A Stylistic Approach to Thomas Campion's *There Is a Garden in Her Face*

Thomas Campion'ın *Yüzü Bir Gül Bahçesi'ne* Biçembilimsel Bir Yaklaşım

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Abstract

Literary works come into existence through authors' use of language units in particular ways. Style is considered as the choice of linguistic characteristics from all the probabilities in language. Stylistics attempts to create an interaction of readers with the language of a literary text to clarify how a reader understands the text. This study examines how Thomas Campion manipulated basic linguistic features to form stylistic effects in order to produce meaning in *There Is a Garden in Her Face*. The analysis involves lexical, semantic, grammatical (syntactic), graphological, and phonological (sound pattern) levels. It helps to clarify the context of the poem. The stylistic analysis shows that the poem is very carefully constructed. All three stanzas in the poem are grammatically parallel to each other and deal with the lady's beauty whose face is compared to a garden of heavenly

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paradise where every kind of delicious fruit grows there. The unity of the poem is secured by the refrain describing a beautiful lady's lips. The graphological deviation shows a system of capitalization to foreground important words such as "Roses" and "white Lilies" in the poem to represent love/passion, and innocence/purity. The phonetic parallelism reinforces the system of parallel meaning in terms of alliteration and assonance. The poem is based mostly on similes and metaphors to make the imagery of the flowers and fruit growing in a garden much more vivid. With this, the lady's physical features are portrayed. The noun cherry is used with the adjective sacred which portrays that the lady's lips have not been touched or kissed by anyone. The same line which is repeated at the end of each stanza foregrounds that this beautiful lady is unattainable unless if she says her lips are fully ripe to become most valuable. Here, female beauty signals the ideals of Elizabethan beauty: white skin, blushing cheeks, and red lips. This study shows how Campion has been able to manipulate language which is an integral part of a literary work. Campion has created changes through a systemic use of language to get his message across to readers. This study may help researchers understand how Campion used stylistic tools in his poem.

Keywords: *style, stylistics, linguistic features, Thomas Campion*

Öz

Edebi eserler, yazarların dilin birimlerini belirli bir biçimde kullanmalarıyla ortaya çıkar. Biçem, bir dildeki tüm olasılıklardan dilsel özelliklerin seçilmesi olarak görülür. Biçembilim, bir okuyucunun bir metni okurken onu nasıl anladığını açıklığa kavuşturmak için okuyucuların edebi bir metnin diliyle etkileşimini yaratmaya çalışır. Bu çalışma, Thomas Campion'ın *Yüzü Bir Gül Bahçesi* adlı şiirinde anlam üretmek amacıyla biçembilim etkiler oluşturmak için temel dilbilimsel özellikleri nasıl manipüle ettiğini inceler. Analiz, sözcüksel, anlamsal, dilbilgisel (sözdizimsel), grafolojik ve fonolojik (ses örüntüsü) düzeyleri içerir. Bu, şiir bağlamının açıklığa kavuşmasına yardım eder. Biçembilim analizi, şiirin çok dikkatli bir şekilde oluşturulduğunu gösterir. Şiirdeki üç kıta dilbilgisi açısından birbirine paraleldir ve yüzü, her türlü lezzetli meyvenin yetiştiği cennet bahçesine benzetilen bir kadının güzelliğini konu alır. Güzel bir kadının dudaklarını anlatan nakarat, şiirin bütünlüğünü sağlar. Grafolojik sapma, şiirde aşkı/tutkuyu ve masumiyeti/saflığı temsil eden "Güller" ve "beyaz Zambaklar" gibi önemli sözcükleri ön plana çıkarmak için büyük bir harf sistemini gösterir. Fonetik paralellik, ünsüz yinelemesi ve ünlü yinelemesi açısından paralel anlam sistemini pekiştirir. Şiir, bahçede yetişen çiçek ve meyvelerin tasvirini daha canlı kılmak için daha çok teşbih ve mecazlara dayanır. Bununla kadının fiziksel özellikleri tasvir edilir. Kiraz ismi, kutsal sıfatı ile birlikte kullanılarak kadının dudaklarına hiç kimsenin dokunmadığını veya öpmediğini tasvir eder. Her kıtanın sonunda tekrarlanan aynı mısra, bu güzel kadının, daha da değerli olma amacıyla tamamen olgunlaştığını söylemediği sürece ulaşılamaz olduğunu ön plana çıkarır. Burada kadın güzelliği, Elizabeth dönemi güzelliğinin ideallerine işaret eder: beyaz ten, al yanaklar ve kırmızı dudaklar. Bu çalışma, Campion'ın edebi bir eserin ayrılmaz

