

A Stylistic Analysis of Tagore's *Gitanjali*

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Abstract

The research paper attempts to achieve stylistic analysis of Rabindranath Tagore's *Gitanjali* which is a world famous Indian classical text. The text includes the collection of 103 poems selected and translated by Tagore himself from his various Bengali books of poetry. The reason for analyzing this particular text is that this is one of the texts for which the poet Rabindranath Tagore received Nobel Prize in Literature in 1913. Further, this text being one of the classical texts of India needs to be analyzed linguistically. Therefore, the text gets analyzed at various levels of stylistic analysis namely phonological, lexical and morphological, syntactic, semantic and graphological. The each level of analysis explores different stylistic devices as employed in the poems through which the poet conveys the meaning of the poem more effectively to the readers. The identification and analysis of stylistic devices help us understand the literal and figurative meanings of the poems. The use of several stylistic devices like *alliteration*, *assonance*, *consonance*, *parallelism*, *reduplication*, *simile*, *personification*, *capitalization* etc. at various levels of stylistic analysis have significantly contributed to the expressions of spiritual meanings as well as to the poetic structures of the text.

Keywords: Rabindranath Tagore, *Gitanjali*, Style, Stylistics, Stylistic Analysis.

1. Introduction

Stylistics is the branch of linguistics which is primarily associated with studying style in literary texts. According to Widdowson (1975:3), "stylistics is the study of literary discourse from linguistic orientation". Stylistics analysis is related with identifying and analyzing style in poetry but it can be also applied to identifying and analyzing style in prose and fiction. Sometimes, style studies have been also attempted to analyse non-literary texts like advertisements. However, the focal point of stylistics is to study style. Style, specifically in linguistics, refers to the kind of language use through which the poet or writer expresses their message emphatically to the readers.

In this regard, Cuddon (2013: 688) says that "style is the characteristic or manner of expression in prose or verse; how a particular writer says things". Thus, when we study style, we basically attempt to analyze the language used in a particular literary text. It is also to be

noted that analyzing language of the particular text involves analyzing the structural patterns of the language. Moreover, language use in literary texts may vary depending upon the theme and the message to be conveyed by the literary scholars. Therefore, each text differs in language use from each other. Further, the different patterns of language use make the text unique from others having its own style.

The language use in the literary texts depends also upon the poet or writer's style features such as choice of words; his/her sentence constructions and the use of figurative language and other style features.

Thus, analyzing a literary text stylistically involves analyzing different components of the language used in the text(s). In fact, "the analysis and assessment of style involves examination of a writer's choice of words, his figure of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraph-indeed, of every conceivable aspect of his language and the way in which he uses it" Cuddon (2013: 688). Thus, investigating style involves close observation of the textual language, identifying and analyzing the various components of language at different levels of linguistic analysis. In fact, stylistic analysis helps us understand the denotative as well as connotative meaning of a particular text in an effective way.

Stylistics has been an interesting field of linguistic study and significant amount of scholarly contribution has been made in this field. Some of them who have remarkably contributed to this field include Leech (1969), Barry (1995), Leech and Short (1981), Birch (1989), Widdowson (1975), Freeman (1981), Wales (2011) and Simpson (2004). Besides these scholars, some of the scholars from India, too, have contributed significantly to this field in the past and they include Srivastava (1980), Kumar (1987), Koul (1986), Sharma (1990) and Gargesh (1990). Some of the research works conducted in the recent past includes the stylistic analysis of the poetic texts by the scholars like Gargesh (2010; 2011), Bilal & Cheema (2012), Tafreshi (2010), Khan et. al. (2014), Batool et. al. (2016), Ali et. al. (2016), Isti'annah (2017), Manuel (2017), Ray (2017), and Atashgah (2018).

Research in this field show that stylistic analysis has been mostly conducted on the poetic creations of western poets like Wordsworth, Robert Frost, Keats, William Blake and Shelley etc. and it is very surprising that the stylistic analysis of the works of particularly Indian English poets is not in sufficient numbers. Hence, the poetic creation of Indian poets like the British or Aamerican also needs special attention.

Therefore, to fulfil this gap, the present research paper attempts to analyze the poetry of famous Indian Poet, Rabindranath Tagore. It tries to provide the stylistic analysis of Tagore's famous literary creation *Gitanjali*. One of the reasons for choosing this text is that the text brought the first Nobel Prize in Literature to the Indian subcontinent in the year 1913. So far the text is concerned in terms of stylistic analysis, it is very much rich in selection of words. The poetic and figurative language used in the text provides a good basis for stylistic analysis of the text. Thus, the present research paper is an attempt to identify and analyse the

stylistic devices that have been incorporated by the poet Rabindranath Tagore in the textual structure of the text to convey the spiritual message convincingly and aesthetically to all the readers of this text.

