

IN THE STREET OF THE FRUIT STALLS BY JON STALLWORTHY: A STYLISTIC VIEW

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Abstract

This paper gives a comprehensive stylistic analysis of the poem "In the Street of the Fruit Stalls" written by "Jon Stallworthy". The stylistic analysis of the poem has been done at Lexical Level, Grammatical Level, Figurative Aspects, Cohesion and Coherence Levels. While Graphological, Grammatical, Morphological, Syntactic and Phonological levels are analyzed in detail under the umbrella of Lexical Level according to Leech and Short Model as the current study is carried out by using Leech and Short Model (1981). The poet not only explains financial discrepancy, racial difference, natural vegetation and war industry, but also mentions children's psyche of innocence at its best. Elements of fear and apprehension are at peak in original text of the poem.

Keywords. Leech and Short Model, Stylistics, Analysis, Lexical Level, Figurative Language.

Introduction

Stylistics is the study of style (Wales, A Dictionary of Stylistics, 2014). "Style" is a word derived from Latin word "elocution" which means style and means "lexis" in Greek language. According to Widdowson who claims about Stylistics "like

meditation between subject and discipline" (Widdowson, 2013). Stylistics got fame in literature, language and department of language in the beginning of the 21st century, it was supported by different theories; for example, feministic theory, forensic theory and cognitive Stylistics (Simpson, 2004). Feministic Stylistics encompasses the approaches and concepts deals with the women's point of view while forensic stylistic theory deals with pursuits of law and criminal cases. In the same way, Cognitive Stylistic theories explain the approaches and concepts which show impact over minds, and mental impressions (Semino & Culpeper, 2002).

2. Literature Review

2.1. The Leech and Short Model

Leech and Short model explains this phenomenon at four different stages, including Lexical studies which plays prior role, the same is analysis granted in this poem with reference to the model. It also deals with Grammar portion; the researchers have given the grammatical analysis too. Cohesion and Coherence also figure out aesthetic aspects in this research paper. The researcher has dealt with the model comprehensively as well as focused the figurative aspects. Semantic categories are taken separately while choice of words and meaning of certain words are taken under lexical features (Leech & Short, *Style in Fiction*, 2007).

As far as Lexical Category is concerned, it is evaluated if words are simple or complex, or they are descriptive or evaluative in terms, or idiomatic phrases or notable collocations, on the other hand, morphological affixes are also considered which are analyzed under Morphological Analysis of the poem. Nouns are also classified if they are abstract or concrete, or collective or proper nouns. Adjectives and Adverbs are also considered in this way. Verbs are also underscores if they are dynamic or static, or transitive, intransitive and intensive.

Leech's Grammatical Analysis deals with sentence types, either they are active voice or passive voice. It also determines if sentences are simple, compound or complex in their structure as complex sentences are the sentences which have one or more than one subordinate clause (Leech G. , *A Glossary of English Grammar*, 2006). Their functions are also assessed if they are optative or assertive/ declarative too. Study of this analysis reaches too the limits of phrase and their types; words are also classified on their types if they are lexical in nature or functional.

Figurative analysis is also taken with different sections of study. Structural repetition and mirror-image words/phrases are also studied. Apart from them, tropes and phonological schemes are determined. In this analysis, the researcher has thoroughly explained phonological analysis of the poem.

Comprehensive Cohesion and Coherence factors are determined in this research paper. Cohesion included logical and linguistic links within words, phrases and sentences. It also deals with the use of pronoun. These words, their links have also been determined under lexical analysis of the poem in this research paper.

2.2. Lexical Analysis in Detail

Graphological analysis represents the means as how a poet expresses his feelings, his thoughts and above all, his style. He foregrounds his ideas by using the means of the text (Nkopuruk, 2019). Graphology is actually a linguistic level of analysis that supports the graphic aspect of language. It was first used by McIntosh who considered it as analogues mode, contrary to phonology (Gomez, 2015). Most important features include italicization, punctuational marks and spacing too. Punctuation further includes comma, full stop or period, capitalization, Ellipses and a prominent study has also showed the use of acronyms in its findings (N, 2023).

English competency can be built in the learner's capacity as one needs to know writing which is taken as graphological aspect and speaking which is phonological aspect of the poem (Leech G. , A Linguistic Guide to English Poetry, 1969). Phonological features also play very vital role in stylistic analysis of any poem. It includes ups and downs of voice, paralanguage elements and different acoustic, auditory and articulatory factors. In phonology we also focus on segmental study according to their context vary language to language. So, they seem language specific and mostly general in terms (Gussmann, 2002). Manner of sounds articulation includes studies of their articulation as we find articulatory organs and positions of fricatives, stops and approximants (Nathan, 2008). Place of articulation is also linked with voiced and voiceless elements of the sound, for example; "tip" is a voiceless articulation while "dip" is voiced (Wolfram, 1982).

