



A STYLISTIC ANALYSIS OF JOHN KEATS'S "TO AUTUMN": A GRAPHOLOGICAL AND SEMANTIC STUDY

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Abstract

The poem "To Autumn" by John Keats has been praised for its thematic richness and copious sensory detail, but the visual and typographical mechanics that influence its interpretation have been neglected in conventional scholarship. The goal of this study is to conduct a detailed stylistic analysis of the ode, considering its graphological and semantic aspects, which combine to produce meaning. The research design is qualitative descriptive, in which the typographical architecture, punctuation patterns, and deliberate use of words are systematically analyzed through close textual reading. The results show that Keats makes extensive use of heavy capitalization, frequent enjambment, and visually dense stanzas to physically prescribe the slow, stumbling pace of his reading. This graphological weight completely reflects the poem's semantic lexical fields of expansion, maturation, and agricultural abundance. Moreover, the form and the image are closely related: the visual form fosters the sense of the lexical substance, and vice versa, particularly in the last stanza, where the change of theme to far-off sounds matches with the fragmented, interrogative punctuation to highlight the beginning of winter. In the final analysis, the study finds that the beauty of 'To Autumn' is not the result of its philosophical attitude towards death, but it directly flows from the masterful integration of its visual construction on the printed page and its profound semantic richness.

Keywords: John Keats, To Autumn, stylistics, graphology and semantics, qualitative descriptive research, English literature.

1. Introduction

John Keats is considered one of the most important poets of the English Romantic period and of nineteenth-century literature. John Keats (1769-1821) is credited with helping to shape the tradition of Romantic poetry. Keats's work is celebrated for its sensuality, aesthetic appeal, the complexities of its language, and his philosophical ideas of beauty, nature, death, and the human experience. His great poems include To Autumn (1819), often considered to be the peak of his poetic maturity, and one of the finest short poems in English.

To Autumn was written in the very prolific year of 1819 in an era of literature known as the Romantic movement, whose focus was on imagination, emotion, nature, and individual perception. To Autumn offers a different image of nature; whereas many Romantic poems use nature to achieve some form of sublime transcendence or emotional paradox, this poem has a more harmonious and balanced view of nature. Ripeness, abundance, harvest, and the passing of one season into another are all vividly described, as Keats focuses on the fullness of life, yet reminds us of the inevitability of change.

To Autumn is of great literary importance, and has attracted a large amount of critical writing. The poem has been analyzed in different ways, such as from a Romantic aesthetics point of view, from a symbolism point of view, from an ecocriticism point of view, from a phenomenology point of view, from a reader-response theory point of view, and from a stylistics point of view. The cyclical motion of life, beauty, nature, mortality, and temporality are themes that have been extensively explored in existing studies.

1.1 Research Problem

Although there has been a considerable amount done in the scholarly field with respect to To Autumn, there is still a significant shortcoming in the current literature. Much of the previous research has concentrated on the thematic interpretations, symbolism, historical background, Romantic ideology, imagery, and sound patterns. Some stylistic works

have focused on features such as word choice, figurative language, rhythm and phonology, but relatively few studies have examined graphological features and how they interact with semantic structures to form meaning.

1.2 Purpose of the Study

The study aims to conduct a stylistic analysis of John Keats's poem *To Autumn*, focusing on its graphological and semantic features. The study aims to examine the interplay of visual and verbal elements in the poem to explore the meaning, thematic issues, and the aesthetic impact.

1.3 Significance of the Study

This study has several implications. First, it responds to a significant lacuna in the relevant scholarship: the graphological aspects of *To Autumn* have been relatively neglected in past studies of the poem. Second, the study supports stylistic studies by providing an illustration of the interplay of visual features in the poem and semantic structures in the shaping of meaning.

Thirdly, the research offers a multi-dimensional analytical approach which goes beyond the thematic reading approach and combines form and meaning. This approach can help strengthen the understanding of the relationship between the structure of the text, the language used and the aesthetic impact.

1.4 Research Objectives

The current study aims to:

- 1-To study the graphological features used in *To Autumn* by John Keats and the effect they have on the construction of the poem.
- 2-To analyze semantic features in *To Autumn* and understand how they contribute to the construction of meaning and aesthetic impact in the poem.

