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A Socio-Stylistic Study of Presentation of Death in Selected American Poems

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BY

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In the name of Allah, the Beneficent, the Merciful

We granted not to any man before you permanent life (here); if then you should die, would they live permanently?

Allah is Truthful

(Al-anbiya: 34)
(Ali, Y. 2015)

The Supervisor's Certificate

I certify that this thesis which is entitled (**A Socio-Stylistic Study of Presentation of Death in Selected American Poems**) has been written by (**Sarah Mohammad Abbas Joodi)** under my supervision at the college of Education for Human Sciences / University of Babylon in partial fulfillment for the degree of Master in English Language and Linguistics.

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The Examining Committee's Certificate

We certify that we have read this thesis which is entitled **(A Socio-Stylistic Study of Presentation of Death in Selected American Poems)** written by **(Sarah Mohammad Abbas Joodi)** and, as Examining Committee, examined the student in its content, and that in our opinion it is adequate as a thesis for the degree of Master in English Language/ Linguistics. The thesis is accepted with excellence estimation.

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DEDICATION

This work is primarily devoted to the Almighty Allah, who is the source of my bliss. It is also devoted to the Prophet Mohammed and Ahl-Albeit, peace be upon them. The work is also dedicated with love, gratitude, and honor to the soul of my late father (Mohammad Abbas Joodi), my martyred sister (Fatima Mohammad Abbas), my beloved family, especially my mother, who supported and encouraged me at every step until I arrived at this point. Lastly, this work is dedicated to my dear husband, who has helped and supported me along my success journey, and whose faith in me keeps me full with hope to pursuit my dream.

ACKNOWLEDGMENTS

ABSTRACT

The study investigates the style of four well-known American poets by applying a socio-stylistic analysis by focusing on their treatment of the concept of death as a central theme in the eight selected poems written in the nineteenth century within the Romanticism and Post-romanticism eras. More specifically, it investigates the influence of two social variables; gender and ethnicity on two poets and two poetess choices in using stylistic devices and deviations. The selection of these two variables is based on their well recognised influence within the realm of poetry. Hence, a comparative analysis was conducted on four poets, consisting of two Caucasian and two African-American poets and poetesses, with the aim of examining their distinct styles and perspectives. The poems are analysed for their use of stylistic devices and deviations which are divided into five categories: phonological, graphological, grammatical, lexical, and semantic.

This study implements an eclectic model that amalgamates essential stylistic devices with two social variable. The methodological framework seeks to answer the central questions of the current study that focus on the stylistic devices used to express the concept of death in each poem, and which stylistic devices and deviations dominate each poet's style according to her/ his gender and ethnicity in presenting death, , finally, finding out the similarities and differences in each poet's style in relation to death.

According to the main questions the study aims at (1) Identifying the stylistic devices used to express the concept of death in each poem; (2) Finding out the stylistic devices that dominate each poet's style according to her/ his gender in presenting death; (3) pinpointing out the stylistic devices that dominate each poet's style according to her/ his ethnicity in presenting death; (4) Revealing are the types

of deviations employed by each poet; (5) Figuring out the similarities and differences in each poet's style in relation to death.

In line with the aims mentioned above, the following hypotheses are postulated: (1) Imagery, metaphor, personifications, and irony are the stylistic devices that present death image in the selected poems; (2) Epanaphora and ploce dominate each poet's style according to her/ his gender in presenting death; (3) Symbolism dominates each poet's style according to her/ his ethnicity in presenting death; (4) Grammatical deviations are employed more frequently by each poet; (5) There are more differences than similarities in each poet's style in relation to death.

The results of the analysis show that all hypotheses are partially verified.The main conclusions of the study are (1) There are many stylistic devices used by each poet to present death language, such as anaphora, irony, repetition, symboism, and imagery; (2) each poet has specific linguistic devices that dominate style according to her/ his gender in presenting death; (3) each poet has linguistic devices dominate each poet's style according to her/ his ethnicity in presenting death; (4) grammatical deviation are dominated men's poet style, while graphological deviation dominated the women's style; (5) There are more differences than similarities between each ethnicity, and more similarities than differences between poets of the same gender in style in relation to death.

LIST OF ABBREVIATIONS

Abbreviations	Caption
AAE	African –American English
ASE	American- Standard English
E.D	Emily Dickinson
F.H	Frances Harper
P.D	Paul Dunbar
W.W	Walt Whitman

TYPOGRAPHICAL CONVENTIONS

Note	Caption
Italic words	A part of the original poem or a line
Bold words	Words highlighted as an example or a proof of a case
Three dots	Ellipsis of unnecessary words

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CHAPTER ONE

INTRODUCTION

1. 0. Introductory Remarks

This chapter presents the problem, aims, hypotheses, procedures, limits, and the value of the study.

The study of poetry and stylistics has traditionally been confined to the realms of literature and linguistics. However, as the understanding and appreciation of poetry evolve, there arises a pressing need for an interdisciplinary approach to explore and unravel the complexities of poetic language (Barfield, 1973).

An interdisciplinary approach to the study of poetry and stylistics can provide a comprehensive understanding of how various elements intersect to shape the form and content of poetic works. Therefore, by drawing upon theories and methods from different fields, researchers can explore the sociocultural contexts in which poetry is produced, analyse the linguistic devices and their deviations employed by poets (Ferguson, 1996).

Additionally, an interdisciplinary perspective enables a more nuanced exploration of the stylistic techniques employed in poetry. It allows for an examination of how poetic devices such as metaphor, rhyme, rhythm, and imagery not only contribute to the aesthetic appeal of a poem but also serve as vehicles for conveying complex emotions, challenging societal norms, and engaging in cultural critique.

Death, on the other hand, is a universally profound and inevitable aspect of human existence, and which has long served as a rich subject matter in poetry. Throughout literary history, poets have skilfully

deployed various stylistic devices to convey the emotions, themes, and complexities associated with mortality. From elegies and mournful odes to meditations on the transient nature of life, death poetry encompasses a wide range of expressions, all beautifully captured through the diverse and intricate use of language. This paper aims to explore the prominent stylistic devices and their deviations employed in death poetry. Analysing how poets harness the power of poetic language to evoke powerful imagery assist the readers to gain better understanding of how death, a solemn subject matter, which is written by two different ethnicities and genders continues to inspire and resonate with readers through poetic expression.

1.1 The Problem

This study examines and elucidates how a massive topic such as death is tackled in various ways and aspects by analysing selected poems written by four different poets who reflect their unique styles according to their gender and ethnicity. Therefore, a socio-stylistic approach is employed to analyse the poems according to the use of stylistic devices and deviations of each poem.

The stylistic devices are divided into five categories: graphological, phonological, grammatical, lexical, and semantic with their deviations. The research strength lies in its combination of the above-mentioned stylistic devices in line with the social variable of gender and ethnicity. Thus, the chosen four poets are white and African-American females and males. The investigation seeks to show the similarities and differences among the eight poems regarding gender and ethnicity. So, the representation of death will be studied in several famous poems to identify the perspective of death according to each poem and how it is

associated with a particular specific type of thinking. For many poets, death is considered the ending of a period and the beginning of another. This idea is associated with the present study, which assumes that death is presented differently according to the sociolinguistic variables and the period when the poems were written. Thus of the current study investigates the disparity of gender and ethnicity from a socio-stylistic analytical perspective

By applying the methods and strategies of socio-stylistics, the study endeavors to answer the following questions:

1. What are the stylistic devices used to express the concept of death in each poem?
2. What are the stylistic devices that dominate each poet's style according to her/ his gender in presenting death?
3. What are the stylistic devices that dominate each poet's style according to her/ his ethnicity in presenting death?
4. How many types of deviations are employed by each poet?
5. What are the similarities and differences in each poet's style in relation to death?

1.2   The Aims of the Study

The study aims at:

1. Identifying the stylistic devices used to express the concept of death in each poem.
2. Finding out the stylistic devices that dominate each poet's style according to her/ his gender in presenting death.
3. pinpointing out the stylistic devices that dominate each poet's style according to her/ his ethnicity in presenting death.

4. Revealing the types of deviations employed by each poet.

5. Figuring out the similarities and differences in each poet's style in relation to death.

1.3   The Hypotheses of the Study

It is hypothesised that:

1. Imagery, metaphor, personifications, and irony are the stylistic devices that present death image in the selected poems.

2. Epanaphora and ploce dominate each poet's style according to her/ his gender in presenting death.

3. Symbolism dominates each poet's style according to her/ his ethnicity in presenting death.

4. Grammatical deviations are employed more frequently by each poet.

5. There are more differences than similarities between each poet's style in relation to death.

1.4   The Procedures of the Study

To achieve the aims of the study and test its hypotheses, these procedures are followed:

1. Presenting a theoretical background on stylistics, sociolinguistics, socio-stylistics and the concept of death in literature.

2. Following specific methodology and applying an eclectic model derived from Leech's (1969) comprehensive framework of stylistic analysis. As for the deviation devices, they are adopted from Thornborrow and Wareing (1998). These models interact with Fergunson's (1996) factors influencing communication (i.e. gender and ethnicity).

3. Choose the data according to the theme, era, the richness of the poems and social variables.

4. Analysing the data qualitatively and quantitatively according to the eclectic model of the study and discussing the results.

5. Tabulating the results of the applying some statistical equations.

6. Concluding and setting recommendations for further research.

1.5 *The Limits of the Study*

This study is limited to identifying the linguistic variables of sociolinguistic and the stylistic devices used to reveal the language used to describe death in selected American poems by four poets who vary in their social influence. The data is limited to the analysis of eight poems written in the nineteenth century by four American poets and poetesses: Emily Dickinson, Walt Whitman, Frances Ellen Watkins Harper, and Paul Laurence Dunbar who wrote their poems during the end of the Romantic period and the beginning of Post-romanticism period.

1.6 *The Value of the Study*

It is hoped that this study will be of value to the socio-stylistic area and give a valuable contribution to the English students who study sociolinguistics and stylistics as well as teachers of literature and researchers who are interested in stylistics in general and in socio-stylistics in particular. It is also valuable for English language students in helping them to have a better understanding of the literature and nonliterary materials.

CHAPTER TWO

THEORETICAL BACKGROUND

2.0 Introductory Remarks

This chapter introduces a theoretical background about socio-stylistics and how it is portrayed. Accordingly, it includes a discussion of a comprehensive account of this field which consists of stylistics and sociolinguistics, as well as the concept of death and its various impact on poetry writing. It also deals with the interference of social variables on the poet's style, who composes his/ her poems to make an abstract issue of death as tangible as possible.

2.1 Literary and Non-literary Discourse

It is generally agreed that any discussion of text types is insufficient if it does not address the distinction between literary and non-literary texts. Regardless of the intrinsic value of literary writings above non-literary texts, it is commonly assumed that literary discourse is more difficult to comprehend because literary discourse has more than one meaning, is more open to a wider variety of language, and is more likely to provoke thought than other types of speech (Alderson, 2000). According to Alderson (2000), literary and non-literary discourse are synonyms for literary and non-literary texts.

According to Carter (2004, cited in Partington et al. 2013), both texts are mingled, so, there is no evident cut that distinguishes literary from non-literary language, and 'literariness' is best understood as a complicated subjective judgement, as well as the uses of that language that are characterised as more literary than others in a particular domain and for specific judges within that domain. Black (2006) comments on this idea, noting that both speakers and writers

have access to the same linguistic tools, including basic syntactic structures, morphological rules, figurative language, etc., while communicating in either medium. While the same strategies can be useful in both literary and non-literary writing, they may have a greater impact on the former. One key difference is that literary discourse is typically susceptible to extensive rewriting and revision to achieve its writer's purpose and meaning.

According to Van Dijk (1977), the processes used to understand both literary and non-literary language are very similar. While Steen (1994) elucidates that the distinction between these two terms is in terms of metaphor, and reader response is shown through careful empirical investigation. Yet, Halasz (1991, cited in Alderson, 2000) indicates that literary works considerably affect readers due to the abundance of subtle hints and hidden allusions they include. He concludes that readers are more likely to empathise with fictional characters and situations in literary works than those in non-literary works.

Verdonk (2002) declares that literary and non-literary discourses are shown to be distinct and belong to different genres. Poetry language, for example, is typically distinguished by particular traits, such as ambiguity in meaning, violation of normal grammatical standards, a peculiar sound pattern, arrangement in metrical lines and stanzas, etc., just as there are conventions and styles for each. Yet, there may be some overlapping between the rules and stylistic aspects listed above and other sorts of writings.

Johansen (2002, p.430) more systematically, defines literary discourse and how it differs from other types of speech by clarifying the main five characteristics of literary discourse that set it apart from others. The characteristics: "fictionality, poeticity, inquisitoriality, licence, and contemplation".

According to Johansen (2002) "Fictionality," indicates that although non-literary texts typically refer to a common universe that currently exists, previously existed, or is expected to exist in the future of real life, literary texts almost always relate to the fictional universe of discourse. "Poeticity" indicates that literary discourse is distinguished from a non-literary discourse by the former's frequent use of poetic devices such as figurative language, meter, rhyme, alliteration, etc., while the latter is typically expressed in a more prominent and straightforward manner. Thirdly, "inquisitoriality" shows that the roles of the literary discourse's speaker/writer and hearer/reader differ significantly from those of the non-literary discourse. For instance, although the speaker's dedication in authentic non-literary conversation is to being truthful and conforming to general standards and laws of social interaction, the poet of literary discourse is not sticking to the conventions and may depart the social norms and values of his society as well. The fourth trait is called "licence," and it describes the speaker's ability to express themselves freely without committing to anything. Finally, the interpreter's noncommittal pondering is characterised by "contemplation."

2.2 Stylistics

Stylistics is a subfield of applied linguistics concerned with the analysis and interpretation of written and spoken language with respect to their linguistic and tonal style, where style refers to the unique variation of language used by various people in different contexts. For instance, the vernacular, also known as daily language, may be used among casual friends. On the other hand, more formal language, in terms of syntax, pronunciation or accent, and lexicon or choice of words, is typically used in cover letters and resumes, as well as while speaking during job interviews.

Stylistics, as a term, denotes an objective, systematic study of style as opposed to a "intuitive or impressionistic reaction" to a piece of writing (Hickey, 1993:574). Stylistics, according to (Thornborrow & Wareing, 1998) definition, is the study of how "meaning" in a text is generated by the writer's linguistic choices.

Stylistics according to (Thornborrow & Wareing, 1998) The employment of linguistic knowledge to characterise the ways in which writers employ language and the decisions that they make while producing a piece of writing. This aspect of stylistics can be considered as methodical and objective in the sense that it allows stylisticians to explain and draw more attention to the formal aspects of a text.

Verdonk (2002) defines it as "the analysis of distinctive expression in language and the description of its purpose and effect". Finch (2000) explains that it is the investigation of the idea of style in language through the application of the research techniques of linguistics. Crystal (1997, p. 460) presents more elaborated definition of stylistics:

> "A branch of linguistics which studies the features of situationally distinctive uses of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language."

Several definitions of stylistics limit to the idea that there should be multiple acceptable approaches of saying or doing something (Taylor, 1980). He (Taylor, 1980) places a strong emphasis on the expressiveness of the language and its significance in interpersonal connection, contending that every linguistic fact should include language and mind since language combines feeling and cognition. As a result, a writer can provide a linguistic framework for their own thoughts that is accurate to reality. Hence, stylistics

uses a mutual approach to study linguistic components. Namely, how language affects emotions as well as how emotions are expressed through language.