Leech considers Morphological and Syntactical Analyses at the same level of analysis, he also considers Semantics the part of the same analysis, it includes words' internal structure and then phrase structures. Morphology is the stepping point towards Syntax, but in this paper, deep Morphological analysis is taken into consideration. Morphology deals not only with the words but also how the words are formed and constructed (Mathews, 1991). Study of words is not an easy work to do, it keeps on changing. Any new book may have many new words in it but would have deleted many obsolete words too (Boji, 2005). On the other hand, structure is the central study of syntax (Burton, 2016).

Lexical Analysis deals with choice of words selection according to the style of the poet. As we know that grammar is the domain of systems, in the same way the lexis is the domain of lists of formal items (Lipka, 1992). It includes various lexical items: morphemes, words, phraseological units and many more.

3. Research Questions

The following questions are the crux of this research paper where the researchers have shown their best in examining the required answers from the original text of the poem.

1. What different Lexical features according to the Leech and Short Model are used in this poem?

2. *What different Grammatical features according to the Leech and Short Model are used in this poem?*
3. *What different Figurative features according to the Leech and Short Model are used in this poem?*
4. *What different Cohesive and Coherent features according to the Leech and Short Model are used in this poem?*

4. Research Methodology

The research is qualitative in its nature as different items are being analyzed in the poem. The research process is actually starts from articulating questions, to identifying data and to collect and analyze data as those are the basic parts of any research cycle (Heigham & Croker, 2009). Documents in applied linguistics are termed as “something in written form”, it may be some news article, students’ essays or any linguistically analyzable text like poem. Therefore, this research data is taken from the method of Document Data Collection by selecting the poem (Rose, McKinley, & Baffoe-Djan, 2020). This study focuses on Stylistic analysis of the poem and this exploratory research analyzes different linguistic levels including Graphological, Phonological, Morphological, Lexical and Syntactic analysis. These levels are discussed one-by-one in this paper. Those discussed levels have been mentioned in different portion of this study. At the end, the poem is not only stylistically analyzed at different linguistic levels but also highlighted foregrounding at different levels.

5. Analysis

As Analysis has been made at different linguistic levels, foregrounding has also been taken in analysis in terms of deviation and parallelism. We know that it is a time taking discussion to deal with a comprehensive talk though the researchers showed their best to analyze the text (Mahmood, et al., 2018-2019).

5.1. Lexical Features

5.1.1. Graphological Analysis

Graphological Analysis of the poem shows how aesthetically poet presents text with stylistic approach. It deals with capitalization, punctuation, spaces and so on (Abdulbari, Aziz, Malik, Manzoor, & Asif, 2015). Capitalization includes conformity of how capital letters are used in text, commonly with first letter in capital case following a full stop or it is the initial letter of a beginning sentence. Whereas punctuation includes full stop, comma, hyphen, colon and many more.

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| Capitalization | Full Stop | Comma | Hyphen | Colon/Semi-colon | Apostrophe | Dash |
|---------------------------------|------------------|---|-----------------------------------|-------------------------|-------------------|-------------|
| Wicks, In, Pyramid, Melon, Glow | within. | melon, gave, mandarin, balls, -hot, -hot, | pyramid-piled, red-hot, gold-hot, | chin: orbit; | lantern's | mandarin – |
| Dark, Enter, Melon, The, The | skin. | melon, guava, mandarin, rind, | | | | |
| They, A, Mouth, Radiant, The | in. | mouth, fingers, cheek, chin, nose | | | | |

Numbers of capitalization are used in the text including W of “wicks”, I of “in”, P of “pyramid” and others. Full stop includes pointed afterword “within”, “skin” and “in”. In the same way, “melon”, “guava”, “mandarin” and “rind” like different words have been enlisted and separated by the use of comma. Simultaneously, some adjectives are affixed with the help of hyphen i.e., “gold-hot”. The use of apostrophe is depicted in “lantern’s orbit”, here possessive pronouns are followed by the noun. Mandarin ended with a “dash” afterward.

Concurrently, “Deviation” is used in the text, showing different initial words of every sentence. It is deviated because every other line starts with a capital letter though all of the slides are not complete sentences, rather noun phrases are at maximum. This is the way foregrounding is applied in this poem.