1.5 Research Questions

To accomplish the stated objectives, the study addresses the following research questions:

- 1-What graphological features are employed in John Keats's *To Autumn*, and how do they contribute to the poem's stylistic construction?
- 2-What semantic features are employed in *To Autumn*, and how do they contribute to the construction of meaning and aesthetic effect within the poem?

1.6 Rationale of the Study

The rationale for this study begins with the desire to understand that much of the meaning in poetry is created not only by the words and what they represent, but also by the way the words are presented and their structure. Modern perspectives on style stress the interpretive nature of meaning, which is the product of the interplay of several linguistic and visual systems. Hence, the graphological-poetic and semantic analyses can provide a more complex account of the function of poetic discourse. Although many papers have been written on the thematic and semantic content of *To Autumn*, few have investigated how graphological features can affect the way a reader reads the poem. The study combines graphological and semantic views and emphasizes the interplay between, for instance, stanzas, capitalization, punctuation, line breaks and graphic forms on the one hand, and word choice and figurative language on the other, in order to create meaning.

LITERATURE REVIEW

2.1 Introduction

Bloom (2008) believes that Keats's poetry showcases a uniquely successful combination of beauty and intellectuality. 'To Autumn' is in a class by itself in literary criticism. The poem was composed in 1819 and is often considered to represent the culmination of Keats's artistic maturity and to be one of the greatest works of English

Romanticism (Motion, 1997; Roe, 2012). Most early readers saw the poem as a celebration of the natural bounty and harmony of the seasons, focusing on its pastoral elements and descriptive richness (Muir, 1955). Yet its apparent simplicity has been shown in recent scholarship to be a remarkably complex poetic work, to be read in the context of other concerns, such as mortality, transience, artistic creation, and change in history (Vendler, 1983; Wolfson, 2001).

2.2 Critical Studies on "To Autumn"

Due to its thematic density and stylistic perfection, "To Autumn" has attracted a considerable amount of scholarly interest. Motion (1997) says that this poem is the "final flower of Keats' poetic maturity", while Roe (2012) names this poem as one of the greatest poems of the Romantic Period. Much critical discussion has focused on the descriptive element of the poem, and on the poet's glorification of rural life in the early years (Muir, 1955).

2.3 Studies on Major Themes in "To Autumn"

2.3.1 Nature and Beauty

The second main theme in "To Autumn" is nature. According to Abrams (1971), Romantic poets believed that nature was a live entity that could be used to reflect human feelings and philosophies. In *To Autumn*, Keats paints a picture of nature as a harmonious and productive entity, abundant and mature. The poem highlights the beauty of the natural world and also the impermanence of nature, Roe (2012) says.

2.3.2 Mortality and Transience

Death is another theme found in the literature and dominates it. Vendler (1983) argues that celebration and loss are held in balance in this poem as the decay is part of a natural continuity. Bloom (2008) also claims that Keats embraces impermanence with no fear and makes mortality a subject for aesthetic contemplation.

2.3.3 Seasonal Change and Time

The poem has been read by several scholars as an exploration of time's passing. Subedi (2023) argues that the shift from one stanza to another represents the gradual shift from growth to decline. The seasonal cycle is used as a metaphor for the human experience, highlighting the importance of change and renewal. One of "To Autumn"'s most heavily discussed elements is its imagery. Keats uses visual, auditory, tactile and kinetic imagery (Vendler 1983) to make the reader experience the work on various levels.

2.4 Studies on Sound Patterns and Stylistic Features

Much critical attention has been paid to the sound aspects of "To Autumn". Khan and Jabeen (2015) explain that the musical effect of the poem is created by the use of alliteration, assonance, consonance, and rhyme. Syntactic and grammatical characteristics have also been studied.

2.5 Historical and Sociopolitical Readings of "To Autumn"

More recent scholarship has expanded the range of possible readings of "To Autumn" to include readings that are not aesthetic. Goethals (2018) and Paulin (2007) have suggested that the poem depicts features of the sociopolitical situation after Peterloo in 1819.

2.6 Research Gap

While past research has greatly helped in the understanding of "To Autumn," there are still some limitations to this study. Most studies have focused on thematic interpretation, symbolism, historical context, imagery, sound patterns, and figurative language (Bloom, 2008; Vendler, 1983; Roe, 2012). Although these studies are valuable, the graphological features have been treated less in scientific research.