According to Hickey (1992, p.86) "Linguistic style is that component of language that is employed to convey to the message particular expressive evaluative-emotional aspects,"

According to Leech (1983), stylistics is a type of discourse analysis that focuses on literary discourse. Sharma (1985) presents stylistics as a subfield of applied linguistics and renamed it as "literary linguistics." This is similar to how psycholinguistics and sociolinguistics have been renamed. Sharma (1985) claims that when applied to poetry, linguistic research can shed light on two interconnected components of poetry: the poet's core worldview and personality and the dynamic structure of his poems.

In addition to the previous definitions the current study adopts Widdowson (1975), definition which is suggested that stylistics is concerned with the analysis of literary texts from a linguistic perspective, which would serve as a bridge between linguistics and stylistics.

It is fair to say that stylistics uses theories and techniques created within and outside of linguistics to analyses and explain both literary and non-literary texts

2.2.1 Stylistic, Rhetorical, and Literary Devices

Stylistic, literary, and rhetorical devices are terms faced by students of literature and linguistic studies that might be seen as synonyms used interchangeably in a text. Such terms cause great confusions to the students at the

beginning of their studies, especially when dealing with interdisciplinary fields. However, after going over books of the same subject[1], The general devices of each term are almost the same and have equal importance but serve different functions. Therefore, each term will be clarified in the following lines.

Stylistic devices are language techniques employed by poets and poets to achieve innovation and distinctiveness in their work. The employment of these strategies distinguishes a writer's language from that of another writer. Furthermore, a writer's exclusivity and individuality depends in his use of stylistic techniques in his literary work. When a writer or poet makes exceptional use of language, the resulting literary work is admired for its beauty and appeal. So, stylistic devices are used to transform a work of literature into a work of beauty, allowing readers to have an aesthetic experience while reading it. In the same time, the stylistic devices guide the readers to gain the depth of the text and help them to interpretate the text (Watson, 2008).

A rhetorical device is a strategy used by poets or speakers to persuade readers or listeners to evaluate an issue from a particular perspective. It involves utilising words intended to stimulate or inspire an emotional exhibition of a particular perspective or action. With the use of language, rhetorical devices can elicit an emotional response from the audience, although that is not their main goal. Instead, they aim to make a stance or argument stronger than it would otherwise be by doing so (Crews-Anderson,2007) .

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[1] For further reading consults books as Lanham, R. A.1991. *A Handlist of Rhetorical Terms* (2nd ed) for rhytorical terms, Wales, K.2011. *A Dictionary of Stylistics* (3rd ed) for stylistic devices terms, and Peak,J, and M.Coyle.1993. *Literary Terms and Criticism.*

Literary devices are techniques adopted by poets to convey their intended meaning to the reader and draw attention to the text's central concepts and themes. In literature, these devices are used for a variety of objectives. While some may be more intellectually effective, others may have a more emotional impact. The rhythm and flow of the writing may also be improved gradually by their use. therefore, literary devices are a terrific place to start if the poet wants to add something unique to his text (Dupriez, 1991).

To sum up the devices, it can be said that the literary devices are artistic while stylistic devices are analytical tools, and finally, rhetorical devices are persuasive and informative with a chance of overlapping among them.

2.2.2 Levels of Stylistic Devices

There are several distinct categories of stylistic devices in use today, and they all share a lot of the similar components that only differ in nomenclature and categorisation standards.

According to Galperin (1971) stylistic devices are classified into four categories: Phonologic, morphologic, syntactic, and lexical. The first level is phonologic level which presents the study of how words are pronounced in speech. The second level is the grammar level which analyses the sentences and phrases which are made up of a series of word combinations, the third level is the lexical level that deals with words patterns. Finally the morphologic which deals with repetition of the word stem.

1. **Phonological Level**

The subject of phonology is the study of sound. According to Galperin (1971) phonology includes the meaning that can be derived from spoken language sounds

In written text, the creation of a word makes a certain sound based on how its constituent sounds are connected. The poem's words form a pattern of sounds with symbolic meaning. The phonological level studies rhymes, alliteration, assonance, and consonance as examples of the sound pattern.

2. Grammatical/ Syntactic Level

According to Fromkin (2000), a statement is syntactically correct if the order of the words that make it up follows the principles of grammar . Tense is one of the most crucial grammatical components of English. A particular action's timing is indicated by the tense. for example, Robert Frost's poem "Mending Wall" exhibits several distinct tenses. The researcher examines the various tenses to determine how they relate to the poem's meaning. Line by line, the tense will be examined. The present tense will be examined among the tenses (simple present tense and present perfect tense). Past perfect (simple past Tense and past progressive Tense). Simple Present tense, first. According to Yule (1998), the present tense is the most fundamental form of a sentence since it is linked to "real habitual" usage in the present and is used to describe time. In general, the simple present tense expresses facts (universal truths) and habitual time.

3. Lexical level

At the lexical level, mental representations of known words and morphemes are stored; at the sublexical level, knowledge of the rules and patterns that regulate how and where letters are employed in spellings is stored (Taylor 2017).

On the other hand, Simpson's (2004) theory of language levels, also proposes a four-levels framework for analysing language styles. The four levels

are phonological, grammatical, graphologic,, and semantic levels. The first two catigories are explained in the previous paragraph. So, the graphologic level is the study of writing styles, while the semantic level deals with how words and phrases are understood.

1. Semantic Level

According to Simpson (2004), the semantic level is the literal meaning of words and sentences. Wales (2011) remarks that semantics, or the study of how words and sentences are understood, has been heavily impacted by philosophy and logic throughout its development. He (Wales, 2011), refers to four different kinds of semantics: lexical, sentence, narrative, and literary semantics. Lexical semantics investigates the connections between words and their meanings, including etymology, synonymy, hyponymy , and metaphor. Sentence semantics is the study of the meanings that exist between clauses in terms or roles, such as agent and patient. Issues like the possible words that emerge in a text are fundamental to narrative semantics. A philosophical tradition informs narrative semantics. Last but not least, there is literary semantics, which is useful for any theoretical approach to literary text's dynamics, whether it is psychological, philosophical, or more general.

2. Graphological Level

According to Gomez (2015), graphology is a level of linguistic analysis that includes the study of linguistic graphics. Which mean study of handwriting patterns and physical characteristics, and it aims to identify the poet's writing style such as punctuation in language texts. The reader may be more affected and given more significance by linguistic texts with deliberate graphology. Moreover, poetry

in particular has no limitations. So, to produce an impression of a specific interpretation, the poet is able to specify the graphology of their poetry.
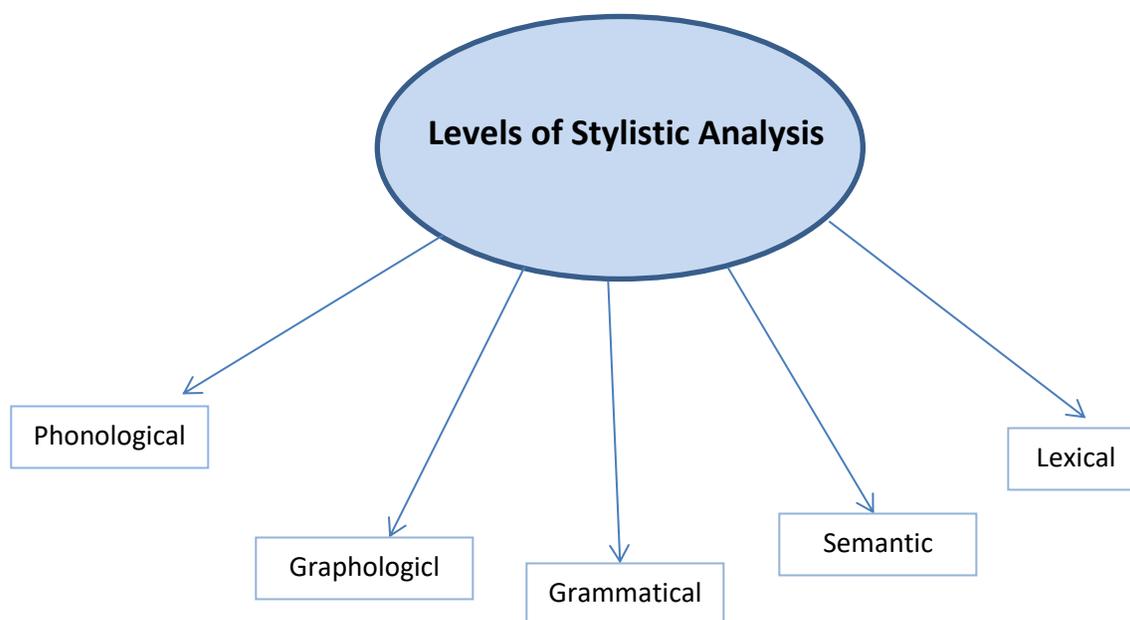
Figure (1) Levels of stylistic analysis

2.2.3 Stylistic Principles

Stylistic principles refer to the guidelines or principles that govern the use of style in various forms of communication, such as writing, design, or art. These principles can vary depending on the specific medium or field, but they generally aim to enhance communication effectiveness and create a positive user experience.

2.2.3.1 Foregrounding

Foregrounding was first proposed by the Czech linguist Mukařovský (Mukařovský 1964), who was a member of the Prague linguistic circle. He differentiated between two main facet of a language: standard and poetic languages, saying that poetic language is not just a version of the standard language. However, he believed that standard language performed the base for

poetic language, which placed in the center the act of expression (Mukařovský 1964). That act of expressiveness or foregrounding is achieved by a purposeful breaking of a standard language norm. Contemporary linguistics scholars commonly interpret the term "foregrounding": as "giving unusual prominence to one element or property of a text, relative to other less noticeable aspects" (Baldick 2008, p. 133).

According to Leech and short (1981), foregrounding is a stylistic principle that is closely associated with a particular sort of aesthetic exploitation of language that helps the reader to indulge with into new awareness of the linguistic medium, that usually assumed to be taken for granted as an automatised background of communication. Foregrounding requires an extra step of imaginative interpretation on the part of readers. When something unusual is brought to our attention, we immediately begin to investigate its cause. Foregrounding's distinctive communication usefulness lies in these imaginative efforts to assign meaning (Leech and short,1981).

The current study adopts Cuddon (2013, p. 284) definition of foregrounding which is defined as "the use of devices and techniques which 'push' the act of expression into the foreground so that language draws attention to itself."

The use of foregrounding in poetry isn't restricted to one style or approach. It is a literary device that uses various language methods, such as repetition, coupling, unexpected lexical collocations, grammatical inversions, etc., to draw the reader's attention. Leech claims that there are two sorts of foregrounding:

1- Qualitative foregrounding

Qualitative foregrounding is a deviation from either the language norms or the standards of language. Writers are continually faced with a variety of linguistic

decisions throughout the course of their work. Foregrounding may be the result of the writers' decisions both outside and within the language system ((Leech and short,1981).

2- Quantitative Foregrounding

In this case, the variation is from some predicted frequency of linguistic occurrence in common use where variety would ordinarily be expected, rather than from language code norms or language use conventions. Instead of using a wider range of options provided in the language code, the writer purposefully limits himself to a single pattern to achieve consistency (Leech and short,1981).

2.2.3.2 Deviation

Deviation is the violation of rules that others follow. Poetry as a genre deviates from regular language; nonetheless, despite the poetic deviance, poetry has its own rules and conventions that distinguish it from ordinary language and therefore develop its own pattern. Deviation is regarded as poetic licence or writer's licence in the literary world, and it should be noticed that deviation can occur at several linguistic levels. Grammatical, lexical, phonological, semantic, and textual deviations are all possible (Leech,1969). The 'gap' described by Leech has negative overtones since it indicates a defective or partial understanding of the poetry on the part of the reader. Nonetheless, this appears to be a common feature in the experience of difficult things both intuitively and empirically (Castiglione, 2019).

Deviation as a stylistic principle can be divided into two types: internal and external according to its use and the effect the writer wants to gain from his writing. The internal deviation is a sort of deviation that only works in one text (Simpson, 2004). It is a deliberate breach of textual coherence. This sort of

deviation can be found only in the text in which it is employed in. It can be defined as a character's obvious inconsistency or contradiction (Gibbons and Whiteley, 2018) or the use of a linguistic pattern that differs from the rest of the text and against the background of the poem such as in the case of using a different rhyme or tense, (Jeffries, 2014). On the other hand, the external deviation is a sort of divergence that occurs across multiple texts or against some norm which lies outside the limits of the poem in which the deviation occurs such as a historical deviation when a poet make a reference to an incident that happened in inaccurate time of the poem events. Such a departure would be regarded aesthetically driven wherever it is utilised, thus being exceptional in any text (Gibbons & Whiteley, 2018). it is considered to be the most frequent sort of deviation in writing which is famous with the "poetic licence" or what is well-known as grammatical deviation (Gregoriou 2014, p. 90 -91).

Deviation as a principle whether internal or external such as fact or era is intentionally used present a unique piece of writing which sometimes the style of that poet is named by him, such as in the poetry of E.E. Cumming.

2.2.4 Stylistic Markers

According to Barry (1995), the purpose of stylistic study in literature is to demonstrate how technical linguistic elements of a literary work, such as sentence grammatical structure, contribute to overall meanings. Thus style markers are linguistic elements that an poet purposefully employs in a particular text or discourse to encode aspects of meaning while simultaneously achieving specific aesthetic effects. They are textual linguistic qualities that are necessary for their semantic implications and aesthetic functions. In other words, for a style marker to be considered in a certain text, it must have visual and imaginative appeal or effect

on the reader or audience. The identification of style markers in textual analysis is useful since it is not possible or useful to investigate all of the language choices made by a specific poet (Yeibo,211). Stylistic markers can be found in:

1. **Semantic Markers**

According to Leech and Short (1981), lexical structure in stylistics deals with the style of word choices. The poet's choice of vocabulary, such as simple or complicated words, broad or technical terminology, words associated with other emotions or idioms, or the choice of word class, can be used to analyse lexical structure in stylistics (noun, verb, adverb, or adjective).

From a stylistic standpoint, lexis provides a plethora of options for choices. The choice results in stylistic diversity depending on the lexis or words utilised. One of the essential aspects of stylistics is how lexical objects are ordered in the word stock. Galperin (2010) provides a system of stylistic classification of English vocabulary that consists of three overlapping layers for stylistic purposes:

a- The neutral layer (unmarked)

   The neutral layer is the most stable. It constitutes the majority of English vocabulary and its "common core." It contains non-field-specific terms. The neutral layer is the source of polysemy and synonymy, as well as the mechanism by which words are formed.

b- Literary layer (marked). It consists of:
   1. common literary words which are used in writing and polished speech.
   2. special literary words, such as terms and learned words (terminology of sciences), poetry words (highly elevated vocabulary), archaic words (obsolete, obsolete, archaic proper), barbarisms and foreign words (foreignisms), literary/terminological coinages (including nonce-words).

C. Colloquial layer (marked)

It includes words with a dynamic spoken character: general colloquial words, special colloquial words such as slang (e.g., college slang, rap slang, military slang), jargon, professional words (e.g., journalese), dialectal words, vulgar words, and colloquial coinages (nonce-words).

3.   Grammatical Markers

In stylistics, the composition of sentences, such as the utilisation of simple, complex, or compound sentences, can be used to define the syntactic structure in a sentence (Leech & Short,1981). Leech and Svartvik (1975, p.34) describe some similar grammatical elements shared by the three distinct "levels of usage." The characteristics are based on the criteria of medium, formality level, and politeness level. The medium criterion explains whether the language under consideration is spoken or written in a text. Then, the formality level describes whether the language is formal or casual. Finally, the politeness level indicates whether or not the language is familiar or courteous.