5.1.2. Phonological Analysis

Free verse rhymed poetry with not a consistent rhyme pattern, but no meter is composed of ,in the lyrics of this poem “In the Street of the Fruit Stalls”. Yeats followed rhymed pattern at start and then left out the rest unrhymed, is considered free verse as free verse has a wide range of its types (G.S.Fraser, 2018).

| Stanzas | Rhyme Scheme | Syllables Pattern | Alliteration | Consonance | Assonance | Rhyme Types |
|-----------------|---------------------|--------------------------|--|--|---|--|
| 1 st | AABAB | 8 7 7 8 8 | /d/ sound in dark dew, /st/ sound in street and stalls, /ph/ sound in pyramid-piled, | /s/ sound in wicks and balance, /ð/ sound in the and the, /d/ sound in pyramid and piled, /l/ sound in like and balls | /ɔ:/ sound in stall and fall, | End/ Tail rhyme in balls, stalls and falls, Internal rhyme in piled and like, masculine rhyme in falls and stalls, |
| 2 nd | ABCBC | 8 8 7 8 7 | /m/ sound in melon and mandarin, /s/ sound in sun and skin | /d/ sound in children and spend, /t/ sound in enter, lantern's and orbit, /m/ sound in moon and compact, /n/ sound in sun and skin | /i/ sound in children, orbit and coin, /ɪ/ sound in pitted and skin | Slant/half rhyme in find and rind, feminine rhyme in mandarin and pitted skin, Eye rhyme in find and rind, |

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| | | | | | | |
|-----------------|-------|-----------|---|--|---|--------------------------------------|
| 3 rd | AABAB | 8 8 6 9 8 | /t// sound in chin and cheek, /st/ sound in street and standin g | /t/ and /k/ sounds in break and take, /l/ sound in gold and silver, /t/ sound in fountain and wet, /n/ sound in chin and nose, /r/ sound in dark and street | /i/ sound in it and it, /aʊ/ sound in fountain and mouth, | End/tail rhyme in wet and let, |
|-----------------|-------|-----------|---|--|---|--------------------------------------|

Plenty of phonological aspects have been highlighted in the original text of the poem "In the Street of the Fruit Stalls". As far as "Rhyme Scheme" is concerned, AABAB, ABCBC and AABAB have been made in lyrical form. This sort of rhyme pattern cannot be termed as regular rhyme, so it is termed as Free Verse Rhymed text. Five lines stanzas are consisted of with different numbers of syllables, having irregular meters of prosody. It is 87788 in first stanza whereas 8 syllables are formed in 1st, 4th and 5th line while 7 syllables are formed in 2nd and 3rd verses. While 88787 is in second stanza where 8 syllables are formed in 1st, 2nd and 4th verses while 7 syllables are formed in 3rd and 5th verses. In the same way, 88698 is syllable counts of third stanza where 8 syllables are the composed in 1st, 2nd and 5th verses, and 6 and 9 syllables have been composed in 3rd and 4th verses respectively. Alliteration sharpens the figurative aspect of the poem when consonant letters or phonemes are used in same verse or close to the same word (Minkova, 2003).

Alliteration of /d/, /st and /p/ sounds is formed in first stanza, /m/ and /n/ sounds is formed in second stanza while /t// and /st/ is found in third stanza of the poem. There are different items of consonance and assonance sound are also used in shapes of different phonemes like /s/, /ð/, /d/, /l/ and /aʊ/, /i/, /ɔ:/ respectively.

Rhyme is word derived from the Greek word "rhythmos" (Wales, A Dictionary of Stylistics, 2014). In phonological devices, rhymes have their own prosodic effect. There are different rhythmic patterns used in the form of End Tail, Eye Rhyme, Slant Rhyme and many more.

Apart from this, in terms of Foregrounding, we found deviation and parallelism at phonological level in the poem. Phonemic Substitution of fricatives is used with

substitution of /s/ into /f/ sound in from “stalls” and “falls”. Glottal Stop /t/ is used as Phonological Manipulation for Emotional Impact in different words like “let”, “it” and “orbit” to produce harsh sound. While Plosive p sound /p^h/ is also used in pyramid-piled and pitted as item of parallelism in this poem.

5.1.3. Morphological Analysis

A number of morphemes are part of different internal word structures in this poem. Morphemes are classified as building block of words in the form of different types i.e. Free and Bound Morphemes (Boij, 2005). Free Morphemes are further divided into Open Class or Lexical Free Morphemes; include Nouns, Adjectives, Adverbs and Verbs, and Closed Class or Functional Free Morphemes; include Articles, Demonstrative Pronoun, Pronoun, Preposition, Conjunction and Personal Pronouns while Bound Morphemes are divided into Affixes and Bases; including Derivational Bound Morphemes and Inflection Bound Morphemes.