Factors like capitalization, punctuation, stanzaic organization, lineation and visual structure are frequently discussed but briefly. Graphological features can, as Leech (2014) and Simpson (2004) have put forward, be meaningful stylistic resources that can influence emphasis, pacing and textual coherence. Therefore, the inadequate attention in the field of graphological analysis in the context of Keats' study is a space that the literature has yet to fill.

2.7 Contribution of the Present Study

In order to fill this gap, the present study aims at combining graphological and semantic analysis in a single stylistic view. In contrast to most earlier studies that include mainly thematic interpretation or phonological patterns, this study investigates the interaction between visual textual organization and semantic meaning. In this way, the study adds to the previous research by showing how the artistic and interpretive potential of "To Autumn" is produced by the play of its graphological structure and semantic density.

2.8 Theoretical Framework

This study is grounded in the theory of stylistics, a multidisciplinary field that draws on linguistics and literature. Stylistics deals with the analysis of the choices of language in literary texts to see how they work in creating meaning, aesthetic effect, and impact. As mentioned by Leech and Short (2007) and Simpson (2004), stylistic analysis is a systematic way of dealing with language and literary expression. In the same way, Crystal and Davy (1969) argue that stylistics is a linguistically based objective study and not subjective or impressionistic criticism.

This study is mainly based on the model of stylistic analysis developed by Geoffrey Leech. Literary language becomes significant via the process of foregrounding, in which some linguistic feature becomes more prominent than it is usually, as suggested by Leech (1969). He also says that foregrounding acts via the means of deviation and parallelism, which lead to the production of aesthetic effects and impact the readers' interpretation of literary texts (Leech, 1969; 2014). Relying on Leech's model, the visual dimension of poetry can be properly discussed due to the fact that graphological features can be important foregrounding devices.

In stylistics, graphology is the visual representation of language; it includes capitalization, punctuation, spacing, line arrangement, stanza division, and the overall layout of the text (Leech, 1969; Simpson, 2004). Such features are not just 'ornamental'; they are also important in determining the reader's interpretation and perception of a piece of literature. Based on Leech's foregrounding theory, the present study will try to examine the role of graphological features in *To Autumn* in constructing meaning. Specific focus is given to features like punctuation, capitalization, spacing, and visual design of the poem.

The other significant aspect of this study is semantics, defined as the study of meaning in language (Lyons 1977; Saeed 2016). Semantic analysis in literary stylistics involves analyzing the use of words, figurative expressions, images, metaphor, personification, and thematic organization, which contribute to the overall meaning of a literary work. According to Leech (1981), there is often semantic deviation in literary discourse to create imaginative significance beyond the scope of normal language use. Such deviations enable poets to express emotional experiences and philosophical insights through figurative and symbolic expression.

Within literary works, graphological and semantic features work in close interaction with each other. Though the way meaning is perceived is shaped by the visual form, the semantic content adds depth and meaning to the visual form. Instead of individual elements of text, as Simpson (2004) writes, the literary meaning emerges from the interplay of several

linguistic layers. Thus, the investigation of both the graphological and semantic aspects will be more complete in understanding the construction of the meaning and aesthetic impact of literary works.

Methodology

3.1 Research Design

This study is qualitative descriptive research which is used to seek the graphological and semantic features of the poem "To Autumn" written by John Keats. Qualitative research is also suitable for literary and stylistic research as it allows for the investigation of language, meaning, and text structure in their contextual setting, and not to be reduced to numerical data (Creswell & Creswell, 2018). This study falls under the umbrella of stylistics, a discipline that combines linguistic analysis and literary interpretation in order to explore how text features can lead to meaning (Leech & Short, 2007; Simpson, 2004). Thus, the research is descriptive and interpretive, mainly in identifying, categorizing, and analyzing graphological and semantic features found in the poem to be selected.

3.2 Research Approach

The analytical method that has been used in this study is a text analysis method that is a close reading approach. Close reading is a well-known method in literary and stylistic research, which is a detailed and systematic study of a text to determine the important linguistic patterns and how they function in developing meaning (Barry, 2020).

Close textual reading is especially relevant to stylistics because it allows a direct look at the language at the various levels of text organization. In this way, one can see how each linguistic decision relates to the other, and how all of them help to create the artistry of the poem as a whole.

