prior knowledge of the specific literary work. Moreover, it enables a scientific and objective appreciation of the creativity present in English literature, particularly in the realm of poetry.

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