2.2.5 Figurative Language in Stylistics

The usage of figurative language in the literary work reveals the poet's style. According to Leech and Short (1981), the analysis of figurative language in stylistics may include the choice of figurative language, the meaning of figurative language, and the specific meaning or purpose of employing the figurative language as adopted by the poet.

Figurative language should not be judged solely by its denotative meaning because it has more to convey than the surface meaning. According to Holman & Harmon (1986), figurative language is a departure from the normal order,

construction, or meaning of the words in order to gain strength and freshness of expression in order to create an effect, described by analogy, or discover and illustrate similarities or otherwise dissimilar things. Then, according to Wales (2011), figurative language or figure of speech is a strategy used to build imagination by comparing two or more dissimilar things, and therefore breaches linguistic laws. Furthermore, according to Shaw (1985), figurative language is frequently colourful and inventive, thus it can bring colour and clarity, vitality, and effectiveness to writing.

Then, according to Frost (2016a), figurative language is a technique of conveying something by means that are not normally employed to speak of the item. It is used to emphasis the true meaning of the term by adding dimensions. He further claims that figurative language in a literary work serves to compel readers to engage in the act of imagining because the words employed in figurative language do not provide sensible meaning on their own. To completely comprehend the meaning of the statement, readers must investigate the link between words or sentence by sentence.

According to Richard Gill in Mastering English Literature (1995), figurative language includes Simile, Metaphor, Personification, Apostrophe, Metonymy, Symbol, Allegory, Paradox, Oxymoron, Hyperbole, Overstatement, Understatement, Synecdoche, and Irony and more types that are mentioned in details in chapter three.

2.3 Social Variable

According to Ferguson (1996) sociolinguistics deals with the social aspects of human language. It discusses the integrated relationship between language and society. Therefore, the attention of the current study focusses on discrepancy of

the style of writing that relays on gender and ethnicity for their great importance in reflecting the social interaction between the poets and their community. Since the rise the concept of sociolinguistics in the 1960s, linguists has interested by the linguistic variation which is developed rapidly. Linguists as Trask (1999: 221) states that "variation, far from being peripheral and inconsequential, is a vital part of ordinary linguistic behaviour."

According to the development of social studies and linguistics, sociolinguistics known as "variationist" which refers to the formal study of variation (Tagliamonte, 2012:138).

The difference between linguistic variation and sociolinguistic variation is that the alternation between elements in linguistic variation is categorically constrained by the linguistic context in which they occur, whereas in sociolinguistic variation, individuals can choose between elements in exactly the same linguistic context, and so the alternation is probabilistic (Mougeon et al,2010).

A social variable can be characterised as a social component that has an effect on language variation and, like the linguistic variable, can manifest itself in a variety of ways. Suppose the choice of one version of a linguistic variable over another is not explained by regional or stylistic or register differences. In that case, sociolinguists attempt to explain the variance through quantifiable elements in society that are known or predicted to influence language. Linguistic variance has been discovered to be linked to a wide range of social variations among speakers. Social variables may help identify a speaker's social identity, such as social class, gender, age, and ethnicity), which are related to language behaviour in quantitative sociolinguistic research (Swann et al., 2004).

1. Language and gender

According to Swann et al (2004) Sociolinguistics and associated fields have long been interested in the connection between language and gender. Studies in linguistic anthropology in the early twentieth century examined the distinctions between female's and men's speech in a wide range of languages, in many cases identifying unique male and female language forms . Studies of language variation since the 1960s have also found that female tend to use more standard or prestige language features, whereas males tend to use more vernacular language traits among speakers of the same socio-economic class. Within interactional sociolinguistics, there has been a focus in the differences between female and male communication patterns. Female tend to employ more supporting or co-operative techniques, whereas men prefer to use more competitive approaches, resulting in male dominance of mixed-gender conversations (Simpson & Mayr, 2010). According to some studies Sexist bias in language has always piqued the curiosity of feminist researchers in particular. Feminist researchers have criticised studies that focus solely on gender differences for focusing on differences rather than similarities; marking male speech as the norm and female speech as deviant (Romaine,2000), providing inadequate and stereotypical interpretations of female's language; and ignoring differences in power between female and male speakers. Gender has been reimagined significantly in recent research (especially those conducted in the late 1980s and early 1990s). Although it was previously thought to be one and the same for male and female speakers, new research shows that there is a great deal of variation in how people use language based on the environment in which they are speaking. As part of this approach, gender is also understood less as a trait that influences language use and more as something that is acted (or negotiated, and perhaps contested) in relationships (Swann et al,2004).

2. Social class

Social class has its origins in Marxist sociology, and it has evolved over time (Feuer, 2022). In contrast to orthodox Marxist analysis, which differentiates just two social classes (the bourgeoisie or owner class, and the proletariat or non-owner class), neo-Marxist approaches have found an intermediate class, which is called the middle class, which is both a "exploiter" and a "exploited" class (Poulantzas, 1982:93). Classes in sociolinguistics have been used to highlight how language use clearly divides along clearly defined class lines. Class dialects are common in civilisations where there is a high degree of social stratification. When determining socio-economic status, some people use intuitive factors. The majority of people find it rather simple to determine if someone belongs to the working classes (also known as 'blue-collar workers,' i.e. people who perform physical labour) or the middle classes (commonly known as 'white-collar workers,' i.e. individuals who perform office and service-related work). Sociolinguists frequently deal with so-called socio-economic indices, which integrate data on employment, income, housing, and education to assess a person's'social standing.' A higher number of (partially overlapping) groups are often separated on the basis of socio-economic indexes (e.g. lower working class, (middle) working class, upper working class etc) rather than dichotomous social distinction (Swann, et al, 2004).

3. Age

It is another social factor that impacts linguistic variation: how old the speaker is. It serves as an indicator of ongoing language development when sociolinguistic variation is seen in this way (Chambers and Trudgill, 1980). In most societies, particularly English societies, the age-segregation is not well

defined. Generations still belong to distinct linguistic groups, which means they talk in distinctly different ways, even if it's just little so. Many linguistic traits distinguish the current generations from previous generations of speakers of a particular speech community. When it comes to linguistic change, the speaker's age plays a critical impact. There are idioms and expressions that are used by one generation and that appear strange or ambiguous to others. This is the primary driver of linguistic evolution. As a general rule, young people use many grammatical forms that older people may not comprehend, and the other way around (Wardhaugh , 2006).

4. Region

One of the most noticeable distinctions in language is the geographic location. Due to elements such as the effect of other factors, sociolinguistic studies have become more complicated due of geographic variances (social class, ethnicity, age, gender and region). Phonologically, we tend to notice regional differences in a speaker's pronunciation before we notice any differences in their vocabulary or grammar (Spolsky,1998).

5. Ethnicity

The history of the term "ethnicity" is not very long. Before the 1970s, there was not much talk about it in anthropological literature, and textbooks did not define it (Cohen 1978). Since the mid-1970s, the term has become important in anthropological theory as a response to changes in geopolitics and the rise of ethnic minorities' activism in many industrialised countries. The shift has led to a lot of different theories about ethnicity, which can explain things like social and political change, identity formation, social conflict, race relations, nation-building, assimilation, and more (Barnard, and Spencer 2002). Thus, ethnicity an important

part of a person's social identity that is closely linked to language. It is usually given out based on where an individual came from. The subjective experience of belonging to a culturally and historically different social group is also often included in definitions of ethnicity, and this is called "ethnicity" (Swann, et al,2004).

Language is an important part and symbol of an ethnic group's identity because language is a "core value." Sociologists who study multicultural societies have often used ethnicity as a social variable when they look at them. For example, people from different ethnic groups were included in the group (Swann, et al,2004).

The scope of analysis in the current study is limited to gender and ethnicity because they are the most influential social variables that reflect the style of the poets.

2.3.1 Gender and Ethnicity Effect on Language Choice

Gender and Ethnicity are the core of the current study. So, each variable plays a significant role in reflecting the poet's personality and how it is effected by the surrounding environment. At the same time how the poet affects the readers around him.

First, female's language has several features that distinguish its style from men's style in dealing with people in everyday life.

1. Feminist stylistics proposes a model of analysis that takes into account the text's production and reception. Textual antecedents and literary customs, affinities in terms of gender, colour, class, nation, publishers, and advertising are all variables in the latter (Fowler, 1981).

2. Feminist stylistics believes that there are significant differences between female's writing and males' writing. There is a wide range of differences in terms of themes, lexicons, grammar, and graphologies. It is common for female characters and writers alike to seek the attention and praise of their peers (Fairclough, 1989).

3. It is a deliberate effort by feminist stylisticians to find the dialectical aspects and alternate forms of expression used by female writers in work and to do so in a way that is consistent with their approach. (Mills,2005)

Feminist stylistics achieves its aim by examining language closely and explaining the linguistic theory in order to establish a fundamental logic for feminist textual analysis. As a result, the evolution of linguistic and social change is the goal of this method to stylistic research (mills et al.,1989).

The second variable is ethnicity, it is known that individuals who has different native language may carry features from their mother tongue and transfer it into the second language either intentionally to distinguish their identity or unintentionally use it in the flow of communication. The current study deals with the main differences between African-American features (AAE) and standard English, as shown in 2.4.2.1.

2.3.1.1 *Standard English and African-American Diction*

The United States has traditionally been seen as a cosmopolitan country with diverse races and cultures. The result of such diversity is referred to as The melting pot. It is a term used metaphorically to refer to people of many different ethnicities, linguistic groups, and religious persuasions who unite to create a unified nation. Therefore, immigrants and their children needed to learn English because it was

vital to the American national identity. In exchange, the immigrants were promised integration into American culture and opportunities for advancement (Pavlenko, 2002). According to that, the immigrants and their children learned the language through a campaign to Americanise immigrants to be able to have jobs (Pavlenko, 2002). But, the leaders of ethnic groups revolted against the campaign using American and ethnic press media. As a result of the Americanised movement, the linguistic decisions made by individuals were to be viewed as a private and/or family concern (Pavlenko 2002).

The aforementioned reasons clarify the emergence of specific dialectical choices, such as African-American English (AAE) which the current research deals with. In the same, it is important to clarify that the Caucasian poets and poetess tend to use standard English language in their poems

2.3.1.1.1   African- American English

This section provides a comprehensive overview of the history of AAE and its linguistic characteristics. The researcher begins by providing context for AAE by outlining its origins and evolution up to the present day. This is done to demonstrate that the AAE is historically not a deplorable language but rather one of the variants of English. Then, the linguistic properties of AAE are analysed in order to describe its qualities. This research will focus on the phonological, syntactic, and lexical aspects of language, all of which are commonly affected by AAE.

A.Background of African- American

For decades, scientists have been investigating the question of where AAE first appeared, mostly because the topic is so contentious. Many studies have led to various hypotheses, such as the Anglicist theory, the Creolist hypothesis, the Neo-Anglicist hypothesis, and the Substrate hypothesis (Wolfram & Schilling,

2016). This research, however, focuses on a specific hypothesis, the Substrate hypothesis, because it is the most recent and makes the most sense in the context of the modern world.

The substrate hypothesis supports the widespread belief that AAE developed as a direct result of linguistic interaction with Creole speakers (Veenendaal et al., 2014). The hypothesis suggests that while prior AAE may have adopted numerous elements from regional varieties of the English language in America, its solid substrate effect has always identified it from other varieties of American English. Whether the initial contact between speakers of African languages and English led to the establishment of a full-fledged Creole language, it is possible that the substrate effect was generated from this interaction.

AAE's early development may have been influenced by exposure to Creole speakers during the transatlantic slave trade, despite the historical record not showing the survival of a widespread plantation Creole in the American South. A Substrate theory proponent, Winford (2015),contends that AAE is a hybrid language with influences from both English and Creole varieties. This reshaping of the settler dialects by Africans yielded AAE, and it is evident in the language's unique characteristics. A large amount of overlap in the structural features of AAE is indicative of the close relationships that exist between African- American and white speech communities.

Recent and ongoing AAE growth is influenced by a number of significant issues, such as migration patterns and questions of cultural identity. In the early and mid-20th century, African Americans migrated from the rural South to large metropolitan cities in the North, a movement that contributed to the creation of urban AAE. More over a third of the black population was concentrated in just

seven major metropolitan areas: New York, Chicago, Detroit, Philadelphia, Washington, DC, Los Angeles, and Baltimore (Bailey, 2001).

B. Characteristics of African American English

AAE has its own characteristics as a distinct form of the English language. As confirmed by Trudgill (2000: 20), all linguistic subsets are "structured, complex, and rule-governed systems" that serve their speakers' needs admirably well. Investigating AAE requires first isolating its language features so that its distinctive qualities may be examined. AAE demonstrates linguistic features in three areas: phonology, syntax, and vocabulary.

1. Phonological Feature

First, there is the phonological characteristic, which is concerned with the analysis of sound patterns. In addition, according to Poole (1999), phonology is the study of sounds in the context of languages and other speech variations. Phonologically, words in AAE are pronounced differently than in SE due to phonological differences. Below is a table summarising the different phonological properties of AAE that is found in the current study that Rickford (1999) reveals in his book .

Table (1) Phonological Features of AAE

NO.	Phonological Features of AAE	Examples
1	Realisation of final ng	walkin' for SE "walking" "
2	Realisation of voiced /ð/ as /d/	den for SE "then
3	Consonant dropping in two	gimme for SE "give me"

	words	
4	Deletion of the sound /r/	sistuh for SE "sister"
5	Reduction of word-final consonant cluster	han for SE "hand", des' for SE "desk"

2. Syntactical Feature

Syntactic feature is One of the linguistic features frequently observed in AAE. it is described as "a part of grammar that represents a speaker's knowledge of sentences and their structure" (Fromkin et al., 2011). In other words, learning syntax permits speakers to construct meaningful phrases or sentences that allow for effective communication. In addition, the syntactic properties conveyed by AAE differ significantly from those expressed by SE in a number of ways.

3. Lexical Feature

The third characteristic, called the lexical characteristic, pertains to the lexicon, which is described as " people's mental storehouse of information about words and morphemes" (Fromkin et al., 2011:45). Lexical feature expresses the speaker's vocabulary that he used to use when he deals with the world around him. Moreover, this quality is connected to the meanings of words and phrases in a certain language. For instance, when AAE is used, words from several languages might all refer to the same meaning.

In AAE, some words and phrases have a specific or particular meaning. Black Americans of all ages use a variety of words and phrases, while speakers of a certain age group are more likely to use others. The African American lexicon also contains the same data that can be found in mainstream American lexicons.