bir parçası olan dili nasıl manipüle edebildiğini gösterir. Campion, mesajını okuyuculara iletmek için dizgesel bir dil kullanımı yoluyla değişiklikler meydana getirir. Bu çalışma, araştırmacıların Campion'ın çalışmalarında biçembilim araçlarını nasıl kullandığını anlamalarına yardımcı olabilir.

Anahtar sözcükler: *biçem, biçembilim, dilsel özellikler, Thomas Campion*

Introduction

Style is a primary aspect of any literary piece of writing. Style, as Hough mentions, is determined through "choices between the varied lexical and syntactic resources of a particular language" (1969: 9). Birch insists that style and language cannot go beyond the limit on the supremacy of words that involves certain meanings differing from the ordinary (1989: 10). Style is 'manner' or 'mode'; however, the literary meaning of style addresses to how an author's thought takes the form of words (Batool et al, 2014: 53). Style depends on linguistic levels, and every writing and text is different from the other because of these levels (Carter & Simpson: 1989: 14). Every author puts forward his/her artistic choice in their works and their preferences may be altered in other text by the same author, which can be attributed to the variety of styles in literary texts (Leech & Short, 1981: 47). Style in language states a thought in various ways based on connotations; thus, it is a characteristic of an author's character that distinguishes the author from others (Üstün Kaya, 2009: 6). The style used by the author will be impressed by the people s/he is writing for. The author's choice and feelings about the subject in the literary text becomes important in the analysis of that author's style. Haynes claims that the study of style is "looking at what was said against what might have been said" (1989: 3). According to Wales, stylistics aims to determine formal characteristics of a text in order to indicate its functional importance for the benefit of interpretation and to establish relationship between literary effects and linguistic causes in relation to the whole text (1990: 438).

Stylistics defines different styles referring to the study of proper use of words in a sentence or writing (Amber, 2014: 76). Short defines stylistics today as "modern stylistics" in which it is assumed that there is a linguistic analysis aiming at the comprehension and the impact of a literary text (2006: 4). Simpson states that stylistics uses textual analysis to reveal the function and structure of language (1997: 4). Crystal identifies stylistics as the "study of the aesthetic use of language in all linguistic domain" (1992: 34). Lawal expresses that "stylistics is mainly concerned with the analysis and description of the linguistic features of a text in relation to the meaning" (2003: 25). Crystal and Davy state that "the aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features common to English as used on every conceivable occasion" (1969: 10). In other words, stylistics shows how language makes a contribution to meaning generation in a literary text. For Turner, stylistics attempts to create an interaction of readers with the language of a literary text to clarify how a reader understands the text and is affected by it while reading it. Thus, being a part of linguistics, stylistics focuses on the language structure

903

because authors are in need of a special language involving terminology for their literary texts (1973: 234). Widdowson expresses that stylistic analysis reconciles between literature and language because stylistics is the literary discourse analysis in terms of a linguistic aspect (1975: 78). Macleod mentions that stylistics admits to "the relevance of imagination and response and sympathetic understanding" (2005: 61). In other words, stylistics provides verifiable criterion for the assessment of textual language.

Theoretical framework

Literary works come into existence through authors' use of language units in particular ways. A detailed analysis of a literary text can be succeeded through stylistic and linguistic analyses. For Short, stylistics does not explain everything in a literary work, he mentions:

> The detail of stylistic analysis means that it can only be applied sensibly to short texts or extracts of longer texts, leaving plenty of other aspects of texts in need of exploration, as well as the relations between literary texts and the personal, historical and social contexts of their production and reception. (2006: 5)

Norm, foregrounding and deviation are three major principles of stylistics. Norm is a formed pattern within a literary text that is concerned with a language's linguistic levels such as lexical structure, phonology, grammar, and graphology (Leech and Short, 1981: 69). Foregrounding is the deviation of accepted literary and linguistic norms that is formed through repeating a phrase/word in order to highlight a certain situation. Deviation is the violation of a language's accepted order. It can be categorized as surface structure deviation and deep structure deviation. While deep structure deviation attributes to semantic deviation, which includes something odd in a word/a phrase's meaning, surface structure deviation involves lexical, semantic, grammatical, phonological, and graphological.