3.3 Research Sample and Sampling Procedure

This study uses a purposive sampling method, which is a method that is often used in qualitative studies to select information-rich texts that have direct relevance to the research aims (Patton, 2015). The only sample chosen for this study is John Keats's "To Autumn" (1819) due to its renown and literary significance, stylistic complexity, and centrality in Keats's oeuvre.

3.4 Data Source and Research Setting

This study focuses only on the textual data from the primary text: To Autumn, which was printed in Keats's collection *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* in 1820. The research is a document-based literary investigation and is not physical. The poem is the main source of data from which all the graphological and semantic features are spotted and analyzed.

3.5 Analytical Framework and Instruments

Geoffrey Leech's stylistic approach (Leech, 1969; Leech, 2014) is used as the main analytical model for the graphological analysis, specifically foregrounding and deviation. This framework helps students to look at the visual elements of text and how they help to create meaning. The analysis of semantic uses involves concepts from literary stylistics and semantic theory, which are used to study the choices of lexical and figurative language, imagery and thematic patterns (Leech, 1981 & Saeed, 2016).

3.6 Data Collection and Analytical Procedure

There were several stages of the analytical process. Firstly, the poem was read many times to familiarize the researcher with the language and structure of the poem. Second, a systematic identification and categorization of graphological features (capitalization, punctuation, stanza organization, line organization, and visual organization) were undertaken.

After identifying the data, detailed stylistic analysis was done on each of the textual features by using close reading techniques. Graphological elements were interpreted in terms of their function to foreground meaning, to regulate reading speed, and to create perception by the reader.

3.7 Trustworthiness and Ethical Considerations

In order to increase the credibility of the study, evidence from the main text is provided to support all the interpretations. The procedure used for analysis is transparent and systematic, making it easy to achieve analytical consistency and aid in the replicability by future researchers. Besides, interpretations are based on the existing stylistic theories and related literature so that the credibility of analysis is enhanced.

To sum up, this research corroborates the need to attend to content as well as formal and linguistic aspect of poetry that helps convey meaning for a comprehensive understanding of a text. The graphological and semantic features analyzed in the poem *To Autumn* reveal this correlation between the form and the meaning in the construction of the readers' interpretations of the poem.

DATA ANALYSIS AND FINDINGS

4.1 Graphological Analysis

Graphology is about how language is presented visually; it involves aspects of language such as capitalization, punctuation, stanzaic organization and text presentation (Leech 1969, Simpson 2004). These are the graphological features that are important in the rhythm, emphasis and meaning of the poem *To Autumn*. Visually and structurally, devices are used strategically to make the readers' experience of reading the poem reinforce the theme of abundance, harmony and seasonal change.

4.1.1 Capitalization and Foregrounding

The use of capitalization is a very striking graphological characteristic of the poem. Notice how the first line sets mists and mellow fruitfulness in large letters, giving the word "Season" emphasis and foregrounding the season. Similarly, the title "*To Autumn*" implies that "Autumn" is no longer the name of a season, but a symbolic presence, almost human in nature. By making these words noticeable to the reader, autumn is made an active rather than passive part of the year. Such a graphological focus dovetails with the poem's copious personification of the season, as it gives its character an identity akin to a human character

The use of punctuation is another important stylistic feature used throughout *To Autumn*; this plays a significant role in the rhythm and meaning of the poem. Keats uses copious numbers of commas, semicolons, colons, and question marks to control the tempo at which readers can read, as well as to structure a sequence of imagery. The commas and semicolons in the first stanza have the effect of slowing the reader down and thus making him take time to consider each image, as in, "To bend with apples the moss'd cottage-trees, / And fill all fruit with ripeness to the core; / To swell the gourd, and plump the hazel shells. Deliberate pacing reflects the gradual ripening of autumn and enhances the atmosphere of the poem, which is an abundance and fulfillment.

There is a noticeable change in rhythm in the third stanza, where interrogative punctuation is used in the line, "Where are the songs of Spring? Where are they, Ay? The use of question marks in the poem jolts the descriptive momentum of the poem and draws attention to a moment of reflection. What's changed is a thematic change from celebratory richness and maturity to one of seasons and the passing of time. The poem is three stanzas (all 11 lines in length). This balance of harmony, this unification of contrast, is definitely a part of the overall harmony and order of the poem. The first stanza is about "ripeness and

abundance", the second about the fall season itself, and the third, which features sound, movement, and the approach of winter, is a turn to the end of fall. This is broken into 3 different sections to let readers see how the season goes, and as a reminder that life is a cycle.