The former lexicon will have entries for words that sound like words in standard American English, which is the difference. However, the content and meaning will differ from the homonyms with the same names in the common American vernacular (Green, 2002). In her book, Green (Green, 2002) cites evidence of lexical variation in AAE. She also explains the vocabulary distinctions, their significance, and comparisons to standard English.
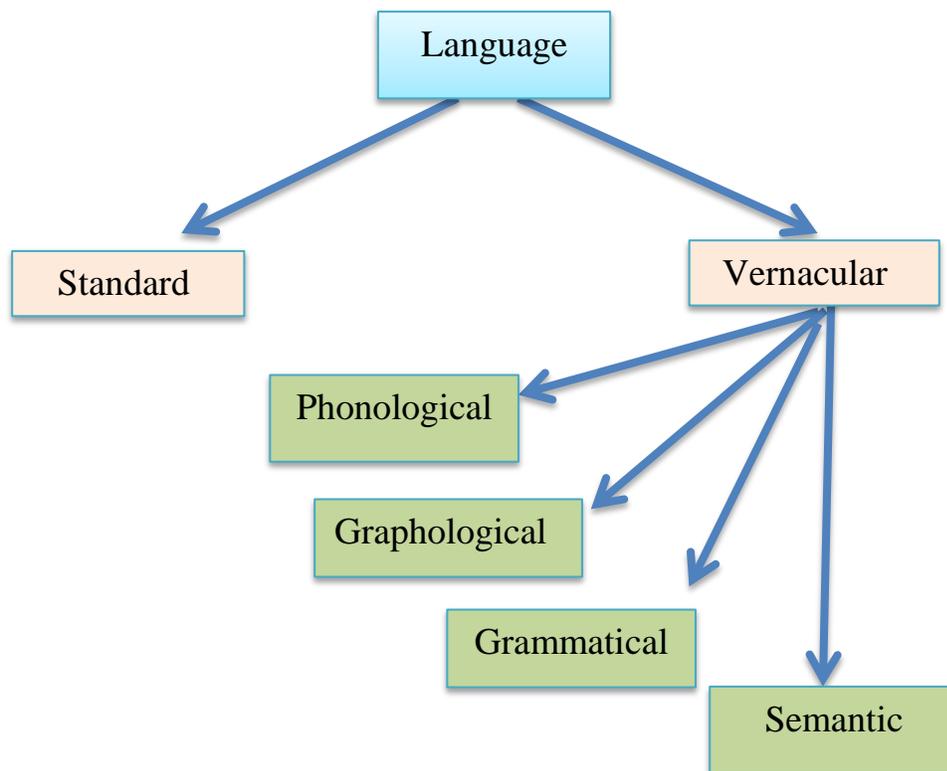
Figure (2) Vernacular features

2.3.1.1.1 Standard English

According to (Wardhaugh & Fuller, 2015), The term "standardisation" describes the process through which a language has been in some way formalised.

Typically, this process entails the creation of grammar, spelling, dictionaries, and, maybe, literature.

Standard English (SE) is the variant of English that has undergone significant regularisation and is connected to formal education, language testing, and official print media, including public service announcements and newspapers of record, among other things (Carter, 1999). All linguistic features, including morphology, phonology, syntax, lexicon, register, discourse markers, and pragmatics, as well as written features like spelling norms, punctuation, capitalisation, and abbreviation, practises, are subject to the effects of standardisation. SE is local to nowhere because it has relatively little of the variety present in spoken or older written variations of English and because many of its grammatical and lexical components originated in various, non-adjacent dialects but are no longer geographically defined. Standard English, according to Trudgill (1999), is a social dialect that is primarily used in writing and may be distinguished from other English dialects by a small number of grammatical "idiosyncrasies," such as irregular reflexive pronouns and a "strange" present-tense verb morphology.

Standard English was a word used to refer to a widespread variety of English spoken during the nineteenth century. Nonetheless, by the 1930s, it had become the language of the learned and was often associated with a higher social status than the language itself. Since pronunciation has become such a prominent marker of social status, rural dialects are once again seen as valuable. Historically, this has been the case in England and, to a lesser extent, in the United States (Freeborn,1998).

Historically, the standard language evolved from the English dialects used in and around London, which were modified throughout time by speakers at the

court, scholars from universities and other writers, and public schools. As time passed, English became more widely used in the capital city's affluent social classes. Hence, it came to deviate rather considerably from that employed by other socio-economic groups and began to be considered as the example for all individuals who desired to talk and write well. This variety of English emerged as the standard when books became widely distributed after printing became widespread (Freeborn,1998).

Standard English is still widely accepted as the standard version of the English language. Humans utilise SE as a standard for what constitutes appropriate and inappropriate discourse.

2.4   *Socio-Stylistics: History, Definition and Nature*

Formerly, scholars in the discipline of stylistics mostly focused on analysing the grammatical forms, phonological features, and propositional meanings of literary works. Poems were the principal source material for this study because of their short length and the ease with which the stylist could analyse the full poem. In addition, poetry, in contrast to other forms of writing, often consists of a single level of speech in which the poet addresses the reader directly. This creates a simple framework that makes conducting such an analysis straightforward.

In contrast, several discourse levels are typically present in fiction, such as novels and plays. That is to say, there is an address from the poet to the reader, which is embedded in an address from the narrator to the hearer, which is embedded at a level where characters interact or address one other according to their social group. Because of this, the analyst's work, which is to identify the style effects on such a large number of different discourse levels, is challenging because it requires independently detecting the stylistic impacts on each level. It is also

impossible to conduct a thorough analysis of the entire text due to the fact that it is typically much longer. So, to study the effect of social meaning, it is easier to analyse short pieces of work such as poems to study the effect of social variables on the meaning of the text (Leech, 2013).

This obvious pattern has started to shift over the past few decades as a direct result of linguists becoming aware that the surface linguistic form, even when combined with the semantic account of meaning, is unable to give a complete explanation of how people in the same group actually communicate with one another. Moreover, scholars who work in the field of sociocultural contexts in which it is employed are aware of this aspect of its application. In this manner, modern research in the field of stylistics has adopted, as its fundamental framework, a sociolinguistics or discourse model of language communication. In today's world, stylisticians find it much simpler to discuss topics that go beyond what is printed on pages by tying them to their social background.

As a result, scholars are no longer dealing with the stylistics of deviation, the primary concern of which was the concept of uniqueness or the norm, which is indicative of the creative tension existing in a literary work. Instead, it is down to personal taste regarding presentation (Fix et al., 2008). Thus, the current fashion in stylistics, which is more in line with sociolinguistics, has led to the emergence of the socio-stylistic approach.

To sum up, sociolinguistics gained traction in the 1960s, partly as a reaction against Chomskian "autonomous" linguistics. The 'hybrid' field of sociolinguistics seeks to investigate and theories the language use of social beings in place of the idealised speaker/hearer of the latter, for whom social influences are idiosyncratic or irrelevant. The multidisciplinary aspect of the field is captured by distinguishing

between micro- and macro-sociolinguistics (Spolsky 1998). Micro-sociolinguistics research with a linguistic focus generally examines variations in dialect and stylistics/register. The phonological variances between different dialects and the discourse diversity between male and female speakers are just two examples of language phenomena that have been studied using both quantitative and qualitative research approaches. "Social dimensions of language," as defined by Coulmas (1997), is what microsociolinguistics is all about. In contrast, the study of macro-sociolinguistics (or Coulmas's "linguistic dimensions of society") focuses on the actions of entire speech communities, investigating questions like why some immigrant groups maintain their native languages while others do not or how social identity can impact language choice.

2.4.1 Socio-Stylistic Theory

In common with most forms of stylistics, the critical practice of socio-stylistics involves the analysis of linguistic style as its primary component. The phrase "linguistic style," on the other hand, might convey a variety of distinct meanings – such as the everyday language habits of a particular individual – and hence must be defined in order for the technique and purpose of the present study to be fully appreciated. In this regard, the definition provided by Finnish linguist N. Enkvist is particularly instructive. According to him, linguistic style is a choice that is influenced by the context (Enkvist & Akademi,1978:174).

This definition is predicated on the idea that texts' formal and semantic properties are strongly influenced by the contexts in which they are produced and received, as well as other extralinguistic factors (Levinson,1991). According to this notion, the stylistic study of any particular text pays close attention not just to the language structures of the text itself but also to the many sorts of extra-textual

influences that limited and influenced the text's production in the first place; hence, any self-conscious effort to understand a text by systematically linking its linguistic aspects to various levels of its sociocultural context may be seen as a sociostylist activity.

As a result, stylistics as a discipline has been given the prefix "socio-" to separate it from other types of stylistics rather than to emphasise its strong contextualist approach to analysing texts. The term "stylistics," on the other hand, has been misconstrued by some critics as a synonym for "stylometrics," a quantitative method that is simply a subset of stylistics not the involvement of social element in the formation and interpretation of a poem   (Enkvist and Akademi,1978). An additional reason for using the prefix is to prevent this study from being misinterpreted as only a quantitative one. As with rhetorical criticism, this type of stylistics also thinks that the style of a text usually has something to do with the goals of the person who wrote it. This means that the assumed audience and situation are usually implied in the text itself, which makes it more likely that the text will be seen as relevant (Kress,1978). However, stylistics must be open to learning from any field of study – history, anthropology, psychology, or sociology – that can shed light on why certain types of texts are produced in specific contexts in order to infer the situation responsibly and interpret it in relation to the crucial continuities and discontinuities between the world of the text's production and the world of the text's reception (Fowler,1989) Due to the fact that it aims to historicise and locate texts in their contingency as unique instances of social discourse, the New Historicism and socio-rhetorical critique are more closely associated with socio-stylistics than one might expect.

A long history of style and stylistics can be found both outside and inside the area of sociolinguistics; in fact, the history of style inside sociolinguistics is as old

as the discipline itself. Humans have the ability to exchange daily life information and share their lives since each person has his own character that shapes his personality and his face in public, so each of them uses a unique style to present his thought among people. Since the beginning of sociolinguistics, conceptions of style have been of crucial importance to understanding language in society, despite a long hiatus in which, at least from a variationist perspective, it was common to work with a relatively limited sense of style (Coupland, 2007).

According to the last paragraph, socio-stylistics may be defined as A field of linguistics that focuses on the qualities that allow multiple language dialects to be used in different contexts. Individual and social group differences in language use are taken into consideration while formulating a set of guiding principles (Ekwutosi,2009).

According to Coupland (2007), sociolinguistic variation has been used in combination with linguistic and extralinguistic variables – primarily linguistic– to link them together, rather than as a resource for analysing speakers' style structure through sociolinguistic means. Therefore, socio- stylistics helps to describe the efficient use of style and how it redirects and expresses social meaning – both socially and linguistically. Therefore, it is clear that socio-stylistics is a field of linguistics that focuses on the relationship between language and social order in literary writings.

2.4.2 Socio-stylistics and Literary Theory

According to Fish (1980), stylistics is fundamentally a type of formalism that, like Russian formalism in particular and American New Criticism, is consumed with aesthetic form to the point that it has little time for rhetorical effect. While most varieties of stylistics are interested in the aesthetic properties of texts

as texts, none of them can be accurately identified as a mere extension or specimen of either formalism or New Criticism, which both place primary emphasis on literature's aesthetic properties while minimising the interpretative significance of poetial ideology and socio-economic interest (Culler, 2002). Socio-stylistics and appropriate linguistic methods, on the other hand, pay just as much attention to the extratextual conditions, causes, motives, and effects of texts as they do to their aesthetic qualities; indeed, one of the main reasons these techniques were chosen for use in this study is that they provide a particularly useful framework for interpreting texts in relation to their cultural, situational, and social contexts.

An important influence on the approaches employed in the following pages came from British linguist Roger Fowler's work on sociocultural aspects of stylistics. Fowler sharply criticises formalism, New Criticism, and other historicising techniques. In this context, he assumes that "literary language" can be separated from "regular language" using standards free of ideological self-interest (Fowler,1981). Literary language, as an art form, lacks the practical and pragmatic qualities of common language.

According to Fowler (1981), it is both impressionistic and naive. Sure, so-called "literature" frequently emphasises beautiful language with a fervour rarely seen in regular speech, but literary and everyday language overlap far more than most literary critics are ready to concede. Literal texts and non-literal texts are both composed of language variants. In English and other humanities departments, what is deemed 'literary' rests more on culturally contingent academic elites than on universally identifiable literary books themselves (Fowler,1981).

Moreover, according to Fowler (1981), certain theorists' efforts to minimise the continuity between 'literary' and common language serve their own

professional and ideological goals. By denying literature a social function, the literary/ordinary distinction protects society (and hence the critic) from the potentially subversive power of literature; and by establishing a special set of "literary competencies" as the intellectual prerequisite of legitimate interpretative activity Interestingly, many contemporary contributions to stylistic theory have similar objections.

Furthermore, there is a dialectical relationship between language events (including literary ones) and their social contexts, and every text embodies a culturally contingent worldview and ideological context. The critical promise of sociostylistics lies in its ability to recast the allegedly eternal classic as an expression of cultural values whose genuine relevance is constrained to a historical context (Fowler,1981). However, stylistic continuity between 'literary' and 'common' types of language does not necessarily imply that written text may be contextualised in the same way spoken text can. It is more beneficial to think of written and spoken texts as different modes of language, with a continuum of 'mixed modes' resting between the extremes (Halliday,1978). Written texts can also be decontextualised, reinterpreted, and given new meanings far more easily than spoken texts (Toolan, 1988).

Depending on the last paragraph, socio-stylistics considers all verbal communication as social discourse, with contextualist concepts of language choice and textual formation. Like its more well-known theoretical cousin, sociolinguistics, it is keenly interested in how linguistic variety relates to social and cultural variation. To be sure, socio-stylistic recontextualisation is conditioned by its own historically specific languages, and is at best a well-informed endeavour to redescribe the past for the sake of those facing the present.

2.4.3 Socio-stylistics and Linguistic Theory

Stylistics, like one of many subfields of linguistics, is continually influenced by disputes and advances in linguistic theory (Crystal, 1985). It has emerged that there are two distinct approaches to stylistic analysis, one focused on grammatical form and propositional sense (Chomsky, 1978) and the other on phenomena such as illocutionary force and context (Halliday, 2014). These tensions have led to the development of two distinct approaches to stylistic analysis. Several prominent linguists and philosophers of language have recently argued that grammar needs to be supplemented by pragmatics wherever the interpretative task involves questions of interpersonal meaning (Lyons, 1981). Since the study is dealing with grammar and style, we need to keep in mind that pragmaticist notions, such as "implicature," "entailment," and "relevance," play an important role in our subject.

2.4.4 Poetic Language

Poetic language is the language that poets use in their works. It is also called figurative language and is opposed to literal (Doumerc & Harding, 2007). According to (Quayle, 2022), Poets pack the absolute maximum of meaning (in every sense of the word) into every part of the poem. It makes poems hard to understand, which may mislead a hasty person to think there is nothing to understand. Therefore, authentic poetic language is very different. It is not just sophisticated words that have no real meaning. Instead, it is the fullest possible language. Poets use poetic language to heighten or intensify specific ordinary ways of using language. They put the emphasis on different aspects of language including figurative language (Barfield, 1973).

According to Wales (2014), Poetic diction is the use of elevated language rather than ordinary language. It is often used in poetry to create a more formal or

elevated tone. At the same time, poets use poetic diction to create a specific mood or atmosphere in their work. It can include the use of archaic words, unusual syntax, and complex metaphors . it is important to emphasise on the role of poetic language in using words and expressions to create images and emotions in the reader's mind.

In spite of the word "poetic" that refers to poetry it is also found in prose, speeches, songs, and other forms of communication. it often employs figures of speech, such as metaphors, similes, personification, hyperbole, and alliteration. At the same time, it uses rhyme, rhythm, sound, and symbolism to enhance the meaning and beauty of the words that evokes emotions, imagery, and meanings beyond their literal sense (Leech,2013).

Poetic language is not limited to a specific genre or style; it can be used in any context where the writer wants to convey a message with artistry and creativity, but the current study deals with poetry as the main genre. It analyses figurative language that employs various devices in order to fulfill the study's aims.

2.4.5 *Poetic Language in Sociolinguistics and Socio-stylistics*

The connection between poetic language and sociolinguistics is quite fascinating. Both fields explore the intricacies of language and how it is used within different social contexts. Therefore, Poetic language, with its use of metaphor, imagery, and rhythm, can often reflect the linguistic creativity and cultural values of a particular community. It provides a unique lens through which sociolinguists can analyse the sociocultural dynamics within a society.

Additionally, sociolinguistics examines how language varies and changes across different social groups, such as age, gender, ethnicity, and socioeconomic

status. With its diverse forms and styles, poetry can embody these variations and reveal how language is shaped and influenced by various social factors (Swann et al., 2004).