Stanza 1:

| Words | Free Morphemes | Types | Class | Bound Morphemes | Types | Class |
|---------|----------------|------------|---------------|-----------------|-------|------------|
| Wicks | Wick | Lexical | Noun | -s | Bases | Inflection |
| Balance | Balance | Lexical | Verb | | | |
| Flame | Flame | Lexical | Noun | | | |
| A | A | Functional | Article | | | |
| Dark | Dark | Functional | Adjective | | | |
| Dew | Dew | Functional | Adjective | | | |
| Falls | Fall | Lexical | Verb | -s | Bases | Inflection |
| In | In | Functional | Prepositional | | | |
| The | The | Functional | Article | | | |
| Street | Street | Lexical | Noun | | | |
| Of | Of | Functional | Prepositional | | | |
| The | The | Functional | Article | | | |
| Fruit | Fruit | Lexical | Noun | | | |
| Stalls | Stall | Lexical | Noun | -s | Base | Inflection |
| Melon | Melon | Lexical | Noun | | | |
| Guava | Guava | Lexical | Noun | | | |
| Mandari | Mandarin | Lexical | Noun | | | |

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|----------------|----------------|-------------------|--------------------|-----------|--------------|------------------------|
| <i>n</i> | | | | | | |
| <i>Pyramid</i> | <i>Pyramid</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>Piled</i> | <i>Piled</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>Like</i> | <i>Like</i> | <i>Functional</i> | <i>Preposition</i> | | | |
| <i>Cannon</i> | <i>Cannon</i> | <i>Lexical</i> | <i>Noun</i> | | | |
| <i>Balls</i> | <i>Ball</i> | <i>Lexical</i> | <i>Boun</i> | <i>-s</i> | <i>Bases</i> | <i>Inflectio n</i> |
| <i>Glow</i> | <i>Glow</i> | <i>Lexical</i> | <i>Noun</i> | | | |
| <i>Red</i> | <i>Red</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>Hot</i> | <i>Hot</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>Gold</i> | <i>Gold</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>Hot</i> | <i>Hot</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>From</i> | <i>From</i> | <i>Functional</i> | <i>Preposition</i> | | | |
| <i>With</i> | <i>With</i> | <i>Functional</i> | <i>Preposition</i> | | | |
| <i>In</i> | <i>In</i> | <i>Functional</i> | <i>Preposition</i> | | | |

In first stanza, we find plenty of Free and Bound Morphemes, including Lexical and Functional, for example “Balls”, “Glow”, and “With”, “In” and “Like” respectively. While under Bound Morphemes, we have Inflections “s” of plurality and third person singular observed.

Size 2:

| Words | Free Morphemes | Types | Class | Bound Morphemes | Types | Class |
|------------------|-----------------------|-------------------|--------------------|------------------------|--------------|-------------------|
| <i>Dark</i> | <i>Dark</i> | <i>Lexical</i> | <i>Adjective</i> | | | |
| <i>Children</i> | <i>Child</i> | <i>Lexical</i> | <i>Noun</i> | <i>-ren</i> | <i>Affix</i> | <i>Suffix</i> |
| <i>With</i> | <i>With</i> | <i>Functional</i> | <i>Preposition</i> | | | |
| <i>A</i> | <i>A</i> | <i>Functional</i> | <i>Article</i> | | | |
| <i>Coin</i> | <i>Coin</i> | <i>Lexical</i> | <i>Noun</i> | | | |
| <i>To</i> | <i>To</i> | <i>Functional</i> | <i>Preposition</i> | | | |
| Words | Free Morphemes | Types | Class | Bound Morphemes | Types | Class |
| <i>Spend</i> | <i>Spend</i> | <i>Lexical</i> | <i>Verb</i> | | | |
| <i>Enter</i> | <i>Enter</i> | <i>Lexical</i> | <i>Verb</i> | | | |
| <i>The</i> | <i>The</i> | <i>Functional</i> | <i>Article</i> | | | |
| <i>Lantern’s</i> | <i>Lantern</i> | <i>Lexical</i> | <i>Noun</i> | <i>-’s</i> | <i>Bases</i> | <i>Inflection</i> |
| <i>Orbit</i> | <i>Orbit</i> | <i>Lexical</i> | <i>Noun</i> | | | |
| <i>Find</i> | <i>Find</i> | <i>Lexical</i> | <i>Verb</i> | | | |
| <i>Melon</i> | <i>Melon</i> | <i>Lexical</i> | <i>Noun</i> | | | |

| | | | | | | |
|---------------|----------|------------|-------------|--------|-------|------------|
| Guava | Guava | Lexical | Noun | | | |
| Mandarin | Mandarin | Lexical | Noun | | | |
| The | The | Functional | Article | | | |
| Moon | Moon | Lexical | Noun | | | |
| Compacte d | Compact | Lexical | Verb | -ed | Bases | Inflection |
| To | To | Functional | Preposition | | | |
| A | A | Functional | Article | | | |
| Rind | Rind | Lexical | Noun | | | |
| The | The | Functional | Article | | | |
| Sun | Sun | Lexical | Noun | | | |
| In | In | Functional | Preposition | | | |
| A | A | Functional | Article | | | |
| Pitted | Pit | Lexical | Noun | -(t)ed | Base | Inflection |
| Skin | Skin | Lexical | Noun | | | |

In second stanza, under Free Morphemes, including Lexical and Functional, “Dark”, “Child”, and “Coin”, “In” and “Like” have been used in this stanza. While under Bound Morphemes, we have Affixes of plurality, and Inflection of “-ed” have been observed.