Lexical deviation occurs when an odd lexical item is included in the text. Lexis signifies the vocabulary used in any writing for any purpose The focal point is the general word choice showing its grammatical relationship because lexical form is related to the words' syntactic function and its meaning in a literary text. The lexical category includes the author's word selection and its meaning. There is emphasis on words such as verbs, nouns, adverbs, and adjectives.

Semantic category deals with figurative language which means something other than the actual meaning of the words in order to achieve vividness, color, and intensity (Meyer, 1990: 561). Adedimeji and Alabi define semantics as "the study of meaning both in general and theoretical terms" (2003: 32). For Saeed, semantics is considered to be the study of meanings of sentences and words (2009: 1). The basic figures such as metaphor, simile, and personification are examined. Metaphor makes a comparison implicitly between two dissimilar things by saying one thing but meaning another, and the comparison is implied with the literal one. Obafemi et al identify simile as a comparison between two unlike things, explicitly linked together by the use of 'like' or 'as' (2002: 13). Personification means attributing human qualities to inanimate objects.

Grammatical (syntactic) deviation breaks the grammar rules of a language. The grammatical category, which is about sentence structures, examines sentence complexity, sentence type, clause structure, clause type, verb phrase and noun phrase. In the grammatical category, syntax, as a stylistic feature, is essential; for example, in arranging the phrases. Radford states that syntax means the order of words to form phrases and sentences (1997: 1). Tallerman expresses that syntax means sentence construction which helps to know how words are brought together to form a meaningful sentence (2005: 1).

Graphological deviation focuses on the violation of rules in relation to capitalization, punctuation, and spacing as well as paragraphing (Leech, 1969: 39). Alabi states that a graphological dispute involves the foregrounding of capitalization, quotation marks, the full stop, the comma, the colon, the semicolon, the dash, uppercase letter, italics, spacing etc. (2007: 170). Capitalization means that the first letter of a word is written as an uppercase letter and the remaining letters as lowercase. Punctuation means the marks used in writing which divide phrases and sentences. Paragraph means a separate part consisting of several lines or sentences.

Phonological deviation is the violation of language's accepted sound patterns. Pennigton defines phonology as the study of the sound patterns of a language (1997: 1). According to Lodge, phonology deals with sound that creates differences of meaning in a language (2009: 8). The analysis of phonological schemes concerns the sound patterns, phonological patterns of alliteration, assonance, rhyme, and meter, as well as the use of consonant and vowel sounds along with the interaction between phonological characteristics and its meaning. Alliteration means the repetition of consonant sounds while assonance signifies the repetition of vowel sounds in the middle of words with different consonant end sounds. Rhyme means the matching of final vowel and consonant sounds in two or more words. Meter is the measure of a poetic line.

Lexical and grammatical schemes focus on parallelism and repetition. While parallelism and repetition are the structural criteria in terms of construction and language, deviation and foregrounding are the expressional criteria in terms of meaning and emotion. Repetition can be semantic, syntactic, or phonetic.

Scope of the study

Stylistics is able to complete literary criticism through analyzing the importance of a poem by providing its linguistic characteristics. A poem is nothing more than its words because the total 'feeling' of a poem is communicated by its highly structured language (Danziger, 1968: 13). This study analyses the basic linguistic features used by Thomas Campion in his poem *There Is a Garden in Her Face* to get his message across to readers. This study makes use of Campion's aforementioned poem as its primary source. Campion has created changes through a systemic use of language to get his message across to readers. Therefore, it becomes more of an issue to study how Campion manipulated language to form stylistic effects. This study may help researchers understand how Campion used

905

stylistic tools in his poem. This study employs stylistic features such as lexical, semantic, grammatical (syntactic), graphological, and phonological (sound pattern) levels. Under the mentioned levels, stylisticians try to reveal what a text signifies and how it comes to signify what it does (Short, 1996: 5-6). Thus, the main objective of stylistic is to reveal the meanings and appreciate the linguistic characteristics of a literary text.