2. About the Poet and the Text

Rabindranath Tagore was born on 7th May, 1861 in Kolkata, West Bengal. He was the son of Debendranath Tagore who was a religious reformer in West Bengal. Rabindranath Tagore started writing verses from his early stage of life. He has been very popular as Bengali poet, essayist, short-story writer and a playwright. He was the first to introduce new forms of prose and verse by using colloquial language in the traditional style of Bengali literature. Further, he had a very significant role in introducing the Indian culture to the west and western culture to India. In fact, he was the first non-European who received Nobel Prize for Literature in 1913 for his famous literary creation “*Gitanjali*”. He also established a university in rural area of West Bengal which is popularly known as “Shantiniketan” that means “Abode of Peace”. Besides short-stories and poems, he also wrote novels like ‘*Gora* (1910)’ and ‘*Ghare –Baire* (1916)’. Although he died on 7th August 1941, yet his literary creations are immortal.

The text, *Gitanjali* includes the collection of 103 religious English poems selected and translated by Tagore himself from his various books of Bengali poetry. All the poems of the text are spiritual in nature. The central theme of the text is to convey and highlight the relationship of the devotee with the supreme i.e. the ‘God’. The text is not only interesting and motivating to go through but the creative and innovative use of the poetic language such as the use of the archaic forms of English in the poems makes the text linguistically rich and a good basis for the stylistic analysis. The content as well as the poetic language of the text is so much splendid that this text brought the poet, Rabindranath Tagore a Nobel Prize in Literature in 1913 and made him an icon in the field of literature.

3. Methodology

The stylistic analysis of the Text *Gitanjali*, has been achieved by doing the close and serious reading of the text. The stylistic features incorporated in the text have been identified, categorized and then analyzed at various levels of stylistic analysis. The levels of stylistic analysis include namely; phonology, morphology, syntax, semantics and graphemes. Finally, the findings have been discussed and concluded at the end.

4. Stylistic Analysis of the Text: *Gitanjali*

4.1 The Phonological Level

At this level, significant phonological features like *alliteration*, *assonance* and *consonance* have been identified in the text. These phonological features have been used by the poet to create internal rhyme in the poems. All these phonological features are discussed below in detail:

4.1.1 Alliteration

It is “a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated” (Cuddon 2013: 22). Some of the examples of alliterations are discussed below:

- (i) *Ah, thou hast **m**ade **m**y heart captive in the endless **m**eshes
of thy **m**usic, **m**y **m**aster!* (Poem 3)
- (ii) *Life of my life, I shall ever try to keep my body pure, knowing that
thy living touch is upon all my limbs.* (Poem 4)
- (iii) *Pluck this little flower and take it, **d**elay not! I fear lest it **d**roop
and **d**rop into the **d**ust.* (Poem 6)

Here, in the above examples, it can be observed that the repetitions of the consonant sounds like [m],[l] and [d] are there in the initial positions of the words. The repetitions of the consonant sounds bring internal rhymes in the poems of the text.

4.1.2 Assonance

The use of assonance can be seen as a poetic device that is used to bring musicality in the poems. According to Cuddon (2013: 56), assonance is “sometimes called ‘vocalic rhyme’, it consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony”. Some of the examples of the assonance that have been identified in the poems include the following:

- (i) *Thou hast made me endless, such is thy pleasure. This frail vessel
thou emptyest **a**gain and **a**gain, and fillest it ever with fresh life.* (Poem 1)
- (ii) *O Fool, try to carry thyself upon thy own shoulders!
O beggar, to come beg at thy own door!* (Poem 9)
- (iii) *Every moment and every age, every day and every night he
comes, comes, ever comes.* (Poem 45)

The repetition of the vowel sounds such as [a], [o] and [e] can be observed in the examples (i), (ii) and (iii) respectively. Like alliteration, assonance, too, is considered as one of the linguistic devices through which the poet has tried to bring internal rhyme to the poems.