Stanza 3:

| Words | Free Morphemes | Types | Class | Bound Morphemes | Types | Class |
|--------------|-----------------------|--------------|--------------|------------------------|--------------|--------------|
| They | They | Functional | Pronoun | | | |
| Take | Take | Lexical | Verb | | | |
| It | It | Functional | Pronoun | | | |
| Break | Break | Lexical | Verb | | | |
| It | It | Functional | Pronoun | | | |
| Open | Open | Lexical | Verb | | | |
| Let | Let | Lexical | Verb | | | |
| A | A | Functional | Article | | | |
| Gold | Gold | Lexical | Adjective | | | |
| Or | Or | Functional | Conjunction | | | |
| Silver | Silver | Lexical | Adjective | | | |
| Fountain | Fountain | Lexical | Noun | | | |
| Wet | Wet | Lexical | Adjective | | | |
| Mouth | Mouth | Lexical | Noun | | | |
| Fingers | Finger | Lexical | Noun | -s | Bases | Inflection |
| Cheek | Cheek | Lexical | Noun | | | |
| Nose | Nose | Lexical | Noun | | | |

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|----------|---------|------------|-------------|------|-------|------------|
| Chin | Chin | Lexical | Noun | | | |
| Radiant | Radiant | Lexical | Adjective | | | |
| As | As | Functional | Preposition | | | |
| Lanterns | Lantern | Lexical | Noun | -S | Bases | Inflection |
| They | They | Functional | Pronoun | | | |
| Forget | Forget | Lexical | Verb | | | |
| The | The | Functional | Article | | | |
| Dark | Dark | Lexical | Adjective | | | |
| Street | Street | Lexical | Noun | | | |
| I | I | Functional | Pronoun | | | |
| Am | Am | Lexical | Verb | | | |
| Standing | Stand | Lexical | Verb | -Ing | Base | Inflection |
| In | In | Functional | Preposition | | | |

In third stanza, under Free Morphemes, including Lexical and Functional, “Street”, “Standing”, and “Gold”, “They” and “Or” have been occurred in this paragraph. While under Bound Morphemes, we have Inflection “s” of plurality in “Fingers” and Inflection of “-ing” in “Standing”.

5.1.4. Lexical Analysis

Languages are rich with word treasures that classify them mature or immature in context. The words they keep shape them a medium of communication. The more the words they have, the more the history or maturity they may possess. The vocabulary of a language forms one part of its grammar, termed as lexicogrammar (Halliday & Yallop, 2007). Lexical Patterns include recurring elements in text includes collocations, phrasal verbs, verbs, nouns, collocative expressions, antonyms, hyponyms, Synonymy, antonyms, meronyms, repetitions etc.

| Contents | 1st Stanza | 2nd Stanza | 3rd Stanza |
|-------------------|-------------------------------------|---|---|
| Synonyms | <i>Glow and Gold, Glow and Red,</i> | <i>Rind and Skin,</i> | <i>Break and Open,</i> |
| Antonyms | | | <i>Gold and Silver, Radiant and Dark,</i> |
| Hyponyms | <i>Melon, Guava, Mandarin</i> | <i>Melon, Guava, Mandarin and Sun, Moon</i> | <i>Mouth, Fingers, Cheek, Nose, Chin</i> |
| Hypernyms | <i>Fruit</i> | <i>Fruit and Planets</i> | <i>Body</i> |
| Meronyms | | | <i>Orbit, Nose, Chin, Cheek</i> |
| Holonyms | | | <i>Lantern’s , Mouth,</i> |
| Repetition | <i>Hot, The, Melon,</i> | <i>Dark (with 3rd</i> | <i>Dark (with 2nd</i> |