4.2 Semantic Analysis

The semantic analysis is an exploration of the significance of lexical selections, figurative language, imagery, and thematic pattern in the construction of meaning in the poem. In *To Autumn*, Keats' semantic choices point to an amazingly rich and complex description of nature, full of sensuousness and richness, but also of philosophical observations of time and mortality. The lexical field in the first stanza is related to the growth, fertility, and maturity of things. The semantic web of words and phrases "mellow fruitfulness," "ripeness," "swell," "plump," "load," and "bless" connotes abundance and fulfillment. *To Autumn* is not a spring poem, but rather one which highlights completion and achievement. The emphasis is laid several times on fullness and ripeness; it is the culmination of natural development, autumn. The other semantic element that stands out in the poem is Personification, in which the abstract season of autumn is given life and is active. Throughout the second stanza, the season is represented as a person involved in different agricultural activities. Autumn is introduced as a familiar figure in the harvest scene in the line 'Who hath not seen thee oft amid thy store?'. The season is then depicted idly sitting on a granary floor, sleeping by a half-reaped furrow, walking over a brook, and waiting for the final drops to drip from a cider press. They anthropomorphize these images to foster a connection between people and the natural world, and enable the reader to "enjoy" autumn as someone who is involved rather than simply a bystander. Furthermore, the slow and measured pace of the humanized figure's actions suggests a sense of peace and acceptance, which highlights the overall message of the poem, that change and decline are natural and should be embraced. Keats' use of lexical choices, metaphor and personification creates a picture of nature which is harmonious, mature and continuous, as well as a reflection on the passing of time and the inevitability of change.

4.2.1 Sensory Imagery

A second characteristic of Keats's poetry is his use of the imagery of the senses, evoking a lively impression for the reader. *To Autumn* is poly-modal – it engages more than one sense at once, making the natural world come alive. The first stanza in particular features the use of visual imagery, such as fruit-laden trees, swelling gourds, hazel shells, and flowering plants, which are related to abundance, colour and movement. The overall theme of these pictures is that autumn is a fertile and rich season. Keats also uses tactile imagery, such as 'moss'd cottage-trees' and 'clammy cells', to bring to the reader the sensation of the harvest process, and to make the scene more immediate. The last stanza moves away from visual imagery towards auditory ones, with the "wailful choir" of gnats, the "bleating lambs," the "crickets" and the "twittering swallows" and the whistle of redbreasts.

4.2.2 Thematic Patterns

A major theme is the celebration of the abundance of nature. Keats's use of the words ripeness, fullness, and productivity repeatedly suggests that autumn is a time of maturity and completion of richness and fertility in nature. Simultaneously, the poem has a great feeling of time passing, and the journey from one life to the next is a constant. The poem celebrates the beauty and abundance of autumn, but also acknowledges that all seasons come and go, and that change is a part of life. The themes of mortality and transience are closely connected with this idea. Keats seems to have rejected the concept of ending as being associated with loss and sadness, as many literary works do, and viewed it rather as a logical and necessary

part of life's cycle. As winter approaches, autumn is still beautiful, has its own music, meaning, and value, indicating that each step of life has something to offer.

4.3 Interaction Between Graphological and Semantic Features

The results of the study show that the graphological and semantic features of *To Autumn* are closely related as they both serve the same meaning and artistic impression of the poem. Graphological means (capitalisation, punctuation, arrangement of lines, stanzaization) are not used as individual means, but work as active means which reinforce and enrich the semantic content of the poem. Capitalization will be used to indicate words of thematic importance and/or to show important words or natural entities to indicate to readers that they should attend to words which are of thematic importance. Similarly, punctuation serves to create a way to structure the flow of these texts, but also to affect the reader, adding rhythm, emphasis and pauses, and therefore a different interpretation of imagery and figurative language. The interaction between form and meaning is also manifested in a more detailed discussion on some of the stylistic elements. The use of the same punctuation rhythms and syntactically complex lines within the first stanza also help to give the sense of continuity and expansion, while the semantic focus on growth, productivity and abundance also supports this sense. The images and clauses pile up, and the sense of abundance is overwhelming; it's a richness to reflect the abundance of the season. The last stanza, by contrast, takes the form of questions, using interrogative structures and question marks to mark a change of focus in the poem. The themes of transition and change and impermanence are emphasized by these graphological indications; the reader is asked to think about the nature of passing time and the inevitability of the mature to the declining phase.