4.1.3 Consonance

It, too, is considered as a phonological device that is used in the verses to create internal rhyme. Cuddon (2013: 153) views consonance as “the close repetition of identical consonant sounds before and after different vowels”. Some examples of the consonance as identified in the text are the following:

- (i) *Thy infinite gifts come to me only on these very small hands of
mine. Ages pass, and still thou pourest, and still there is room to fill.* (Poem 1)

- (ii) *I knew not then that it was so near, that it was mine, and that this perfect sweetness had blossomed in the depth of my own heart.* (Poem 20)
- (iii) *In that shoreless ocean, at thy silently listening smile my songs would swell in melodies, free as waves, free from all bondage of words.* (Poem 42)

Here, we can observe the close repetition of the consonant sounds like [m], [n] and [s] in the above-mentioned examples such as (i), (ii) and (iii) respectively.

4.2 The Lexical and Morphological Level

At this level, the use of lexical items of different categories have been identified and analyzed. Further, the use of *affixations* and *compounding* has been also identified in the language of the text. All of them have been separately analysed in the following sections:

4.2.1 Lexical Items from Nominal Category

Lexicon that belong to the nominal category are the following: 'vessel'(poem 1), 'pleasure'(poem 1), 'hands'(poem 1), 'sea'(poem 2), 'heart' (poem 3), 'tears'(poem 2, 12), 'eyes' (poem 2, 12), 'music' (poem 3), 'master'(poem 3), 'love' (poem 9), 'doors' (poem 11), 'people' (poem 17), 'songs' (poem 19, 21), 'misery' (poem 27), 'light' (39), 'thunder' (poem 39), 'dance' (poem 48), 'lilies and jasmynes' (poem 57), 'God' (poem 65), 'freedom' (poem 73), 'joy' (poem 73), 'sorrow' (poem 79), 'poor' (poem 85), 'bow and arrow' (poem 85), 'flowers' (poem 89), 'death' (poem 95), 'lamps' (poem 99) and 'voyage' (poem 103).

The poet, Tagore has used plenty of lexical items from nominal categories of English language. If we closely observe the lexicons listed above from the various poems of the text, we can easily observe that the list includes mostly from the categories of common and abstract nouns. The list, in general, includes the names of the body parts, places, flowers, and emotions like 'joy' (poem 73), and 'sorrow' (poem 79).

4.2.2 Lexical Items from Pronominal Category

Lexicon that have been used in the poems from the pronominal category include the following: 'Thou' (poem 3), 'Thy' (poem 3), 'Thee' (poem 2), 'Thine' (poem 11) and 'Thyself' (poem 9 and 12), 'my' (poem 31), 'I' (poem 41), 'me' (poem 41), 'we' (poem 48), 'you' (poem 48), 'it' (poem 53), 'their' (poem 57, 103), and 'they' (poem 85, 101).

The pronouns listed above include archaic forms of pronouns such as 'Thou', 'Thee', and 'Thine'. Along with these pronouns, the poet has also used the other types of pronouns which are very common in use now-a-days. These include 'I', 'we' and 'they'. There is also variation in the use of these two different categories of pronouns. Actually, the archaic forms of pronouns have been used by the poet to refer only to 'the God' and to show him the highest level of respect.

4.2.3 Lexical Items from Verbal Category

Lexicon that belonging to the verbal category have been also identified in the poems and they include the following: *'runs'*, (poem 3), *'listen'* (poem 3), *'hast'* (poem4), *'make'* (poem 7), *'leave'* (poem 9), *'dost'* (poem 18), *'art'* (poem 23), *'seek'* (poem 38), *'deceive'* (poem 55), *'stop'* (poem 50), *'sleep'* (poem 61), *'feel'* (poem 79), *'shut'* (poem 73), *'plunge'* (poem 87), *'drop'* (poem 85), *'appear'* (poem 95), *'knock'* (poem 90), *'gather'* (poem 103) etc.

If we closely observe at the list of the verbs given above, we can infer that the poems include both the auxiliary and main verbs. Further, it is also noticeable that the poet has used the archaic forms of auxiliary verbs such as *'hast'* (poem4), *'dost'* (poem 18), *'art'* (poem 23) in place of *'has'*, *'does'* and *'are'*. In addition to this, the verbs identified belong to both the categories of transitive and intransitive. Most of them are also from the category of action verbs.

4.2.4 Lexicon from Adjectival and Adverbial Categories

Besides the above-mentioned categories, lexical items that belong to the category of adjectival and adverbial have been also identified in the text. Some of the examples of the same include the following: *'poorest'* (poem 10), *'lowliest'* (poem 10), *'lonely'* (poem 11) and *'joyfully'* (poem 11), *'clamorous'* (poem 21), *'invincible'* (poem 31), *'beggarly'* (poem 39), *'sleepily'* (poem 51), *'dimly'* (poem 61), *'silently'* (poem 65), *'laborious'* (poem 76), *'overspreading'* (poem 84), *'lowliest'* (poem 92), *'perfect'* (poem 100), etc.