| | | | |
|----------------------------|--|--|--|
| | Guava, Mandarin (With 3 rd Stanza) | Stanza), The, | Stanza), It |
| Phrasal Verbs | | Compact to, | Break open, Standing in, |
| Collocation | A dark dew, In the street, Cannon balls, Gold-hot | A coin to spend, A pitted skin, | Take it, break it, radiant as lantern, the dark street, |
| Connotative Meaning | Glow red-hot and Gold-hot mean highly healthy, juicy and fruitful. | Place of light or place of extreme light which enlightened their pleasure as lantern brightens up the place. | Gold and Silver fountain means different colours as guava would have whittish or silvery colour and melon would have yellowish or golden colour. |
| Denotative Meaning | Glow red-hot and gold-hot mean very bright and shiny. | Lantern's orbit as a bright place. | Gold and silver in colour of different fruit. |
| Metaphor | Pyramid-pilled | | Gold and Silver fountain |
| Simile | Like cannon balls, | | Radiant as Lantern |
| Nouns | Dew, Wicks, Flame, Street, Fruit, Stalls, Melon, Guava, Mandarin, Cannon, Balls, Glow, | Children, Lantern's, Orbit, Melon, Guava, Mandarin, Rind, Moon, Sun, Skin, | Fountain, Mouth, Fingers, Cheek, Nose, Chin, Lantern, Street |
| Pronoun | | | They, It, I |
| Verbs | Falls, Balance, Forget, | To spend, Enter, Find, Compacted, | Take, Break, Open, Let, Wet, Am standing, Forget |
| Adjectives | Dark, Pyramid-piled, Like, Red-hot, Gold-hot, | Dark, Pitted, Gold, Silver, | Radiant, Dark, |
| Adverbs | From within | | In |
| Prepositions | In, Of, | With, In, | As, |
| Conjunctions | | | Or |
| Articles | A, The. | A, The, | A, The, |

The study of lexical analysis of the poem indicates expansive observations in this section. As the first stanza of the poem, many lexical items occur in the text including synonyms; "Glow and Gold", hyponyms; "Melon, Guava,", Hypernyms;

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“Fruit”, Repetition; “Hot”, formulaic expression; “Cannon balls”, connotative meanings of “Glow red-hot” for healthy and juice element in the fruit, denotative meanings of “Glow red-hot” for brightness, metaphor; “pyramid-pilled”, simile; “Like cannon balls”, nouns; “Street”, verb; “Falls”, adjective; “Like”, adverb; “From within” and articles; “A” and “The”.

In the second stanza of the poem, it seems different lexical items are absent as they were not used in the text. Among those conjunction, adverbs, meronyms, holonyms and pronouns are notable. While plenty of other lexical items are the part of the analysis; a few of them are articles, nouns, adjectives, verbs, denotative and connotative meaning of the word, collocation, synonyms, antonyms, hyponyms, hypernyms and phrasal verb.

In the last and third stanza of the poem is very rich in this context. It is filled up with all types of lexical items observed in the text. It is evident that poet has touched his extreme of poetic lexical strength in this land mark portion of the poem. Here, Parallelism of noun phrase are used extensively in the third verse of the poem; “mouth, finger, cheek, nose, chin” which shows the poet’s handling of foregrounding too.

5.1.5. Syntactic Analysis

we have already analyzed words in Morphological Analysis so here we will begin from phrases and lead to clause and sentences. As in Syntax, we observe words, phrases, clauses and sentences (Kim & Sells, 2008). Phrases include NP “Noun Phrase”, VP “Verb Phrase”, AP “Adjective Phrase”, AdvP “Adverb Phrase” and PP “Prepositional Phrase”. Different syntactic forms are also the part of this paper work including Subject, Object; DO and IO.

| | Stanza #1 | Stanza #2 | Stanza #3 |
|--------------------|---------------|--|--|
| Noun Phrase | A dark dew, | Dark children with a coin, The lantern’s orbit, The moon, A rind, The sun, A pitted skin, | A gold or silver fountain, The dark street, |
| Verb Phrase | Balance flame | Enter the lantern’s orbit, Find melon, guava, mandarin, Compacted to a rind, the sun in a pitted skin, | Take it, Break it, Let a gold or silver fountain, wet mouth, fingers, cheek, nose, chin, Forget the dark street, Am standing in, |

| | | | |
|-------------------------|--|--|---|
| Adjective Phrase | Pyramid-piled, Like cannon balls, Glow red-hot, Gold-hot | With a coin to spend | Radiant as lantern |
| Adverb Phrase | From within, | To a rind, The lantern's orbit, | |
| Subject | Wicks, A dark dew | Dark children with a coin to spend, The moon, | They, I, |
| Direct Object | Flame, | The lantern's orbit, and Melon, Guava, Mandarin, | It, Mouth, Fingers, Cheek, Nose, Chin |
| Indirect Object | | | |
| Common Noun | Wicks, Flame, Dew, Street, Fruit, Stalls, Melon, Guava, Mandarin, Cannon, Balls, | Children, Coin, Lantern, Orbit, Melon, Guava, Mandarin, Moon, Sun, Rind, Skin, | Gold, Silver, Mouth, Fingers, Cheek, Nose, Chin, Lanterns, Street, |
| Proper Noun | | | |
| Abstract Noun | Glow, | Orbit, | |