Furthermore, the study of sociolinguistics can shed light on the social functions of poetic language. For example, poetry has historically been used to express identity, challenge power structures, and evoke emotional responses. Social factors, such as class, politics, and historical context, can all influence the themes and messages conveyed through poetic language (Leech, 2013).

In fact, the connection between poetic language and sociolinguistics lies in their mutual exploration of language variation, creativity, and cultural expression within different social contexts.

Meanwhile, the poetic language and socio-stylistics actually have quite an intriguing connection. The poetic language is all about using words to convey emotions, create vivid images, and evoke deeper meanings. It's the artistic and imaginative use of language to express oneself. On the other hand, socio-stylistics is a field that explores how language is used in different social contexts. It looks at how language choices can reveal social status, identity, and cultural norms. Socio-stylistics analyses the various factors that influence language variation and usage in different communities (Nash, 2021). When it comes to the connection between the two, poetic language can be seen as a form of stylistic expression that is influenced by social factors. Poets often draw inspiration from their social environment, experiences, and cultural background, which shape their choice of words, imagery, and themes.

Nash (2021), argues that poetry is inherently socio-stylistic because it reflects the social and cultural context in which it is created. He (Nash, 2021),

suggests that poets use specific linguistic choices, such as metaphors and imagery, to navigate and interpret social issues. Nash's work on the relationship between poetry and socio-stylistics has been influential in understanding how poetic language can convey deeper sociocultural meaning.

Unfortunately, there is no specific book about the relation between poetic language and socio-stylistics, but books about socio-stylistics can examine how poetic language is influenced by social factors such as gender, class, ethnicity, and even historical context. It can delve into questions like how a poem reflects societal values or challenges prevailing norms. Thus, by studying the connection between poetic language and socio-stylistics, researchers can better understand how language operates as a complex and multifaceted tool in both artistic and social spheres.

2.5 The Concept of Death

The concept of death is essential to our comprehension of the phenomenon. There are numerous different scientific approaches to the concept, as well as many different interpretations of it. Additionally, the introduction of life-sustaining therapy, as well as the multiple criteria for identifying death from both a medical and legal standpoint, have made it impossible to come up with a single, unifying definition.

One of the most difficult aspects of defining death is separating it from life. Death is believed to be the point at which life stops. However, the loss of life processes in various organ systems does not always occur simultaneously, making it difficult to pinpoint the precise moment of death (Henig, 2016). Because of this, it is necessary to establish clear mental lines between life and death in order to

make such decisions. This is a challenge because there is little agreement on how to describe life.

2.5.1 Death in Literature

Death is one of the most common topics in literature, and it is often used as a theme, symbol, or plot device. It is an essential concept that poets, novelists, and dramatists utilise to make their work unique. It also has to deal with the history of literature itself. Humans have thought about life's causes, meaning, and nature for ages because they know that they will die one day. Therefore, Thinking of death is a way to process the main value of their lives. It is known that poets deviate from other writers in many ways, such as expressing their emotions, thoughts, the influence of actions on them, and the compassionate way of dealing with lifestream. Since nobody can define death completely, poets enjoy portraying it in their own imagery. Thus, death for poets is a raw material that enables them to think wildly and freely about their end and sometimes there after death, such as in Erik Medhus and Elisa Medhus's book (2015).

According to Carrard (2021), poets tend to describe death according to their experience in life; even they prefer to imagine themselves as omniscient dead observers who observe other living companions' actions. They form a new reality then react with it as if it is a concrete existence. This sort of reality can be dealt with as unnatural realism (Baergen,2006) that imposes its atmosphere into the real world of the poet's poems, and then it can be called literature.

People are preoccupied with death—how to prevent it and how to react with it. They gradually come to recognise that death is universal, unavoidable, and irreversible and that it implies the complete cessation of all motion, feeling, sensation, and thought as they develop cognitively from the onset of conscious

awareness in early childhood—a group of characteristics known as the "biological" concept of death (Harris, 2018; Panagiotaki et al :2018). That biological concept of death would be enough to pique people's interest in attempting to imagine the end of all imagination and compelling them to ponder the meaning and value of a life that appears to be just a flicker of subjective awareness isolated within an unimaginable infinity of ignorance.

Sometimes People anxious about death for its obscure reality that can not be studied or controlled; thus, they talk and write a lot about it. The thoughts and sensations that emerge into the consciousness of death are articulated and elaborated in literature. Everything that is imparted through the arts is evocative and expressive; it appeals to the senses and to the brain's emotional side, externalising subjective experience and giving it an artistic shape. Language allows people to have higher levels of mental complexity and flexibility. Words can be used to connect abstract concepts to real-world experiences, draw connections between ideas and events, and create narratives about one's own life. In this way, people are able to imagine numerous viewpoints on the same occurrences. Human universals include verbal kinds of imaginative engagement (Brown, 2004; Carroll, 2017, 2018). Literature is a written extension of verbal imagination, which was originally oral.

For most of the twentieth century, scholars seeking to develop broad notions about literary reactions to death had little support from the social sciences (Wong et al., 1994). They had to rely on ideas extrapolated from speculative philosophy and literature itself. Even now, there is not a single field of study in the social sciences that provides a complete picture of how humans have evolved, how they think, and how they make sense in literature when they die.

Many disciplines have contributed to gain a better understanding of literary meaning, such as evolutionary aesthetics (Carroll,2012), evolutionary literary theory (Carroll,2018a), fiction psychology (Oatley et al., 2012), as well as self-narrative psychology (Vice,2003), and emotional psychology (Brand,1991). Additionally, information useful for comprehending death in the literature can be gleaned from clinical research on coping with death and dying, as well as from research on death in biology, medicine, archaeology, comparative psychology, cognitive-developmental psychology, and palaeolithic and cross-cultural anthropology.

2.6 Related Studies

This section is concerned with presenting the previous and related studies of socio-stylistics, namely Zhong's (2009), Ashipu's (2010), Ononye's (2014) Kadhim et al. (2022).

It is important to note, that the current study departed from other studies by following an interdisciplinary approach of socio-stylistics and poetry. Thus, it combines both linguistics and literature as a tool of analysis.

The selected poems are a point of strength since the poems are selected are American and Afron-American and based on gender and ethnicity, the study display poems written by males and females under investigation. The previous studies that are mentioned before based on one variable

2.6.1 Zhong's (2009)

This study aims to explore the linguistic and socio-stylistic variation of the generic subject clitics on-tu/vous in French L1 and French L2 speakers. The use of these clitics has been a topic of interest for linguists due to their complex nature

and varying usage in different contexts. Through a comparative analysis of data collected from both French L1 and L2 speakers, this study seeks to identify patterns of usage and potential differences in the way that these clitics are employed in various contexts. In general, tu is used to address individuals who are familiar or socially inferior, while vous is used to address those who are unfamiliar or socially superior. Additionally, studies have shown that L2 speakers of French may struggle with the appropriate use of these clitics, often overusing or underusing them in certain contexts.

The results of this study indicate that there are significant differences in the usage of on-tu/vous between French L1 and L2 speakers. L2 speakers tended to overuse vous in formal settings, while underusing it in informal settings. They also exhibited more variability in their use of these clitics compared to L1 speakers. Additionally, both groups of speakers showed some deviation from the expected patterns of usage based on social status and familiarity. This suggests that other factors, such as regional dialects or individual preferences, may also play a role in the use of these clitics. Furthermore, the variability in usage observed in both L1 and L2 speakers suggests that a more nuanced understanding of the sociolinguistic factors at play is necessary to fully grasp the complexities of this aspect of French grammar.

In conclusion, Zhong's (2009), study provides valuable insights into the linguistic and socio-stylistic variation of on-tu/vous usage in French L1 and L2 speakers. By identifying patterns of usage and potential differences between the two groups, this study contributes to a more comprehensive understanding of this complex aspect of French grammar. While the current study analyses the linguistic and socio-stylistic variation in eight poems then, identifying patterns of usage and differences between the two groups according to their poets' gender and ethnicity.

2.6.2 Ashipu's (2010)

Ashipu (2010) study conducts a detailed investigation of Bette language and tracing its origin even when this language remained oral because its orthography has not yet been standardised. The only way that enable Ashipu to study Bitta language is by collecting the data with the aid of an electronic device and transcribed in order to facilitate a stylistic analysis. He provide evidence on the nature of Betta language and its people whose origin go back to dominant ethnic group in Obudu Local Government Areas of Cross River State of Nigeria. Then he traced their language after they moved and settled at the foot of the Cameroun Mountain, part of which is Obudu Plateau in Cross River State. EB Because of their immigration, they have to deal with other people who have different language and traditions. The researcher remarks that with the passage of time, the language assimilated the speech habits of their closest neighbours and has changed characteristically both in structure and intonation. The results of this study indicate that there are significant differences in the usage of Betta language after interacting socially with another language.

In conclusion, Ashipu (2010) study conducts a detailed investigation of unwritten Bitta language and analysis the differences within Bitta's language habit over several years. While the current study investigates the differences of each poets' style according to his/her gender and ethnicity in the same era and time.

2.6.3 Ononye's (2014)

The study explores the socio-stylistic features deployed by cigarette advertisers in the delivery of their message in Nigerian print media discourse. The data for the study comprises forty printed cigarette advert texts selected from The Guardian and Thisday newspapers between October 2004 and January 2006. The

study employs qualitative and statistic methods, taking insights from Dell Hymes' SPEAKING, Michael Halliday's SFL, and aspects of stylistics discourse. The results showed that the advertisers' knowledge of the psychology and consumption culture of Nigerian newspaper readers constrains the use of semiotic elements in the texts. It was also revealed that the predominant graphological features (e.g. pictures/logos/colours, capitalisation) of the texts add to the un-wordiness and terseness of the advert texts. The study demonstrated that the advert texts use much of semi-specialised vocabulary, adjectives of quality, and collocations in the description of products which make them different from other sub-genres of media texts.

In conclusion, Ononye's (2014), depends on understanding the culture, psychology, and class-consciousness of the reading public, as evidenced by contextual features indicating that participants in the cigarette advertisement discourse do not share a common setting and scene, and that the outcome of the readers' response can be either a decision or constant interaction with the advertisers. These characteristics place limitations on the structure and content of advertising messages, making them more succinct and traditional. It is also demonstrated that the advertisements' distinctiveness is enhanced by the predominating graphical aspects (such as photos, logos, colors, and capitalization). While, the current study analyses written texts and depends on the readers understanding of the poems and how the poets employ various types of stylistic devices such phonological, grammatical, semantic, graphlogical, and lexical to portrait the idea of death that recall and an old memory of death incident on the behalf of the readers.

2.6.4 Kadhim's, et al. (2022)

The current study is puplished in Iraq by three researchers who analysesd symbolism in William Faulkner's famous novels and enables other students and researchers to identify these symbols from a syntactic and communicative point of view. The paper highlights the history and use of symbolism in literature and shows how symbolism is different from other concepts such as a sign, metaphor, and allegory. The data will be analyzed according to the electric model mentioned in the study. Therefore, the syntactic symbolism will be recognized through syntactic stylistic devices (repetition, polysyndeton, ellipsis, parallelism, parenthesis, and sound symbolism) The communicative situation strategy will be realized according to grammatical features.

In conclusion ,The result of the Kadhim's, et al. (2022) indicates that the poets used symbolism to deliver their opinions and ideas to the readers and succeeded in communicating with their audience. Symbolism helps the readers to be connected with the theme of the novel, rejection, racialism, and searching for identity. At the same time, the syntactic symbolism and sound symbolism devices are heavily utilise to create clarity. The communicative situation on the other hand, elucidates symbolic meaning and helps the poets to express their intention to be inviolved in the novel's actions by narrating the events. While, the current study deals with five levels of stylistic devices and their deviations depending on two social variables; gender and ethnicity.

CHAPTER THREE

METHODOLOGY

3.0 Introductory Remarks

This chapter laid forth the methodology for conducting the study. That is to say, this chapter provides a comprehensive summary of the study's method and design the eclectic model of analysis.

3.1 Research Design

This study synthesises qualitative and quantitative research strategies via the use of a mixed-methods technique. Tashakkori and Teddlie (2008: p.19) define mixed methods as "studies that are products of the pragmatist paradigm and combine the qualitative and quantitative approaches within different phases of the research process."

By one account, qualitative research is the "study of things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, 2005: p. 2). Significantly, the social environment is essential in qualitative research, known as being "situationally constrained," This implies that the social context is critical in shaping the meaning of social activities (Neuman, 2014). Contrarily, quantitative research is characterised by the use of statistical processes that are based on numerical measurements of certain properties of events and are readily repeatable by other researchers (King et al., 1994). As part of the quantitative approach, data is gathered and analysed statistically to verify or refute competing explanations for a phenomenon (Williams, 2007).

In the current study, the qualitative aspect investigates the style of the poems selected in reflecting the death phenomenon and how they underly their lines with gender distinction and ethnicity between Caucasian and African-American individuals when facing death. The quantitative aspect, on the other

hand, shows the frequency of each linguistic device used to represent death to account for the more and less frequent devices used. Then, the numerical results identify each author's linguistic style or preference in portraying the concept of death. Together, quantitative and qualitative methods will state the different styles of the different genders and ethnicity of authors in conceptualising death linguistically.

3.2 Synopsis of the Poems

1- Emily Dickinson

The first two poems in the current study are presented by Emily Dickinson (1804-1869). The first poem is "***Because I could not Stop for Death***," which was written in 1863 but published in 1890. The fundamental theme of this poem is the interpretation of mortal experience through the lens of immortality. A recurring theme is the definition of eternity as timelessness. The poet uses imagery to represent these abstractions—mortality, immortality, and eternity. Therefore, the personification of death and immortality bond the speaker with a long, timeless relation and bridge the gap between life and after death.

The second poem is "***There's been a Death in the Opposite House***," which was published in 1882 after Dickinson's death, presents the real rituals of death in a small town where death is a familiar scene to the poem's speaker, who narrates the events from his window. Death, in this poem is also personified as a friend and an inevitable part of life. It also presents a benefit of death for life by helping people like the" Doctor, Minister and the Man Of the Appalling Trade" to practice their jobs and use their authority over town residents.

2- Walt Whitman

The third and fourth poems are written by Walt Whitman (1819-1829). The first one is "***Vigil Strange I Kept on the Field One Night,***" written in 1865. It is a dramatic monologue written in response to the Civil War death of a Union soldier. In the poem, two soldiers share an imagined moment of grief after one of them has been killed in action. The poem was first published in Whitman's anthology Drum-Taps (1865) and then included in a reprint of Whitman's Leaves of Grass. Again, death presents the main theme in this poem along with loyalty and inner pain. The poem can be described as an ironic poem because irony is a repeated device in it, such as the ironic images of death and life, day and night, weather conditions, and event throughout the poem.

The second poem of Walt Whitman is ***"Pensive on her Dead Gazing"*** which is originally published in Whitman's anthology *Drum-Taps(*1865). Is another poem that presented death as a main theme. The poem is written by two sounds the poet who is presented by the first person "I," and the "Mother of all," who is introduced by the third-person pronoun, "she." The "Mother of All" is connected to the planet that all men call home, and the "sons" she mourns are not just Union or Confederate soldiers but all the young men who perished in the conflict. This poem is a reflection of Whitman's humanist values and his belief in the inherent dignity of all people, regardless of their socioeconomic status or political beliefs.