These examples of lexicons basically belong to the category of adjectives and adverbs and they have been used in the textual lines of the poems to qualify or modify the following nouns and verbs.

At level of morphology, stylistic devices like *'affixation'*, *'compounding'* and *'code-mixing'* have been identified and analyzed from the various poems incorporated in the text. Each of these devices has been analysed and discussed separately in the following sections:

4.2.5 Affixation

It is the process of making new words by attaching either prefixes or suffixes and sometimes the both to the existing words. This process is used to change either the grammatical categories of the words or to form new words. The use of the same can be also identified in the text. It is also noteworthy that, the poet has used old English inflectional morphemes such as *'-est'* for changing the grammatical categories of the words. The use of this inflectional category can be observed in the words like *'singest'* (poem 3), *'commandest'* (poem 2), and *'walkest'* (poem 10). Further, the use of several categories of derivational morphemes can be also identified in the formation of new words. These derivational morphemes include *'-less'*, *'-ing'*, *'-un'*, *'-ly'*, and *'-ing'* as in the examples *'shoreless'* (poem 5), *'jingling'* (poem 7), *'unholy'* (poem 9), *'unclean'* (poem 9), *'lonely'*(poem 11), and *'stringing'* (poem 11).

Thus, the examples of affixation identified in the textual language reveal the fact that the poet has used both the inflectional and derivational categories of morphemes at the morphological level.

4.2.6 Compounding

Compounding is the process in which two different words are juxtaposed together to make a new word. The use of compound words can also be seen in the textual lines of the poem. Consider some of the examples from the text:

'Path maker' (poem 11), *'breaking stones'* (poem 11), *'woodlands'* (poem 22), *'ink-black river'* (poem 23), *'seabirds'* (poem 42), *'playroom'* (43), *'footsteps'* (46), *'myriad-coloured jewels'* (53), *'seashore'* (poem 60), *'passer-by'* (74), *'bridegroom'* (poem 91), *'weather-beaten boat'* (100), and *'homesick'* (103).

Here, in the above-mentioned examples, we can observe that the poet has formed compound words by juxtaposing two words and sometimes by juxtaposing three different words.

4.2.7 Code-mixing

Code-mixing refers to the mixing of two languages. It is easily observed that the words from Hindi or other regional languages are mixed into the sentential structure of the English language. The use of code-mixing can be also identified in the textual lines of the poems. Some of the examples identified include the following:

- (i) *Thus casting coloured shadows on thy radiance—such is thy **maya**.* (Poem 71)
- (ii) *..like the outspread wings of the divine bird of **Vishnu**,* (Poem 53)
- (iii) *..perfume of **babla** flowers came from the bend of the road.* (Poem 54)
- (iv) *...**neem** leaves rustle overhead and I sit and think and think.* (Poem 54)

In the above-mentioned examples of the code-mixing, it can be easily observed that the poet has incorporated the Hindi words like *'maya'* (illusion), *'Vishnu'* (name of the Hindu God), *'babla'* (a kind of flower), and *'neem'* (a kind of tree) into the sentential structure of the English language.

4.3 The Syntactic Level

At the syntactic level, several syntactic devices have been identified and analyzed that include the use of *'phrases and idioms, 'repetitions, 'parallelism, 'relative clause construction'*. Each of these has been discussed below in detail:

4.3.1 Use of Phrases and Idioms

The use of phrases and idioms identified in the text include the following: *'Day by day'* (poem 14), *'through and through'* (poem 14), *'on the day'* (poem 20), *'now and again'* (poem 20), *'ever and again'* (poem 23), *'night and day'* (poem 31), *'by all means'* (poem 32) *'days and days'* (poem 40), *'simple and straight'* (poem 40), and *'in the mean while'* (poem

44). In fact, by using these types of phrases and idioms, the poet has made the poetic language more colloquial and conversational in nature.

