The poetic discourse requires stylistic sophistication for the consummation of the effective communication and manifestation of an influential rhetoric. Consequently, syntax replaces semantics to merit the claim of coalescing the content and the contour: the unification of form and content. Sewell’s New Year Resolutions is an embodiment of the kind of composition where how encapsulates what. In this nine-lined poem, she has elegantly and artistically wielded different stylistic strategies to enunciate her idea. All the stylistic devices and linguistic peculiarities contain the meaning and also contain it. Summarily, the poem is a paragon of the poetic poignancy achieved through the formalist, structural, and stylistic techniques.

**KEYWORDS:** structure, subsume, subject, stylistic, study, Elizabeth Sewell, New Year resolutions

**INTRODUCTION**

The present study is a stylistic analysis of her poem New Year Resolutions aiming at the exposition and appreciation of her stylistic excellence and the conceptual subtleness which has been embodied in the formal features of the text. The analysis explicates Sewell’s mastery of using structural/syntactical components to underpin sematic/lexical ones. Thus, it has been exposed how apparently simple construction is having, intrinsically, an intricate generic system. The researcher has aimed to contribute to fill the niche and provide a rigorous and augmentative critique of Sewell’s short poem. Her excellence is not merely claimed but ratified with textual analysis. This may incite and entice the researchers in the linguistic and literary domain to pay serious attention to her oeuvre.
THEORETICAL FRAMEWORK

The theoretical framework of the literary stylistics has been used to elaborate the mechanism of the text. The field is an iridescent one marked with the heterogeneity of theoretical approaches and considered to be “an elusive and slippery topic” (Bradford: 1997). These approaches range from the functional approach (Halliday: 1973) to the narratological one (Falsetto: 2001) and the feminist one (Lakoff: 1975). The theoretical pivot of this research is on the analysis of structural/ syntactical features to bring forth the semantic strains. The practice is basically grounded in the notions of the seminal linguist of the twentieth century, Roman Jakobson, who has proposed the unanimity of language and literature (Jakobson: 1987). Hoover and Latting (2007) put it: Since, in current theory, syntax is bound up with semantic determinations, the syntactic constructions that appear in a poem bear on interpretation quite directly. (p: 39).

This framework focuses on the subtle relation of the syntactical pattern and the semantic strains of any literary work under consideration. It proposes and evinces the literariness of language (Carter: 1986)

METHODOLOGICAAL DESIGN

The present study has followed the model outlined by Paul Simpson (2004) and Peter Berry (2002). The following stylistic features of the text have been explicated, analysed, and interpreted to develop a rigorous critique:

<table>
<thead>
<tr>
<th>Sr #</th>
<th>Feature</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Grammar of the text</td>
<td>Overall structure of the text. Not on sentence/ line level.</td>
</tr>
<tr>
<td>2</td>
<td>Transivity</td>
<td>Description of verbs (action-carriers).</td>
</tr>
<tr>
<td>3</td>
<td>Collocation</td>
<td>A term which 'refers to the habitual or expected co-occurrence of words'. This is a reference to the fact that words frequently occur in groupings which have a degree of predictability, even when they fall short of being set phrases which invariably have the same pattern. Thus, if I say 'It's a fine ...' you can predict that the next word will be 'day' or 'afternoon', or some such. Now, a common feature of poetry is to break habitual collocation patterns, so that words not usually seen together suddenly occur. Poets divorce words from their usual partners and provide unlikely new partnerships between words which we would never have imagined getting together.</td>
</tr>
</tbody>
</table>
4 Cohesion
Unity at semantic/lexical level. The sequence of the thought among sentences/stanzas.

5 Coherence
Unity at syntactical/grammatical level. The sequence of structure achieved through conjunctions, discourse markers etc.

6 Personification
The attribution of human qualities to inanimate objects. Or to present inanimate/non-living/abstract objects as animate/living/human.

7 Contraction
Omission of letter of a word: can’t for cannot. ‘Tis for “it is” etc.

The rationale for the choice of the model is that it focuses on the formal aspects of the text without being involved with the reader, as is the pivot of Fish’s Affective Stylistics (1970), or dragging gender politics into discussion, as is the practice in Millsian Feminist Stylistics (1995).