First stanza of the poem encompasses multiple elements of syntax features. As "A dark dew" is a Noun phrase, "Balance flame" is a Verb Phrase, "Like cannon balls" is a Adjective Phrase and "From within" may include functionally as an adverb phrase. Besides them, "Wicks" and "A dark dew" play as Subject elements, we didn't get any Indirect Object, but "Flame" stands as Direct Object. Plenty of other categories include Common Nouns including "Wicks, Mandarin, Melon and Guava" and Abstract Noun including "Glow". However, Proper Noun is marked absent here. In second and third stanzas of poem, numerous syntactic features play their role accordingly. Among them, the researcher has highlighted Noun Phrases, Verb Phrases, Adjective Phrases and Adverb Phrases, and Subject, Direct Object, Common Noun, Abstract Noun, but Proper Noun and Indirect Object are not the part of this section of the poem.

With reference to all about the previous discussion of syntactic features, the researcher has observed Parallelism and Foregrounding in the text. Number of Noun Phrases are used in repetition indicates Parallelism in the text, for example; "A dark dew" and "A coin", both are comprised of an article and Head Noun, though the earlier has addition of adjective too. Contrary to that, Syntactic Deviation is also significant in the last verse/clause of the poem; "The dark street I am standing in" where an adjunct is used with irregularity with reference to the common position as it usually comes after Object in a sentence.

In The Street of the Fruit Stalls by Jon Stallworthy: A Stylistic View

5.2. Grammatical Analysis:

5.2.1. Grammatical Analysis at Sentence Level:

Grammatical analysis covers sentence structure, sentence complexity, tense usage, different voices and many other things (Mohsin, Imran, Ramzan, Arif, & Noreen, 2023). Sentence is defined as “a group of words which may give a complete sense” (Wren & Martin, 2000). On the other hand, active and passive voices are different pattern to speak. Passive voice is a sort of sentence structure where the subject is acted upon by the verb (Herring, 2016).

| Simple Sentence | Compound Sentence | Complex Sentence | Active Voice | Passive Voice |
|------------------------|--|-------------------------|--|----------------------|
| | Wicks balance flame, a dark dew falls in the street of the fruit stalls melon, guava, mandarin pyramid-piled like cannon balls, glow red-hot, gold-hot, from within. | | Wicks balance flame, a dark dew falls in the street of the fruit stalls melon, guava, mandarin pyramid-piled like cannon balls, glow red-hot, gold-hot, from within. | |
| | Dark children with a coin to spend enter the lantern's orbit; find melon, guava, mandarin- the moon compacted to a rind, the sun in a pitted skin | | Dark children with a coin to spend enter the lantern's orbit; find melon, guava, mandarin- the moon compacted to a rind, the sun in a pitted skin | |
| . | They take it, | | They take it, | |

| | | | | |
|--|--|--|--|--|
| | <p><i>break it open, let a gold or silver fountain wet mouth, fingers, cheek, nose, chin; radiant as lanterns, they forget the dark street I am standing in.</i></p> | | <p><i>break it open, let a gold or silver fountain wet mouth, fingers, cheek, nose, chin; radiant as lanterns, they forget the dark street I am standing in.</i></p> | |
|--|--|--|--|--|

Grammatical analysis of this poem presents the simplicity of ideas and thoughts at linguistic level. Plenty of simple sentences are shown here, no number of complex and simple sentences are written in poem. Above all, all sentences are actively spoken and there is no passive sentence is assessed in the original text.

5.2.2. Grammatical Analysis at Phrase Level:

“Dark children with a coin, The lantern’s orbit, The moon, A rind, The sun, A pitted skin” are different Noun Phrases used in the poem. Noun phrases are those groups of words which have noun as their head and have various functions like the function of subject and object (Leech G. , 2006). Noun phrases, Verb phrases, Adjective and Prepositional phrases have been comprehensively discussed under Lexical Stage of Syntactic Analysis.

As “Dark Children with a coin” is a Noun Phrase with Adjective as Modifier, Children as NOM in phrase, and “with a coin” is as Prepositional Phrase”. “ The moon” is another Noun Phrase which has a Determiner and a NOM in combination. This is the way how Noun phrases are made in the poem.

“Balance flame” is a phrase which is granted as Verb Phrase because “Balance” is a verb and acting as a head of the phrase, with that “flame” is used as Noun. While “Radiant as lantern” is a phrase of Adjective perspective, as Children are “Radiant” and “Radiant” is the head word of this phrase. So there are different phrases used in the poem.

5.3. Figurative Aspects

5.3.1. Simile

“Like cannon balls” shows how the poet aesthetically defines the fruit resembling with weapons like cannon, shows how healthy and juicy they are, as the weapons look fascinating to the warriors if they are loaded with dangerous chemicals.