4.3.2 Repetition/ Reduplication

Repetition/Reduplication is a linguistic process that involves repeating the same lexical items in the sentences or the textual lines. In this process, lexical items are either repeated twice, thrice or more than thrice in the sentential structure of the text. Here, in the sentential structures of the poems, too, a kind of lexical and phrasal repetitions can be identified. Consider some examples below from the text:

- (i) *Every moment and every age, everyday and every night he comes, comes, comes, ever comes.* (Poem 45)
- (ii) *No, it is no flower, nor spices, nor vases of perfumed water.* (Poem 52)
- (iii) *Light, my light, the world filling light, the eyes kissing light, heart-sweetening light !* (Poem 57)
- (iv) *Give me the strength lightly to bear my joys and sorrows.* (Poem 36)
Give me the strength to make my love fruitful in service.
Give me the strength never to disown the poor or bend my knees

In the example (i), the modifier ‘every’ and the verb ‘comes’ have been repeated four times in a single line of the poem. Similarly, the negative word ‘No’ and ‘nor’ get repeated twice in the example (ii). Further, the word ‘light’ in the example (iii), gets repeated four times in a single sentence. In addition to these, in the example (iv), a complete phrase i.e. ‘Give me the strength’ has been repeated thrice in the poem. Usually, the lexical, phrasal and sentential repetitions are employed by the poet in the poetic lines of the text to emphasize some ideas or to convey the messages of the text convincingly to the readers. Here, too. The poet has used repetition to convey his ideas or message convincingly to the readers of the text.

4.3.3 Parallelism

Parallelism it is a linguistic tool and it “consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other” (Cuddon2013: 511). The following examples of the parallelism have been identified in the text:

- (i) *The morning will surely come, the darkness will vanish...* (Poem 19)
- (ii) *My debts are large, my failures great, my shame secret and heavy.* (Poem 28)
- (iii) *Every moment and every age, every day and every night, he comes, comes, ever comes* (Poem 45)
- (iv) *The earth shook, the walls rocked* (Poem 51)

Here, in the above-mentioned examples, it can be observed that sentences, phrases and clauses of the similar structures have been placed together within the single sentential structure of the poems.

4.3.4 Relative Clause Construction

In the sentential structure of the several poems, the poet has used relative clause construction. Consider some examples from the text:

- (i) *Where the mind is without fear...* (Poem 35)
- (ii) *When it was day they came into my house and said.....* (Poem 33)
- (iii) *When the heart is hard and parched up* (Poem 39)
- (iv) *That I want thee, only thee* (Poem 38)

In all of the examples given above, it is quite observable that sentences are in relative clauses and they begin with the relative clause markers such as ‘When’, ‘Where’ and ‘That’.

4.4 The Semantic/ Figurative Level

At the semantic or figurative level, ‘*simile*’, ‘*imagery*’ and ‘*personification*’ have been identified in the various poems of the text *Gitanjali*.

4.4.1 Simile

Simile is known as a figurative device. In this device, the one thing is compared with the other. Generally, simile can be identified in the text by identifying or locating the words such as ‘*like*’ or ‘*as*’. Consider some examples of the simile that have been identified in the text:

- (i) *The night is **black as black stone*** (Poem 27)
- (ii) *and the boat, **like the last glimmer of sunset**, vanish into the night?* (Poem 42)
- (iii) *thy golden chariot appeared in the distance **like a gorgeous dream**.* (Poem 50)

Here, in example (i), the blackness of the night has been compared with the blackness of the black stone. Next, in example (ii), the vanishing of the boat gets compared with the last glimmer of the sunset. Further, the third example provides a comparison of golden chariot with a gorgeous dream. Thus, in each example of simile given above, a particular thing has been compared with the other.

4.4.2 Imagery

Imagery is a kind of figurative language through which the poet tries to create images in the poem. In his poem, Tagore has also used plenty of imageries to provide visual descriptions. Some of the examples of imageries identified in the text are given below:

- (i) *The air is filling with the perfume of promise.* (Poem 44)
- (ii) *In the fragrant days of Sunny April through the forest path he comes, comes, ever comes.* (Poem 45)
- (iii) *In the rainy gloom of July nights on the thundering chariots of clouds he comes, comes, ever comes.* (Poem 45)
- (iv) *The heaven’s river has drowned its bank and the flood of joy is abroad.* (Poem 57)

All of the examples mentioned-above are good enough to certify the poet’s use of imagery in the poems. Each example of the imagery given above creates an image of a particular thing in our mind when we go through it.