EXPLICATION TEXTURE OF THE TEXT

Grammar of the text:

i. Free Verse:

ii. Organic Unity:
Three stanzas and Three Lines for each stanza

iii. Temporal Unity:
Tense is same throughout

iv. Centripetal Subject:
“i” personal pronoun twice

v. Brachysyllabic:
All the words range from monosyllabic to tri-syllabic ones except “reality”, a tetra-syllabic one.

vi. Transivity:
Only one dynamic verb “drain” has been used. All other verbs “remember”, “lie”, and “comforted” are not action-verbs.

vii. Collocation:
Draughts of quiet: normally it is “draughts of water.”

viii. Cohesion:
Sense is same throughout the text: all the three stanzas are having same theme.
ix. **Coherence:**
Syntactically loose: only one conjunction “and” before the last word.

x. **Personification:**
Reality is personified as having concrete organ “arms”: that is why the word “Reality” is written with capitalized “R”.

xi. **Contraction:**
One contraction is also there: ‘o’ for on. It helps to avoid tongue-twister that would have been created if the expression were “on night” because of consecutive “n” sound.

xii. **Structural Stress:**
Last line is the longest one.

**TAGGING OF THE TEXT**
I will drain
Long draughts of quiet
As a purgation:
Remember Twice daily Who I am;
Will lie o' nights In the bony arms Of Reality and be comforted.

a. Free Verse

b. Tripartite structure:
Three Stanzas/ Three line in each stanza

c. Same Tense: Present with Modals to denote future.

d. Repetition of the personal pronoun “I”.

e. Beginning with shorter and ending with longer line.

f. Dynamic verbs

g. Collocation

h. Personification

i. Contraction

j. Only one tetra-syllabic word
STYLISTIC INTERPRETATION

The above diagrammatic tagging is showing the suggestive nature of the structure of the poem. The structure can further be divided into two categories, macro and micro, to understand the schematization of it.

At macro level, firstly, the poem is in free verse form; showing the fluid nature of the thought, albeit, the structure is not absolutely chaotic. There is a pattern: three tercets are the constituent components of the nine-lined poem. It makes a paradoxical structure, viz., free verse having an identifiable pattern. But the paradox can be resolved with the interpretation that there is neither rhyme scheme nor internal meter instead the pattern is on the stanzic level. The structural paradox is analogous with and suggestive of the semantic paradox: free verse is being schematized just like the present is being futurized (because the New Year has arrived and the poet is still using the modal will with the verbs denoting actions). Secondly, the last line is longer than the first one: this shows the rising tendency and connotes optimism and determination. Thirdly, the tense is same throughout the poem, future; the temporal concentration suggests thematic focus. Lastly, the loose syntactical structure (omission of conjunctions) connotes the loose sally of mind and contemplative mood.

At micro level, firstly, there is paucity of the dynamic verbs that endorses the contemplative mood of the poet. Secondly, the abstraction of reality has been personified to suggest the clarity with which the poet approaches it. Thirdly, the personal pronoun I has been used redundantly to exhibit the subjectivity and introvert attitude. Lastly, sesquipedalian words have been avoided and contraction has been used to make the poem to be read with ease. This connotes that the smooth articulation will entail smooth materialization of the resolutions.

Summarily, New Year Resolutions is an exquisite example of the poetic stylistic artifact. The texture of the poem has been explicated through the stylistic analysis. It has been explored how multifarious stylistic strategies, ranging from deviations to the broken-collocaton, have been used to enhance efficacy and poignancy of the poem.

CONCLUSION

The proper perception of the pattern of the poem is indispensible for accurate appreciation and comprehension. The obsolete and archaic critical dichotomy of Form/Thought has been dismantled, in accordance with the postmodern theoretical discourse, and the unification of the both parts is claimed and substantiated with the textual analysis and stylistic interpretation.
REFERENCES


ANNEX-I

I will drain
Long draughts of quiet
As purgation:
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Who I am;
Will lie o’ nights
In the bony arms
Of Reality and be comfort.