Biography of the poet

Thomas Campion (1567-1620) was an English physician, poet, and composer. He studied at Cambridge University for four years but left without a degree. In 1586, he started law in Gray's Inn, but left in 1595. Later, he took his medical degree from the University of Caen in 1605. He was apparently unmarried and had no children. His first poetic attempts were in Latin. He was one of the very best in the language as a lyric poet. He wrote masques, over a hundred lute songs, and an authoritative technical treatise on music. Campion lived through a turning point in English history: the transition between the reigns of Elizabeth I, who died in 1603, and James I. The English Renaissance was marked by male anxiety about women's chastity and virginity until marriage. The unmarried Elizabeth I became a symbol of ideal Renaissance femininity, from her makeup of white skin and red lips to her virginity. Thus, Elizabeth I consciously played the role of the 'untouchable woman,' a role that the lady in the poem *There Is a Garden in Her Face* also seems to be doing her best to fulfill. Here, female beauty signals the ideals of Elizabethan beauty: white skin, blushing cheeks, and red lips. Campion manipulated basic linguistic features to form stylistic effects in order to produce meaning in his poem.

Introduction to the poem

There Is a Garden in Her Face, is a Renaissance love song which was originally set to lute music. The poem was published in an anthology of Campion's songs, *The Third and Fourth Book of Ayres* (1617). The poem is about a lady's beauty whose face is compared to a garden of heavenly paradise where every kind of delicious fruit grows there. The image of the lady, as a sacred being, is highlighted with many attributions to heaven. The poem is based mostly on metaphors and similes to improve the imagery. There is the repetition of the word "cherry" referring to her lips. The lady stands firmly against any nobleman or royalty who attempts to kiss her until the cherries themselves say they are perfectly ripe.

A stylistic analysis of *There Is a Garden in Her Face*

There is a Garden in her face,

Where Roses and white Lillies grow ;

A heau'nly paradice is that place,

Wherein all pleasant fruits doe flow.

There Cherries grow, which none may buy

Till Cherry ripe themselues doe cry.

Those Cherries fayrely doe enclose
Of Orient Pearle a double row ;
Which when her louely laughter showes,
They look like Rose-buds fill'd with snow.
Yet them nor Peere nor Prince can buy,
Till Cherry ripe themselues doe cry.

Her Eyes like Angels watch them still ;
Her Browes like bended bowes doe stand,
Threatning with piercing frownes to kill
All that attempt with eye or hand
Those sacred Cherries to come nigh,
Till Cherry ripe themselues doe cry. (Campion, 1909: 178)

General interpretation

The first and second stanzas closely parallel one another and both describe a lady's unattainable beauty that is compared to a garden of heavenly paradise. The speaker says that the lady's face, which he admires, is like a garden because her lips are cherry red, and her skin has the hue of lilies where roses bloom. The third stanza describes her as a cold and unfeeling lady by describing her eyes and brows, which do not give her permission easily.

Lexical analysis

In the poem, there is the repetition of the word "cherry" which is used six times to foreground its importance. Fruit sellers in London were known for the slogan "Cherry ripe!" Of course, this oral advertisement meant that fruit sellers sold ripe cherries. The lady stands firmly against any nobleman or royalty who attempts to kiss her until the cherries themselves say they are "Cherry ripe". The repetition of "Cherry ripe" refers to the lady's lips to be good, ready, in other words, full ripe. There is an abnormal paradigm at the end of each stanza because the word "cherry" which is a kind of fruit is used with the predictor "cry" which is attributed to humankind.

Semantic analysis

The poem is based mostly on metaphors and similes to improve the imagery. By using metaphors, the speaker compares the lady's cheeks to roses, her complexion to lilies, her lips to cherries, her teeth to pearls, and her frowns to arrows. The lady's face is a lovely garden that grows roses and lilies, and is also a heavenly paradise where every kind of delicious fruit grows there. By using similes, the speaker compares the lady's teeth to rosebuds filled