3. Frances Ellen Watkins

The fifth and the sixth poems are written by Frances Ellen Watkins Harper (1825-1911). The first poem is" *The Drunkard's child*," published in "Fredrick Douglass' paper" in March 1856. The poem deals with the death of a drunkard's child whose father stands beside his deathbed. The poet describes the death scene in detail with reference to the father's condition when he saw his

child dying. In addition to the description of the father's remorse, who left his son to die for drinking, the poet draws a clear picture of the poor conditions around them, which is not only materialistic but emotional too. This is reflected in the child's happiness towards his father's presence, which he missed for a long time.

The second poem of Harper is" *The Death of the Old Sea King"* which was published in 1871. The poem portrays the death of a great unidentified man who is metaphorically described as a sea king. The sea king is an allusion to an old pirate chieftain, a Viking of the early Middle Ages. The poem consists of many allusions to many methodological figures. It describes a glorious death scene of a warrior who wished to die in his battle-ship among his warriors instead of deathbed among friends and family. The dying man faces death with a calm attitude as he finally meets an old friend to start a new adventure.

4. Paul Laurence Dunbar

The seventh and eighth poems are written by Paul Laurence Dunbar (1872 –1906). His first pome is '' The News'' which is published in (1913) in '' *The Complete Poems of Paul Laurence Dunbar.''* The poem is written in dialectical diction. The poet reflects on the life and the social conversation of an old enslaved man who has lived in his master's house for two generations. The main theme in this poem is the death of the young master on the battlefield. The master is the son of the late master, whom the old enslaved man has taken care of him since childhood. Therefore, they were bound by a lifetime relationship based on a covenant on the old man's behalf and ownership on behalf of the young master. The poem reflects the deep painful sorrow of the old man toward the death of his master in a long dramatic dialogue that ends with old memories and tears.

The second poem is" Two Little Boots," which was also published in (1913) in" *The Complete Poems of Paul Laurence Dunbar."* The poem is an argumentative poem because the boots refer to the poem's speaker's child who dies young. The boot is a metaphor for a sick child who lives his childhood in pain. The speaker describes the appearance of the worn boots to indicate the state of the young child.

3.3 The Model of the Analysis

To analyse the selected poems from a socio-stylistic perspective, the researcher adopts an eclectic model to analyse the poems in terms of stylistic devices on several language levels and deviation devices in addition. The stylistic devices adopted are based on Leech's (1969) comprehensive framework of stylistic analysis and levels of deviations. As for the deviation devices, they are adopted from Thornborrow and Wareing (1998). These models interact with Ferguson's (1996) factors influencing communication (i.e. gender and ethnicity). Thus, the researcher examines how can the gender and ethnicity of the authors influence their style in forming the poetic language presenting the concept of death. The researcher examines how gender and ethnicity affect the stylistic and deviation choices made by the authors. The devices adopted will be listed below according to the phase of analysis.

3.3.1 The Stylistic Analysis

Stylistic analysis is a method of analysing and interpreting texts or works of art to better understand the specific stylistic choices made by the poets. It involves examining various elements such as language, structure, tone, symbolism, imagery, and other stylistic devices within a particular piece of work. It is also used to gain insight into the creative decisions made by the artist or author and how those choices contribute to the overall meaning and effect of the piece. By analysing the style, one can identify patterns, themes, and

techniques used by the creator, which can help in interpreting and appreciating the work on a deeper level.

3.3.1.1 The Graphological Level

Leech (1969) argues that graphology is superior than orthography. All of the rules of punctuation, paragraphing, and space are included in this definition. As described by Crystal (1969), graphology is the study of how different styles of handwriting and topography may be used to infer information about a language's writing system. The rules of formalised writing are as follows. What this means is that it analyses how sentences are built and how punctuation fits into that structure.

1. Punctuation

Writing sentences and phrases requires the use of punctuation marks. It is how punctuation marks are used (Cuddon, 2013).

Among these symbols are the period, the comma, the colon, the semicolon, the question mark, the exclamation point, the apostrophe, the hyphen, the ellipsis, the quotation marks, the parentheses, the brackets, and so on.

2. Contraction

contracting, either actively or passively: being in a contracted state. a functioning muscle or muscle fibre shortening and thickening. a reduction in length caused by omitting a letter or sound from a word, syllable, or word group. A form that such abbreviation (such as don't or they've) produces (Cuddon, 2013).

3. Capitalisation

Capitalisation is the use of upper case in writing. Normally the first word in a sentence is capitalised as well as the proper names of peoples such as Peter, countries such as Iraq and brand names such as tiffany's (Cuddon, 2013).

3.3.1.2 The Phonological Level (Sounds)

Phonology is the study of how meaning is assigned to sounds. In poetry, sound patterning acts linguistically to convey the poet's aim or concern (Crystal et al., 1969). According to Wales (2011) there are several styles and types of sound patterning in poetry. Therefore, Phonology is the study of language systems, specifically how sound reflects distinctions in meaning within a language. Phonology is primarily concerned with the sound patterns, rhyme system, and pronunciation of the word. Some of the phonological aspects of poetry are explained below.

1. Rhyme

Abrams & Harpham (2009) introduces rhyme as an sound element consists of patterns of rhymes, such as the stressed pattern and the rhyming scheme. The majority of English poetry is built on rhythmic patterns. Despite the fact that these patterns present in all utterances, poetry often imposes an irregularity on these patterns. In Reaske's (1966) conceptualisation, "Rhythm is expressed through a sequence of stressed and unstressed syllables" (p.18). Stress is the pronunciation of a sound or syllable louder or more forcefully than the surrounding sounds or syllables in the same word or phrase.

It refers to the accent put on a syllable or a word within the rhythm of a poem or line of poetry. According Wales (2011), there are four fundamental patterns in poetry:

a. **Iambic rhythm:** Each 'foot' is comprised of a stressed syllable followed by an unstressed syllable.

b. **Anapaestic rhythm**: Each foot consists of two unstressed syllables followed by one stressed syllable.

c. **Dactylic rhythm:** Each foot in consists of one stressed syllable followed by two unstressed syllables.

2. Alliteration

Alliteration is the usage of same letters or sounds at the start of adjacent words Abrams & Harpham (2009). In Old English poetry, it was used routinely, but in modern English poetry, it is often used for a specific purpose. This relates closely to onomatopoeia. It is the repetition of the same consonant, often at the start of subsequent syllables. Here are a few instances: (1) I bubble in turbulent bays. (2) I chatter about pebbles. (3) God created man; man produces money; money makes many folks furious.

3. Consonance

Consonance is a kind of half-rhyme characterised by the repetition of final consonants with differing preceding vowels. The close repetition of similar consonant sounds before and following distinct vowel sounds. Slip becomes slop; creak becomes croak; dark becomes block (Cuddon, 2013).

4. Assonance

Assonance is the effect that occurs when two adjacent syllables in a word have the same vowel sound but distinct consonants or the same consonants but different vowels (Cuddon, 2013). It consists of the repeating of comparable vowel sounds, often close together, to generate a particular impression of euphony and is sometimes referred to as "vocalic rhyme." The assonantal quality of the following lines from Tennyson's Lotos-Eaters is reminiscent of drowsiness:

"The Lotos flowers under the desolate peak

The Lotos winds past every crooked creek"

5. Caesura

A historical expression that was incorporated into conventional English prosody to describe a pause in the middle of a line of verse (Wales, 2011). For

example, in Dickinson's poem '' Because I could not Stop for Death,'' '' We slowly drove – He knew no haste.''

6. **Apocope**

It refers to the elision or omission of the last syllable(s) of a word for example, oft(en), It is handy for cutting in informal speech and writing in words such as photo(graph) (Wales, 2011).

3.3.1.3 The Syntactic Level

1. Anaphora

According to Enos (2010), a grammatical phrase used to describe the process or outcome of a linguistic unit whose interpretation is derived from a previously articulated unit or meaning (the antecedent). Anaphoric reference is one method of indicating the identity of what is being said and what has been expressed before. Each word in a phrase like "He did that there" has an anaphoric reference (i.e., they are anaphoric replacements or simply anaphoric words): the preceding clause may have been For instance, John produced this image in Bermuda, and each word in the answer would be anaphorically connected to a comparable unit in the previous context. Sometimes, anaphora is contrasted with deixis or exophora, in which the words connect directly to the extralinguistic context. However, it may also subsume both forward- and backward-referencing functions. Anaphora (or anaphor) resolution is the process of determining the antecedent of an anaphor (Crystal, 2008).

4. Cataphora

Some grammarians use this term to describe the action or outcome of a linguistic unit pointing ahead to another unit. Cataphoric reference is one means of indicating the identity of what is being stated and what is going to be communicated: for instance, I said this/the following... where the meanings of this and the following must be defined in the context that follows.

'The nine of the clock news' exemplifies the cataphoric function of here (Crystal, 2008).

3. Ellipsis

Ellipsis, as defined by Longacre (1996), is the grammatically permissible absence of one or more words from a phrase, when the deleted words can be rebuilt properly. For instance (**^** indicates the location of the ellipsis):

    a. That automobile is older than this one.

    b. Are you familiar with Samantha? No, I have not ^.

    c. The majority of children have travelled more than their parents.

    d. Guys are boys, and females are girls.

These examples illustrate (a) noun ellipsis, (b) predication ellipsis, (c) predication ellipsis, and (d) verb phrase ellipsis. Typically, like in these cases, the missed words may be recreated from the surrounding text.

In (a), for instance, the ellipsis prevents the recurrence of the term automobile.

In avoiding repetition, ellipsis functions similarly to substitution (for instance, the usage of pro-forms such as one and so), and is hence frequently referred to as "substitution by zero." (Longacre, 1996).

4. Parallelism

Parallelism refers, very plainly, to linguistic recurrence of some form, while deviation refers to an encounter with something that is different from what is anticipated or from certain rules (Longacre, 1996). An extended example involving explicit antonymy occurs at the opening of Charles Dickens' A Tale of Two Cities: It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness.

5. Enjambment

Enjambment is a literary trick in which a line of poetry continues its concept or thinking without a grammatical halt into the following line. With enjambment, the conclusion of a lyrical phrase stretches beyond the end of the line. This indicates that the topic or idea of a poem "steps over" the end of one line and into the beginning of the next. The lack of punctuation allows for enjambment and compels the reader to read through the line break of a poem without halting in order to comprehend the notion or idea's conclusion (Enjambment, 2020). For example, T.S. Eliot utilises enjambment as a literary device in his poem "The Waste Land":

"April is the cruelest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain."

7. Analepsis

Analepsis to refer to the break in the telling of a story for a 'flashback' or retrospective narration. It is a part of anachronism that is a term for anything that is not in its right historical or chronological period, particularly something or someone from a previous era (Wales, 2011).

8. Repetition

Repetition is the act of doing, speaking, or writing anything again; repeated activity, production, or presentation (Wales,2011).

Repetition also consists of many types, several of which are detected in the analysed poems.

a. Epanaphora is a familiar rhetorical figure of speech in which the same word is used to introduce multiple clauses, sentences, or verses that can be used to emphasise characterisations and emotions (Enos: 1996). The following example consists of an extensive epanaphora.

> *Where* the city of the faithfullest friends stands,
> *Where* the city of the cleanliness of the sexes stands,
> *Where* the city of the healthiest fathers stands,
> *Where* the city of the best-bodied mothers stands

W. Whitman, 'Song of the Broad Axe'

b. Ploce refers to using the same word multiple times with only one or two intervening words (Wales, 2011). For example:" "My lovely one I fain would *love* thee much, but all my *Love* is none at all I see." Edward Taylor, "Preparatory Meditation 12

c. Diacope as a rhetorical strategy, diacope entails using the same set of words repeatedly with only a few words in between each repetition. (Harris,2018). For example the first line of Anna Karenina by Leo Tolstoy, "*Happy families* are all alike; every *unhappy family* is unhappy in its own way."

d. Epizeuxis is a word or phrase which is said repeatedly in rapid succession without intervening words between them (Harris,2018). For example, "*Tomorrow,* and *tomorrow*, and *tomorrow*." (Macbeth by William Shakespeare).

e. Polyptoton is a term that refers to the use of two different words that have the same word root (Farnsworth, 2011). For example" With eager feeding food doth choke the feeder. (Richard II by William Shakespeare).

f. Anadiplosis is the repetition of a word or phrase from the previous clause, sentence, or line at the start of the current one (Farnsworth, 2011). Foe example, "Our doubt is *our passion*, and *our passion* is our task." (Henry James, The Middle Years).

g. Polysyndeton is a sort of repetition that is used to construct informal sentences, as an extra conjunction can join a concept to the conclusion of a clause or sentence where it is not expected. (Farnsworth, 2011). For example, "Neither snow nor rain nor heat nor gloom of night stays these couriers." (the Greek historian, Herodotus).

h. Epiphora is the repetition of the same word or words at the end of two or more sentences (Enos: 1996). For example, "See *no evil*, hear *no evil*, speak *no evil*."

i. Refrain is a repeated line or set of words in a poem or song, found mostly at the end of a stanza or verse. In a speech or other piece of prose writing, a refrain is any phrase that is repeated more than once throughout a work (Dupriez, 1991).

3.3.1.4 Lexical level

At the lexical level, mental representations of known words and morphemes are stored; at the sublexical level, knowledge of the rules and patterns that regulate how and where letters are employed in spellings is stored (Taylor 2017).

3.3.1.5 The Semantic Level

According to Leech and Short (1981), Semantic and lexical structure in stylistics deals with the style of word choices. The author's choice of vocabulary, such as simple or complicated words, broad or technical terminology, words associated with other emotions or idioms, or the choice of word class, can be used to analyse lexical structure in stylistics (noun, verb, adverb, or adjective). However, meaning is not always conveyed literally, but by using figures of speech which manipulate words to give different and deeper meanings and images. Figurative language should not be judged solely by its denotative meaning because it has more to convey than surface meaning.

According to Frost (2016a), figurative language is a technique of conveying something by means that are not normally employed to speak of the item. It is used to emphasise the true meaning of the term by adding dimensions. He further claims that figurative language in a literary work serves to compel readers to engage in the act of imagining because the words employed in figurative language do not provide sensible meaning on their own. In this study, the following figures of speech are examined.

1. **Imagery**

Images conjured up in the mind by language, either as an outcome of language use or as a result of language use and its connotations. The former is verbal imagery, whereas the latter is mental imagery. A verbal image is frequently referred to as a "picture" constructed of words, but it can also engage the senses other than sight, such as hearing, smell, taste, and touch, as well as one's own emotions (Enos: 1996). Language used to generate imagery may be literal, figurative, or both. As these lines from Elinor Wylie's Puritan Sonnet demonstrate:

> *"I love those skies, thin blue or snowy gray,*
> *Those fields sparse-planed, rendering meager*
> *sheaves; That spring, briefer than apple-blos-*
> *som's breath, summer, so much too beautiful*
> *to stay, Swift autumn, like a bonfire of leaves,*
> *And sleepy winter, like the sleep of death."*

2. **Symbolism**

A symbol is a sign, whether verbal or visual, that designates another concept within a communication community. Thus, the cross is a representation of Christianity, and in British culture, African-American clothing is a representation of mourning. The same may be said of human language, with words serving as signifiers for objects outside of ourselves (as

well as in our imaginations) and the alphabet's letters serving as signifiers for sounds (Wales,2011). Language used to generate imagery may be literal, figurative, or both. As in Dickinson poems the image of children symbolism youth and new life.

3. Simile

According to Frost (2016a), simile is a metaphorical language used to convey the resemblance of two items (in shape, colour, features, etc.) directly using connectors such as like, as, than, similar to, resembles, or seems. According to Gill (1995a: 25), two different items are contrasted directly by utilising connectors such as "like" or "as" to make it easier for readers to understand that it is the figurative language of simile.