4.4 Findings

On the graphological level, the study's results indicate that aspects such as capitalization, punctuation, stanzaic organization and the overall visual organization have a significant influence on how readers interpret a text. Capitalization of the nature-related key words emphasizes important concepts and aids the personification of autumn. Likewise, the long sentences with many commas, semicolons, and interrogative punctuation help to control the pace of the poem, and gradually build up the images. The enjambment and visual density in the poem help to convey the feeling of abundance and continuity that the seasonal cycle calls for, and the three-stanza structure is balanced, mirroring the orderly progression of the seasonal cycle.

The semantic analysis shows that Keats uses an extremely well-chosen vocabulary of lexical items that are connected with ripeness, fullness, and productivity. Such lexical patterns make autumn a season of maturity and fulfillment. Meanwhile, the results show that there are hidden themes of temporality and transience in the poem, such that abundance and decline are not mutually exclusive, but rather part of a natural process.

Autumn becomes a living, active presence like a person, through metaphor and personification. The use of the image of agriculture and harvests is symbolic and means maturity, accomplishment, and completion of natural processes of life. The fall is shown as a person, one that is calm, patient, and accepting, and it shows the harmony between humans and nature.

Above all, the results show a close relationship between the graphological and the semantic aspects of writing and their use as complementary stylistic means. Lexical choices, imagery and figurative language are supported by visual features of the work: punctuation, line arrangement and stanza structure. Thus, in *To Autumn*, meaning is the result of the interplay of various stylistic layers.

In conclusion, the study finds that Keats makes use of graphological and semantic features in a very systematic way to highlight themes of plenty, ripeness, transience and continuity of nature. These features all contribute to a celebration of nature's beauty and richness, a philosophical discussion of change, mortality and the cycles of life.

CONCLUSION

This study examined the graphological and semantic features of John Keats's 'To Autumn' through the framework of Geoffrey Leech's stylistic theory of foregrounding. From the results, it is clear that the graphological features, such as capitalization, punctuation, and the organization of the text (stanzas and enjambments), are important in the interpretation of the text. The graphic devices are not just for the show: they can also direct the reader's attention to the poem, and help to distinguish the poem stylistically. Capitalization emphasizes important natural qualities, and punctuation marks create a rhythmic thrust and movement of images, which creates a personification of autumn. Similarly, the three-stanza form indicates the ordered progression of the seasons, and suggests harmony and cyclicity, thematic elements of the poem. Semantic analysis also shows the abundance of and complexity in the choices of language that Keats has at his disposal. Through the use of lexical choice, metaphor, personification, sensory imagery and links, a vivid description of Autumn is created, which is more than just a description of the season. The meaning of the poem is developed through the interplay of form and language, each level of style adding to and expanding upon the other. The syntactical complexity and the use of so much punctuation in the first stanza reflect the semantic emphasis on growth and abundance; the interrogatory forms in the last stanza reflect reflection and change of season. The form and meaning go together, and this is because they are all interwoven in the different stylistic elements that assist the poem's overall emotional effect and artistic unity.

The study also confirms many of the observations of the previous scholars on Keats' presentation of nature, beauty, death and changes of season. The research presented here, however, is an attempt to provide an understanding of the poem as a whole in terms of the stylistic complexity, and specifically the graphological features. Although most of the work on this has been based on imagery, symbolism and thematic interpretation, relatively little has been done on the visual structure in its role in the construction of literary meaning.

The study reveals generally the need for multi-dimensional analysis in the analysis of literature. Aesthetic effects and interpretation in poems are not created by single elements of style but by the interplay of various levels of style. The use of graphological and semantic analysis can thus give a fuller grasp of the function of poetic language and be a helpful tool in analyzing other literary texts.

Overall, 'To Autumn' is a lovely and poignant poem, and its form and structure are both remarkable and successful in conveying its message. The graphology of Keats's use is one way to create a reading experience of the poem, and the semantic strategies add further emotional and philosophical depth to the poem. So all these add up to a kind of artful unity, a way that the beauty of nature can be captured and other common truths, those of time, change, and death. That's why the poem's stylistic interplay that exposes these meanings makes the poem so attractive and gives it famous imagery and thematic richness.

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