4.4.3 Personification

It is also a figurative device where inanimate objects are attributed with life. It's has been usually observed that in order to make the poem more emphatic and powerful even non-living things are treated as human beings by attributing lives to them. The use of personification is also observable in the poems of the text, 'Gitanjali'. Consider some examples of personification as given below:

- (i) *My song has put off her adornments...* (Poem 7)
- (ii) *Misery knocks at the door and her message is that thy lord is wakeful.* (Poem 27)
- (iii) *Words have wooed yet failed to win her, persuasion has stretched to her its eager arms in vain.* (Poem 66)

Here, in the above given examples, it can be noticed that the poet has personified non-animate things like 'Song', 'Misery' and 'Words' in the examples (i), (ii) and (iii) respectively.

4.5 The Graphological Level

This level discusses graphological features that have been identified in the text. The text primarily includes almost all the kind of punctuation marks including capitalization. Consider them in detail below:

4.5.1 Punctuation Marks

The punctuation marks identified in the poem include full stop (.), semicolon (;), comma (,), colon (:), dash (-), and question mark (?). It's to be noteworthy that the poet has used plenty of full stops but the other punctuation marks are very scant in numbers.

4.5.2 Capitalization

The use of capitalization is quite obvious in the textual lines of the poems. The beginning line of the each poem begins with the capital letters. Apart from this, the use of the capital letters is quite obvious in the word like "God" and in the name of the Indian God like 'Vishnu' (see poem 53). It is also to be mentioned that the poet has used capital letters for the names of the months, too. The examples include: 'April' and 'July' (poem 45).

5 Discussion

At the level of phonology, several phonological devices have been identified in the poems of the text which include: *alliteration*, *assonance* and *consonance*. These devices have been used by the poet to create internal rhymes in the poems. Although the poem has internal rhymes, yet there is no external rhyme in the poems. Thus, the poems appear to be in the free verse in the text. The poet might have used the free verse in his text to break the boundary of traditional poetic norms.

At the levels of lexis and morphology, the uses of several categories of lexical items in the poems have been identified and analyzed. These include 'nouns', 'pronouns', 'verbs', 'adjectives' and 'adverbs'. It is also noteworthy that the poet has used archaic forms of pronoun in the text such as 'Thou' (poem 3), 'Thy' (poem 3), 'Thee' (poem 2), 'Thine' (poem 11) and 'Thyself' (poem 9 and 12) which reveals the fact that the text includes old English in the poems. Further, at the morphological level, 'affixation', 'compounding' and 'code-mixing' have been identified in the poems. Again, it is to be noted that the poet has used '-est'

at some times in place of ‘-s/es’ to mark the verbs in the third person singular number. Thus, this reveals the poet’s innovative and creative use of language in the poems. In fact, the use of such creative and innovative lexical items has very successfully rendered the philosophical message of the poet.

Further, creativity at the level of syntax is also noticeable in the poetic language of the text. The use of ‘*phrases and idioms*’, ‘*reduplications*’, ‘*parallelism*’, and ‘*relative clause construction*’ can be easily observed in the lines of the different poems. The use of ‘*phrases and idioms*’ and ‘*reduplications*’ actually signifies a kind of language use that is a sort of communicative or conversational in nature. The use of parallelism and the construction of the beginning lines of the some of the poems in relative clause structure highlight not only the different and unique style of the poet but these also communicate the message of the poems very effectively to the readers.

At the level of semantics, the use of ‘*simile*’, ‘*imagery*’, and ‘*personification*’ are quite visible in the various poems of text. The use of these elements signals the use of the figurative language by the poet. These have been used by the poet with an intention to bring aesthetic beauty to the poems. The poems seem to be very rich in imagery. These figurative devices significantly provide the picturesque depiction of the poet’s philosophical thought patterns.

At last, at the level of graphology, the uses of different punctuation marks in the structure of the poem have been noted. Further, the poet’s use of capitalization in the text of the poems is also identifiable at certain places in the text. These provide a kind of aesthetics to the poems at the graphological level.

However, based on the above discussions, it may be summarized that the poet has incorporated several linguistic devices in the textual structure of the poems to convey the theme and the message of the poems effectively to the readers. These linguistic devices also highlight poet’s unique style and poetic art.

6. Conclusion

An attempt has been made to identify and analyze style features in the famous text of the very Indian poet, Rabindranath Tagore, i.e., *Gitanjali*. The stylistic analysis of the text which includes the linguistic analysis of 103 poems finds that a significant amount of linguistic features or style features have been incorporated by the poet in the text. The style features that have been incorporated in the textual structure of the poems, in fact, reveal the poet, Rabindarnath Tagore’s unique linguistic style which has significantly contributed in delivering the actual theme and the content of the poems effectively to the readers. In brief, the unique theme, content and the unique style of the poet have made the text a classical and historical text in the literary world.

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