4. Metaphor

Metaphor is a metaphorical language used to establish an indirect comparison between two or more objects. Metaphoric language is utilised to create a new and different meaning (Goatly, 1997). A metaphor, as an effect, serves largely to increase stylistic colour and diversity. Then, according to Goatly (1997), metaphor is employed to make phrase changes. It can be utilised to help readers' imaginations of the world.

5. Personification

According to Kennedy (1979), personification is a figure of speech in which nonhuman objects are given human features and attributes in order to achieve dramatic consequences. Furthermore, Gill (1995b) states that the poet feels that the dead item is alive and has the ability of a human. It is similar to how people interpret the relationship between feeling and scenery as bringing home the living nature of the natural world. Furthermore, Frost (2016a) distinguishes personification from other figures of speech by attempting to invite readers to imagine something in a literal phrase that transforms into human form. For example, (The wind howled in the night).

6. Anthropomorphism

According to Wales (2011) anthropomorphism is the practise of ascribing human qualities to nonhuman entities, such as inanimate objects, natural phenomena, material states, and abstract ideas. The natural world, including animals, plants, and even the wind, rain, or sun, can be portrayed as sentient beings with goals and desires similar to those of humans. For example (Time flies; the hand on a clock)

9. Onomatopoeia

Onomatopoeia is the impression created when the words employed mimic the sounds they describe. "The formation and use of words imitating sounds, such as dong, oaclele, moo, pop, atbizz, buboosb, and zoorn" (Cuddon, 2013, p. 614). It is a figure of speech when the sound corresponds to the meaning. It is very prevalent in poetry and reasonably common in prose, and it may be found in many literary works at all eras.

10. Paradox

According to Kennedy (1979), a paradox is a statement that appears to be self-contradictory yet, upon closer study, reveals a truth that is ordinarily hidden. It is a rhetorical phrase for a circumstance or remark that is or appears self-contradictory, even absurd, but may contain an insight into life. Paradox is employed to draw the attention of readers or listeners and to emphasise a portion of a text (McArthur, 1992). For example, "I must be cruel, only to be kind" (Hamlet, Shakespeare).

11. Hyperbole

A dramatic or grandiose claim made with no intention of being taken literally, but rather to convey a strong sentiment (exaggeration) or make a powerful impact (Enos, 2010). For example,'' it's just that they looked so lost, he says,'' like they were all dead,'' (Pirsig, 2011). Hyperbole has to types in relates to the current study such as polyptoton and adynaton.

a. Polyptoton

Frost (2016b) defines polyptoton which is a type of hyperbole as "an absurd exaggeration of an object attribute intended to exaggerate a truth or emotion in order to emphasise its importance. It is made by numerous effects, such as humour or graveness, fanciful or controlled, compelling or unconvincing, as with other figures of speech. Exaggeration like this is employed in literature for emphasis or vivid description. Hyperbole can be used to accentuate or dramatise a person's thoughts or emotions. For example "There is no end of it, the voiceless wailing" (The Dry Salvages, T.S. Eliot).

b. Adynaton is a type of Hyperbole entails magnifying an event by making reference to the impossibility (Enos,2010). For example, Whitman asked the ground to ''absorb'' the blood.''

12. Merism

A merism is a word that derives from the Latin merismus, Greek ("dividing, partition "). It is a literary device that is formed by combining two contrasting parts or images of one subject to refer to it as a whole. The most recognisable type of merism cites the poles of a subject to suggest everything in between. Although merism is used to refer to parts as a whole, it also indicates more extensive but not exhaustive parts (Longman,2008). Merism is used in Whitman's poems when he addresses the earth" *And you local spots, and you airs that swim above lightly impalpable*" (Pensive on her Dead Gazing, Whitman).

13. Asterismos

Asterismos refers to an initial or middle word or phrase (like "behold") whose primary purpose is to draw attention to what comes after it in a piece of rhetoric. It can be removed from the sentence without causing any effect on levels of language. It is commonly agreed that asterismos is a pleonasm

(Dupriez,1999). In the Bible, the most frequent asterismos is   behold: "*Behold, the Lord God said…"*

14. Synecdoche

According to Holman (1986), a synecdoche is a typical figure that uses a portion of an individual to represent the entire. Furthermore, Wren and Martin (1990) defined synecdoche as a part that is employed to designate the whole, or the entire is used to designate a part. For example, I need a headcount by morning, — uses "head" to represent a whole person

15.Euphemism

A non-offensive term substituted for one that is deemed offensive or humiliating. Religion ("Gosh darn!" for "God damn!"), death ("pass away" instead of "die"), bodily functions ("comfort station" instead of "toilet").

16.Pun

A play on words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in meaning; an example is the last word in the title of Oscar Wilde's comedy, *"The Importance of Being Earnest"* (1895) (Abrams & Harpham & Harpham, 2009).

17.Diction

The term diction refers to the words, phrases, and sentence patterns, as well as occasionally metaphorical language, that comprise any literary work. A writer's diction may be studied under several criteria, including the degree to which the vocabulary and phrasing is abstract or concrete (Abrams & Harpham, 2009). It is divided into standard diction and colloquial diction.

Colloquial diction refers to the use of informal, regional idioms or slang. For example, in some locations, people say they are going to'red up' instead of 'clean,' or they may drink 'pop' instead of 'soda.' When authors utilise these

terms in their writing, they impart a flavour of the setting or time period (Wales, 2011). Generally, the English language has several types of diction, such as standard (SE) and African-American English (AAE). AAE has linguistic features which includes morphological, phonological and syntactic characteristics such as consonant cluster reduction, the verbal – s marking (Wardhaugh & Fuller 2015).

18. Apostrophe

According to (wales, 2011)apostrophe has two quite different meanings nowdays. The one that analysed in the current study is a direct and clear address to a person who is absent or to a nonhuman or abstract entity. Frequently, the impact is either one of great formality or a strong emotional drive. Numerous odes are written in the style of an address to a listener who is not physically able to listen. It is often introduced by O!

Apostrophe is often exclamatory and passionate, and is especially noticeable in soliloquy, or at the introduction of poems (e.g., "To a Skylark," by Keats), in address to urns (Shelley), and even spades (Wordsworth).

> Busie old foole, unruly Sunne,
>
> Why dost thou thus,
>
> Through windowes, and through curtaines call on us?

(John Donne: The Sun Rising)

19.Meronymy

A meronym is a term used in semantics to represent a component portion or a member of something. For instance, apple is a meronym of apple tree (sometimes spelled as apple-apple tree). This association is referred to as meronymy. Meronymous adjective Meronymy is a collection of several part-to-whole connections, not a single one (Jendrzejewski, 2011).

20. Allusion

Allusion is a fleeting allusion to a literary or historical person, place, or event, or to another literary work or section, without specific identification (Fahnestock,2011). In the Elizabethan work "Litany in Time of Plague," by Thomas Nashe:

> *"Brightness falls from the air,*
>
> *Queens have died young and fair,*
>
> *Dust hath closed Helen's eye,"*

21. Irony

In Greek comedy, the figure known as the 'eiron' was a liar who talked modestly and consciously seemed to be less intellectual than he was, but prevailed over the alazon, the self-deceiving and foolish boaster. In the majority of present critical applications of the word "irony," the original meaning of disguising or concealing the truth survives, but not for the purpose of deception, but to produce certain rhetorical or aesthetic effects (Abrams & Harpham, 2009).

Verbal irony, which was previously categorised as one of the tropes, is a remark in which the implied meaning of the speaker varies significantly from the proclaimed meaning. Typically, an ironic remark involves the explicit assertion of one attitude or judgement, but hints in the context of the speech that the speaker means a quite different, and frequently opposing, attitude or opinion (Abrams & Harpham & Harpham, 2009).

3.3.2 Stylistic Deviation

Deviation is the violation of rules that others follow. Poetry as a genre deviates from regular language; nonetheless, despite the poetic deviance, poetry has its own rules and conventions that distinguish it from ordinary language and therefore develop its own pattern. Deviation is regarded as poetic licence or

writer's licence in the literary world, and it should be noticed that deviation can occur at several linguistic levels. Grammatical, lexical, phonological, semantic, and textual deviations are all possible (Thornborrow & Wareing ,1998). The 'gap' described by Leech has negative overtones since it indicates a defective or partial understanding of the poetry on the part of the reader. Nonetheless, this appears to be a common feature in the experience of difficult things both intuitively and empirically (Castiglione, 2019:22).

Leech (1969: 42-52) defines eight types of deviation. However, the current study uses six types of deviation for the analysis that can be summarised in the next few paragraphs:

1- **Graphological deviation:** it is known that spelling mimics speech, any peculiarity in pronunciation will be reflected in a strangeness in written form. However, there is a type of graphological variation that does not have a corresponding linguistic counterpart. The most prominent example is the typical line-by-line arrangement of poetry on the printed page, with irregular right-hand margins. The typographical line of poetry, like the typographical stanza, is a unit that does not exist in non-poetic versions of English: it is independent of, and capable of interweave with, the normal units of punctuation. This encounter is a unique communicative source of poetry (Leech,1969).

2- **Phonological deviation:** The concept of phonological variation is associated to sounds and pronunciation. This means that the reader of poetry may be required to pronounce some phrases in an unusual manner or to stress a syllable that is ordinarily unstressed in order to conform to the rhyme scheme, for example, the word wind is pronounced [waind].

Other phonological deviation indicators are based on repetition or parallelism, such as assonance, alliteration, and rhyme. The recurrence of the

same vowel is referred to as assonance. The emphasis here is on how the word is pronounced (Leech,1969).

3- **Lexical Deviation:** Poets frequently create new words in their poems. The employment of neologism, or the development of new terms, is a common method of establishing lexical variation. As long as they are generated for a specific occasion, Leech (1969: 42) refers to these words as nonce-formations. He claims that poets utilise neologisms to save space and to comply to the rhythm (Leech, p. 44).

4- **Grammatical/ Syntactic deviation:** syntactic deviation might be formed in a variety of ways. The first type of syntactic deviation is known as hyperbaton. It refers to the rearrangement of sentence parts, (Leech, 1969: 45).   In Cowper's The Diverting History of John Gilpin, for example, the line "Though wedded we have been" contains irregular word order since the verb "wedded" comes before the subject we. The objective of re-sequencing sentences is to make them fit with the rhyme scheme. the second type of deviation is known as ''verb conjugation.'' It refers to the correct form of a verb according to its position in the sentence (Thornborrow & Wareing, 1998), therefore any change of that form will be considered as deviation such as in Whitman poem *''Pensive' on her dead gazing.''* The word'' covering'' in '' *Desperate, on the torn bodies, on the forms **covering** the battle-fields gazing.''* The verb should be written as either ''cover'' or '' are covering.'' The third type of grammatical deviation is shift in tense. According to (Thornborrow & Wareing, 1998) the correct form of a sentence is determined by the time of speaking and any change in the tense form will cause shift in tense especially if the poet or speaker use that shift out of order such as in harper's poem "*The Death of the Old Sea King,''* ''***I'll** walk to the palace of the braves''* It represents a future expectation rather than a fact. The last type of grammatical deviation is what is known as the ''grammatical number'' is a property of nouns, pronouns, adjectives,

and verb agreement that indicates count differences such as "one", "two", "three or more" (Wickens, 1992). English and other languages distinguish. Therefore, according to (Thornborrow & Wareing, 1998) any contradiction in noun number will cause a deviation.

5- **Semantic Deviation:** according to Leech (1969: 48), is nonsense or absurdity in which the meaning is veiled. There are two types of signals that help us determine whether the meaning of a statement is literal or figurative. One of these is the textual signal, which is when a term is utilised figuratively, such as when you say, "I feel dead." The second type is a contextual signal, which occurs when an expression is employed literally in an improper situation. so, semantic variation operates at the meaning level, as in "three hearty cheers to our eighty year Abiku." Because an Abiku is not supposed to live that long, the deviation here is purely semantic (80 years).

6- **Dialectal deviation:** Dialectism, or borrowing features from socially or regionally defined dialects, is a modest sort of licence not normally available to the average author of functional prose who is expected to write in the widely acknowledged and comprehended dialect known as 'Standard English.' It is; nevertheless, frequently employed by storytellers and humorists. Dialectism can serve several functions for the poct.

Spenser's use of homely provincial terms such as heydeguyes (a form of dance), rontes ('young bullocks'), teanell ('newly weaned kid or lamb'), and wimble ('nimble') in The Shepheardes Calendar conjures a rustic simplicity consistent with pastoral sentiments. Dialectism is nearly inseparable from the writer's intention of describing life as seen through the experience and ethos of one particular element of English-speaking society in Kipling's army poems and Hardy's Wessex ballads (Ibid:49).

The eclectic model of analysis is illustrated in the next figure where the stylistic and deviation devices are analysed to reflect the effect of the four authors' ethnicity and gender on their linguistic style in conceptualising death.

3.3.3   Sociolinguistic Variables

Ferguson (1996) discusses the concept of social variables in the context of social science research. According to him, social variables are factors that influence individual behaviour and social outcomes. These variables can include demographic characteristics (such as age, gender, and race), socioeconomic status, cultural factors, and institutional arrangements. He (Ferguson, 1996) emphasises the importance of social variables when studying social phenomena because they help explain variations in behavior and social outcomes across individuals and groups. At the same time, variables interact with one another and with other factors to shape social processes and outcomes.

Additionally, Ferguson (1996) highlights the need to define and measure social variables in research carefully and suggests that researchers should use clear and precise definitions of social variables and employ reliable and valid measurement techniques to ensure accurate data collection.

As far as sociolinguistics is concerned, many variables are included under the general umbrella of this interdisciplinary. As such, the current study is confined to two variables, that is, gender and ethnicity

3.3.3.1 Gender

The term gender in sociolinguistics and other social sciences refers to the sexual identity of individuals concerning their society and culture. Therefore, social attitudes toward gender are reinforced and reflected by words and talking manners.

Language and gender refer to the interaction between male and female use of language. The disparity of genders is not only reflected in spoken exchanges between males and females, but also in the ways they conduct their daily lives and styles that shape their attitudes toward the world. Researches on gender differences   are   prevalent   in   several   disciplines,   including   psychology,

sociolinguistics, and studies of women. The disparities in male and female language have caused worry among many academics. It demonstrates that gender differences are prevalent and significant to some extent.

It is abundantly obvious that language use goes hand in hand with the use of language. Over the course of decades and centuries, people's incessant talking ingrains cultural beliefs and ideas into the communication medium. At the same time, the limitations of the linguistic system limit the types of things individuals say and the manner in which in which they express them (Eckert & McConnell- Ginet, 2013).

Lakoff's research (1975), has a significant impact on the research of subsequent linguists. Hence Language variations between genders have been researched in anthropology, dialectology, and sociolinguistics, the anthropologist, Jennifer Coates (2004), consider language as a component of the social behaviour of a particular social community. Therefore, by analysing a particular community's language, dialectologists search for the evolution of language and the extinction of certain dialects. Using gender as a social variable, sociolinguists are interested in examining the relationship between language and gender to distinguish each one's style according to the same phenomena.

From their complex comprehension and research, the study concludes that the researchers shared an interest in the differences between the languages of both genders.

In Anthropology, researchers concentrate on distinctions in phonology, vocabulary, and many elements of a language. Flannery and Marcus (2012) discovered that the pronunciation of female varies significantly from that of male in the two tribes Montana and Gros In this language community, pronunciation is regarded as a sign of sex. According to that, if a person of

specific gender speaks in a way of the opposite gender, he or she will be looked on as a bi-sexual (Flannery & Marcus, 2012).