907

with snow, her eyes to angels, and her eyebrows to the bent bows of archers. Like guardian angels, the lady's eyes watch over her cherry lips; her eyebrows are like drawn bows, ready to shoot down anyone who tries to look at or touch those lovely cherries. The noun "cherry" is used with the verb "cry" which is attributed to humankind; however, as a fruit cannot cry, there is personification. In this sense, "Roses" and "white Lilies" usually represent love/passion, and innocence/purity. This image of the lady, as a sacred being, is highlighted with many attributions to heaven. The lady is worshipped because her lips have not been touched or kissed by anyone "Till Cherry ripe themselues doe cry". This same line is repeated at the end of each stanza in order to foreground that this beautiful lady is unattainable unless if she says her lips are good and ready. The speaker suggests that the heavenly garden of her face, referring to female beauty, can be both tempting and tantalizing, a pleasure that always seems to be just out of reach. Here, female beauty signals the ideals of Elizabethan beauty: white skin, blushing cheeks, and red lips. The woman maintains her chastity until she is perfectly ripe to become most valuable. The feature of the song is that it heads towards the refrain "Cherry ripe" whose musical setting is determined by the fruit seller's cry. The use of the cries of London fruit sellers, as the basis for musical compositions, was popular in the early seventeenth century. The use of this refrain gives Campion a predetermined musical motif to integrate into the structure of the poem.

Grammatical (syntactic) analysis

The three stanzas are grammatically parallel to each other. Each consists of two sentences (the first stanza: first sentence lines 1-4, second sentence lines 5-6; the second stanza: first sentence lines 7-10, second sentence lines 11-12; and the third stanza: first sentence lines 13-16, second sentence lines 17-18). The first sentence of each stanza consists of a main clause and subordinate clauses. There is grammatical deviation in line 11 because the object of the sentence is put before its subject. There is also enjambment in lines 15-16 because the verb "kill" in line 15 is a transitive predictor that requires an object, and therefore, as the sentence is not completed, its objects are used in line 16. The whole poem is in the present tense. This tense is used in order to refer to timeless and universal matter. The lady's beauty is dealt as a universal matter which is unique and also compared to paradise that is timeless. The speaker uses anaphora in order to refer back to pronouns such as "that place" (line 3), "Those Cherries" (line 7), "Her Eyes" (line 13), "Her Browes" (line 14), and "Those sacred Cherries" (line 17). There is synesthesia in line 9 "when her louely laughter showes". In this sense, the poet uses the word "louely" as an adjective of sight to describe the word "laughter" as a noun of sound. The noun phrase "heau'nly paradice" (line 3) consists of two words that are synonyms, which are used to reinforce her beauty like a garden in which all pleasant fruits do flow. The noun phrase "louely laughter" (line 9) refers to her beautiful laugh. The noun phrase "sacred Cherries" (line 17) portrays that the lady's lips have not been touched or kissed by anyone.

Graphological analysis

This poem consists of three stanzas in which each stanza contains six lines. There is spacing among three paragraphs. Full-stop is used five times to end an entire thought, and also the whole poem. While comma is used six times for a short pause and to separate sentential elements in the poem, semi colon is used three times for a longer pause. There is graphological deviation because the words "Garden", "Roses" and "Lillies" in the first stanza; "Orient Pearle", "Rose-buds", "Peere" and "Prince" in the second stanza; "Eyes" and "Browes" in the third stanza; and "Cherry" in each stanza are capitalized. This shows a system of capitalization to foreground important words in the poem. In this sense, "Roses", "Lillies" and "Rose-buds" are capitalized to consider them equivalent because these words are about plants. "Peere" and "Prince" are also equivalent because these words refer to rulers. "Eyes" and "Browes" are also equivalent as they refer to the face of a person.