5.3.2. Metaphor

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“Pyramid-pilled” is an example of metaphor used in the poem where fruit on the fruit stalls are shown as symmetrically organized as some organized structure of pyramid structure.

5.3.3. Irony

“Dark children with a coin to spend” defines irony of situation where the poverty of state is beautifully connected with the innocence of infancy.

5.3.4. Parallelism

“Dark dew” shows element of assonance under the umbrella of “Parallelism” where two consonant sounds of /d/ phone are used.

5.3.5. Deviation

“in the street of the fruit stalls” shows how the poet begins the second line of the poem with a preposition which is the element of “Deviation” at Lexical level.

5.4. Cohesion and Coherence Factors

5.4.1. Cohesion Factors:

Different “Conjunctions” are used to generate cohesion in the text for example “like cannon balls” shows how the word “like” is used to get connectivity. Another example of “a gold or a silver fountain wet” phrase shows how the word “or” is used to produce link between two contrastive words.

“Linking Adverbial” let is used in the context which joins the phrase with the previous phrase in the poem. While “Implicit connection of meaning” is used for a fully-loaded dangerous weapon of cannon balls with “the moon compacted to a rind, the sun in a pitted skin”.

5.4.2. Coherence Factors:

The poet is addressing the reader directly while describing the characters using adjectives and nouns for their proper explanation. The poet uses “Free Indirect Speech” in this poem. Free Indirect Speech is actually the way to express thoughts in way that they are contaminated by the narrator speech (Balinova, 2012)

6. Discussion

6.1. About Poet

Jon Howie Stallworthy was a famous literary critic and poet. He also worked as professor in Oxford University (Jon Stallworthy 1935-2014, n.d.). His biographical write-ups and anthologies are renowned as few of them are “Collected Poems (1998), Body Language (2004) and biography of “Wilfred Owen (1974)”. His pieces of poetry are inducted with different themes including war, poverty and misery. The poem “In the Street of the Fruit Stalls” is written in his anthology, “The Apple Barrel: Selected Poems 1955-1963” published in 1974 (Stallworthy, 1974). His war poetry depicts poverty and misery as integral part of his thoughts. Poverty and misery are also very apparent in the analysis of this poem, “In the Street of the Fruit Stalls”.

6.2. About Poem

“In the Street of the Fruit Stalls” is a descriptive lyrical poem with three

quintain stanzas. It is a poem with different rhyme schemes as the rhyme scheme of the first and the last stanza is "AABAB" while the rhyme scheme of the mid/second stanza is "ABCBC". This is a symbolic poem which has different allegorical concepts. It is consisted of heterometric stanzas (Jansson, 2010).

The poem depicts extreme poverty and misery of the poor. It shows how certain children are devoid of worldly treasures advancing to the street of the fruit stalls which symbolically represents "the street of materialistic facilities". Children's felicity has no bound gaining fruit at the cost of just a coin. Symbolically, "a coin" finds out to be a meagre amount of money which portrays poverty of misery stricken young ones. Simultaneously, the worth of nature has also been highlighted in the text. The poet determines how children enjoy the lavish pleasure of eating and breaking the fruit that glow hot red and golden red, indicating their symbolic fertility. Although their poverty confines the limits of their luxuries, they seem happy within their capacity.

The poet flourishes the image how pure and rich are the fruit. The poet signifies them as glowed matters shining like the moon and the sun. Fruit's skin and size asserts the poet stance about their natural beauty. Their aesthetic look penetrates reader's mind deep when the way it is shelved on the stalls are described. This is figuratively linked with war theme by using the term, "cannon balls". The poet's expertise in merging multi-thematic aspects is boldly visible in this poem.

7. Conclusion

Stylistic analysis always glorifies the impact of the poem. The dissected impression of linguistic elements presents separate imagery on the text. This impact is not limited to any restriction, but acknowledges the flowery presence of glowed and enchanted aspect of the text. In this poetic analysis, we've found deep study of graphological impact which seems more in detail when the discussion about capitalization, comma, hyphen and full stop is conveyed. While morphological and syntactic analyses also remain distinctive with their prominent features. Morphologically, Free Morphemes lie more in number than Bound ones. On the other hand, Verb and Noun phrases have occurred multiple times. As far as Phonological analysis is concerned, it presents how syllables, alliteration, rhymes and other common phonological concepts playing bouquet to frame out the alluring effect of the poem. Figurative language and Grammatical elements show how organized the poem is. In the end, Cohesion and Coherence elements play vital role in this research paper. This leads to the concluding influence of Lexical analysis in the poem where the third stanza of the poem demonstrates the maximum attributes of analysis in it. Although the separate impacts of each linguistic element have finalized its capturing of seclusion in linguistic sense, yet the holistic ascendancy creates formidable luminosity of linguistic presentation.



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