Phonological (sound pattern) analysis

This lyric poem is composed of three sestets (six-line stanzas). The unity of the poem is secured by the refrain describing a beautiful lady's lips - "Cherry ripe". In terms of alliteration and assonance, there is phonetic parallelism to reinforce the system of parallel meaning. There are significant /p/, /l/, and /b/ alliterations in the poem. "Paradise" and "place" (line 3) refer to a location; "louely laughter" (line 9) to positive emotion; and "Browes" and "bended bows" (line 14) refer to the same shape. There are also significant /o/, /e/ and /i/ assonances in the poem. "Double row" (line 8) refer to sequence; "Peere" and "Prince" (line 11) to rulers; and "Threatning", "piercing", and "kill" (line 15) refer to negative emotion. The poem's rhyme scheme is ABABCC/ DBDBCC/ EFEFCC. This rhyme scheme helps to tie the parallelistic six-line stanzas together, reinforcing the effects of the grammatical parallelism. The alternating rhyme scheme in the first four lines of each stanza feels balanced, fitting for a description of a face as lovely as paradise. The two closing lines of each stanza switch to a firm couplet. The poem's refrain reminds those who would like to kiss the lady's cherry lips that they are going to have to wait until she is good and ready. The poem's meter is iambic tetrameter (unstressed + stressed four feet). The poem pulses as steadily as a heartbeat. However, there is a deviation in the meter of the poem because line 3 - "A heau'nly paradice is that place" - involves four iambic feet and a catalectic foot (iambic pentameter). The deviation in line 3 is made in order to foreground the beauty of lady's face that resembles paradise. There is an emphatic trochee in line 15 - "Threatning with piercing frownes to kill" - which emphasizes just how threatening those brows are, just waiting to shoot unwanted lovers down.

Conclusion

Style is considered as the selection of linguistic characteristics from all the probabilities in language. The poet's word selection is very important for meaning making to get the message across to readers. Stylistics attempts to create an interaction of readers with the language of a literary text to clarify how a reader understands the text. By means of stylistics, this analysis

shows that there is a distinction between 'ordinary' language and poetic language as a tool of identifying literature. This study aims to define the ways of language use integrated in the poem and to analyze some of the specific features which form the poem's identity. This refers to the repetitive characteristics of the stylistics used by the poet. This study has analyzed the basic linguistic features used by Thomas Campion in *There Is a Garden in Her Face* to get his message across to readers. The poem is analyzed in terms of stylistic features such as lexical, semantic, grammatical (syntactic), graphological, and phonological (sound pattern) levels. In terms of stylistics and its levels of analysis, this study has examined how Campion manipulated language to form stylistic effects in order to produce meaning in his poem. The stylistic analysis indicates that the poem is very carefully constructed.

The various observations given above are drawn together so that the link between stylistic features and interpretation can be seen more clearly. The main unifying characteristic of the poem is parallelism. All three stanzas are grammatically parallel to each other and deal with the lady's beauty whose face is compared to a garden of heavenly paradise where every kind of delicious fruit grows there. The poem is based mostly on similes and metaphors to make the imagery of the flowers and fruit growing in a garden much more vivid. With this, the lady's physical features are portrayed. The unity of the poem is secured by the refrain describing a beautiful lady's lips because each line goes in its meaning from the observer's assertive portrayal imagery to an unambiguous expression emphasizing that the domain of the lady is her lips. There is phonetic parallelism to reinforce the system of parallel meaning in terms of alliteration and assonance. The graphological deviation shows a system of capitalization to foreground important words in the poem. In this sense, "Roses" and "white Lilies" usually represent love/passion, and innocence/purity. In relation to this imagination, the lady's face is compared to "A heau'nly paradice", her eyes to "Angels", and her lips to "sacred Cherries". The repetition of "buy" and "Cherry ripe" makes it clear that there is an element of the forbidden about the lady because no one can take a look at her or kiss her lips until she says they are perfectly ripe. The speaker suggests that the heavenly paradise of her face, referring to female beauty, can be both tempting and tantalizing, a pleasure that always seems to be just out of reach. There is an acknowledgment that neither power nor money can enable a man to reach this lady's lips which have not been touched or kissed by anyone. This image of the lady, as a sacred being, is highlighted by many attributions made to heavenly paradise. The same line which is repeated at the end of each stanza foregrounds that this beautiful lady is considered unreachable unless if she says her lips are good and ready, in other words, perfectly ripe to become most valuable. Here, female beauty signals the ideals of Elizabethan beauty: white skin, blushing cheeks, and red lips.

This study shows how the formal stylistic characteristics are used as the basis for inference about the poem's effect and meaning. In other words, linguistic description is used to interpret the poem. It can also offer insight to the processes a person uses when interpreting what is read. Interpretation should never be stated as fact because there can be various interpretations about the same literary text and each of them may be right. Since stylistics is a helpful tool for interpreting a literary text, this study may help researchers understand how Campion used stylistic tools in his poem.

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