In dialectology, several dialectologists are interested in the disparities between the language of males' and females' speech signals which may contain gender-specific information that is not only based on biological distinctions. While pitch disparities between males and females are at least in part the result of biological variances, many other linguistic gender differences appear to be acquired. According to Kramarae (1982), who reviewed the language attitude research as it relates to gender differences. In terms of phonological distinctions, women are frequently regarded to speak more clearly and with more pitch modulation than men. found that women were more likely than men to adapt their speech phonologically to that of an interlocutor. Men exhibited no difference in accommodation based on the gender of the interlocutor, whereas women accommodated male interlocutors . These results imply that a talker's phonological system is significantly influenced by his or her gender (Namy et al, 2002).

3.3.3.2 Ethnicity

According to Fought (2006), ethnicity is a social construct that refers to a group of people who share a common culture, history, identity, or ancestry.

Since language is an essential aspect of ethnicity, it reflects and shapes the way people communicate, think, and express themselves (Azoulay,1997). Fought (2006) explores how different ethnic groups use language to construct and express their identities, as well as how language varies and changes according to social factors, such as gender, class, age, and region. Along with Fought (2006), Alim et al. (2016) state that ethnicity shapes the linguistic ideologies and attitudes that people hold towards different languages, dialects, accents, and styles, often resulting in discrimination and prejudice. At the same

time, it affects the linguistic diversity and vitality of different communities, as well as the transmission and maintenance of their languages and cultures (Chandra, 2012).

Fought (2006) indicates that ethnic group has specific linguistic features that vary in phonology, grammar, lexicon, and discourse. These features affect language and language use in interethnic communication, language attitudes, and language ideologies. At the same time, Ratcliffe (2004) follows a different approaches that lead to separat the meaning of race and ethnicity in order to clarify their uses and not to be used interchangeably. He (Ratcliffe, 2004), uses the term Ethnicity to refer to the identity of a group, often based on shared ancestry, and cultural traditions, and language, while race is refers to the physical similarities among groups.

One of the first difficulties that arises while researching language among ethnic groups is the relationship of these communities' dialects to other dialects of the same region, notably those spoken by European-Americans. Much of this research has concentrated on African-American Vernacular English (AAVE). Recent studies (such as Fasold et al. 1987, Bailey & Maynor, 1989) have focused heavily on whether AAVE and diverse European-American dialects in the United States are diverging or converging. Unfortunately, there is not enough space in the current study to do the topic justice. According to Rickford (1987), convergence in phonology and divergence in grammar, distinct aspects of the numerous dialects must be examined independently, therefore Rickford (1987) and Wolfram (1987), present diagrams illustrating the numerous permutations of convergence as well as divergence patterns that can exist between European-American and African-American dialects. They emphasize the need to look at the course of connection changes, identify whether dialects are getting more alike (or more distinct), and whether one dialect is accountable for this growth (or decline).

According to the previous linguists and others who cannot mention them all in the current study, ethnicity affects the speakers' interactions and communications that they use to describe their actions and daily lives. At the same time, ethnicity does not affect only the verbal communications only, but it also affects the peopl's traditions, behaviours, and their relation with their community and friends.
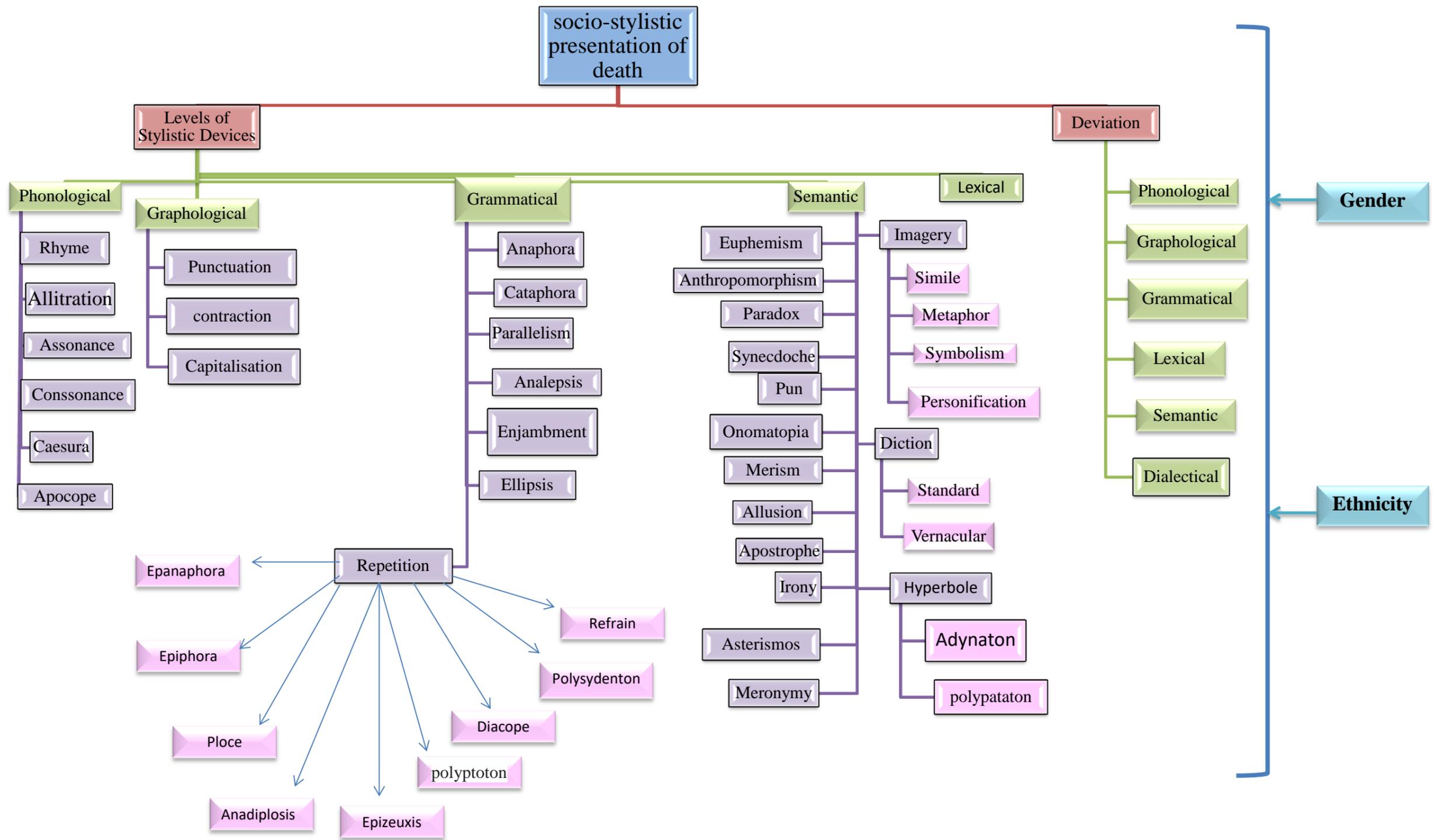
Figure (3) The socio-stylistic eclectic model of presentation of death

*note, each coulor in the eclectic model represent a level of analysis

CHAPTER FOUR

DATA COLLECTION, DATA DESCRIPTION, AND ANALYSIS

4.0 Introductory Remarks

This chapter presents the empirical part of the study. It deals with data collection, description, and analysis. The data is limited to the nineteenth-century American poetry of Emily Dickinson, Walt Whitman, France E.W. Harper, and Paul Laurence Dunbar. The data in this chapter is analysed qualitatively according to a socio-stylistic model and quantitatively using statistical tools. At the end of this study, tables and figures will show the final findings of the analysis.

The study will use both qualitative and quantitative methods to analyse the selected poems for their distinctive socio-stylistic characteristics. The frequency of occurrences at the, phonologic , graphologic, grammatic, lexic, and figurative levels of language will form the quantitative foundation, while the qualitative components will focus on the participants' own interpretations of the data.

4.1 Data Collection and Selection

The procedures for data collecting started from the concept of death as a major director for data searching. The researcher filtered thousands of poems into eight poems of four authors according to the concept of death as a theme, that is, many poems tackle the heritage of dead people rather than death itself. Furthermore, African authors who present the theme of death are extremely rare since they are more concerned with seeking freedom, equality, and criticizing slavery. Additionally, the size of the poems has also been a restriction in that poems should be approximate in size to gain reliable comparison when analysed quantitatively. The poems have been limited finally to include the nineteenth-

century romantic-post romantic American poetry of Emily Dickinson, Walt Whitman, France E. W. Harper, and Paul Laurence Dunbar. It is worth mentioning that Dickinson and Whitman were called 'the father and mother of death' in accordance with death as a major theme of their works.

The selection of the authors concerned with death has been limited to be only authors from the same literary era to avoid any effect of different era on the authors. The authors faced the same circumstance in the same American culture. The researcher has been keen on selecting authors of different gender and ethnicity to examine whether those social variable (i.e. gender and ethnicity) influence how the authors portray the concept of death in their poetry.

To summarise, only two poems are selected for each author because the time and place restriction that are done according to:

1. The theme.
2. The richness of the pomes' devices.
3. Era.
4. Social variable.

4.2 Data Description

The nineteenth century poetry is a significant time for poetry when Constant experimenting with different forms of verse was documented in the history of nineteenth-century American poetry. There was a lot of upheaval and change occurring in American poetry. To give it purpose, American poets worked diligently. They sought to expand the boundaries of American verse and give it a fresh new look in an effort to revitalise its flagging popularity. Around the turn of the last century, American poets had established themselves as the dominant voice in the field. One of these changes is developing the free verse movement and the publication of books that written by African –American

poets by both gender. At the same time, the poets started to write about real issues that have serious impact on people's lives.

The poetry of the nineteenth century was renowned for its uninhibited expression of feeling. The new poetry was nourished and fueled by a surge of intense passion. The full range of human experience was expressed in Romantic poetry: happiness, sadness, fear, regret, hope, faith. Romantic poets pondered their inner life, probing for out-of-the-ordinary experiences. One of these expressions is the fearful wonder about life and death. Death takes place in people's lives for many reasons such as the American civil war and the diseases that killed more than half the population especially measles. Therefore, the study's data were taken from these new aspects. The poems are written by four American poets each two belong to an ethnicity and in the same time differ in gender. Emily Dickinson and Walt Whitman are white American poets while Frances Harper and Paul Dunbar are African-American poets happen to be two of the first poets who had their books published in that time.

The data is collected from several books. Emily Dickinson's poems are taken from different collections; the poem '' *Because I could not Stop for Death*," is taken from Dickinson's collection which is published in 1863. While "*There's been a Death in the Opposite House,*" which was published in 1869 after Dickinson's death. Whitman's poems are taken from the ninth edition of his book '*Leaves of Grass: The Deathbed Edition''* which is published in 1892. At the same time, Harper's poems are taken from '' '*Poems''*, by Frances Ellen Watkins Harper'' which is published in 1895. The last book is ''The Complete Poems of Paul Laurence Dunbar'' which is first published in 1913.

4.3   The Qualitative Analysis

The Qualitative Analysis depends on the levele of devices that are found in each poem. Therefore, unmentioned levels refers to the lack of its devices[1].

4.3.1 Emily Dickinson's Life and Works

Emily Dickinson was born in Amherst, Massachusetts, on December 10, 1830. In South Hadley, Massachusetts, she entered Mount Holyoke Female Seminary. Her father, Edward Dickinson, served one term in the United States House of Representatives. She shared a house with her brother Austin and his wife, Susan Gilbert, an attorney who went to law school. Her younger sister, Lavinia, also stayed at home, and she and Austin were intellectual companions for Dickinson throughout her life (Sharon, 2007).

Dickinson's poetry was significantly influenced by seventeenth-century English Metaphysical poets. Though she was discouraged from reading her contemporary Walt Whitman's verse due to rumours of its disgracefulness, the two poets are today linked by their distinctive standing as the architects of a uniquely American literary voice. While Dickinson was a prolific poet who frequently included poems in letters to friends, she was not widely recognised during her lifetime. Her work was published posthumously in two volumes, the first in 1890 and the final in 1955. In 1886, she died in Amherst (Sharon, 2007).

A surprising amount of Dickinson's letters from the age of eleven onward have been saved, and her writing was mostly in the form of letters. Austin, Abiah Root, Jane Humphrey, and Susan Gilbert (who would later marry Austin) are among the recipients of these witty and poignant letters from the young author. Dickinson's letters to her friends and family reveal a generous and demanding personality. Her correspondents' inability to respond to her mails on

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[1] To avoied confusion, poems' original texts are found at the appendices of the current study.s

occasion seemed to her like a sign of betrayal or at the very least, disinterest. Dickinson's life was marked by the death or waning interest in her acquaintances, which became a recurring theme in her poems. A lot of her poetry and epistolary work is founded on a sensation of abandonment and a corresponding endeavour to ignore, conquer, or reflect on a feeling of solitude (Habegger, 2021).

Dickinson's family found approximately 1,800 poems in 40 handbound volumes after her death, which they dubbed "fascicles" (Sharon. 2007). The poems were restoreed according to the poems' original order. Ralph W. Franklin. arranged the (Habegger, 2021).

4.3.1.1 Analysis of Dickinson's ''Because I could not Stop for Death''

4.3.1.1.1 The Theme

The main themes in this poem are death (see Appendix 1), Immortality, and eternity. The poem examines the certainty of death as well as the ambiguity around what happens to people once they pass away. As a personification of "Death," the poem depicts a woman riding in his carriage, most likely on her way to the afterlife. Because of the poem's unflinching tone, the speaker is able to establish that this voyage is out of his or her control. As to whether the speaker is already dead or on her way, it is not obvious. In each case, her death is depicted as a natural, bizarre, and inexorable phenomenon. In fact, this is made very evident in the poem's first lines. While the speaker could not "stop for Death," "Death" had every intention of stopping for her, as well. Here, "Death" is depicted as a gentleman, "kindly" halting his carriage for the speaker to climb aboard. The speaker seemed to be at ease with the idea of dying, even though the specifics of the process remain a mystery.

4.3.1.1.2 The Stylistic Devices

Poetry is a sophisticated form of language in which the poet employs many devices to present its message to the reader. The devices help the poet formulate a psychological atmosphere for the reader to make him feel a little bit of what the poet feels when writing his poem. Dickinson's poem consists of many stylistic devices that enable the reader to live in the moment's shade of writing the poem.

The variety of devices in Emily Dickinson's poems make her writing unique and simple in form and meaning. So, the next pages will consist of stylistic devices in Dickinson's poems depending on the main devision of these devices, which is dealt with in chapter three.

A. The Phonological Level

1. **Alliteration**

Alliteration in the current poem is first used in the fifth line by the use of the /n/ sound "*knew no* "— then the alliteration seems more significant in the seventh line by employing the /l/ sound when the poet describes how she "*put away*" her "*labor*" and *"leisure*," in part because death was acting in a "kindly" and civil way towards her. In other words, she felt obligated to put both her work and her play on hold to go with him.

In the third stanza, the poet uses alliteration intensively, so almost every line of the stanza has a pair of alliterating sounds such as / r /, / g /, and / s / :

*''At **R**ecess – in the **R**ing –*

*We passed the Fields of **G**azing **G**rain –*

*We passed the **S**etting **S**un –''*

The alliteration emphasises how the carriage portrays critical real-life stages in every location it passes by, whether physically in the case of children or symbolically in the case of the sinking sun, as illustrated by this alliteration (representing the end of life). The alliteration pulls the reader's attention to each

line, giving them the impression of being separate units, almost as if signposts were coming into view.

Another alliteration is found in lines fourteenth, fifteenth, and sixteenth.

''The alliteration -once again- comes in pairs:

*The **D**ews **d**rew quivering and Chill –*

*For only **G**ossamer, my **G**own –*

*My **T**ippet – only **T**ulle –''*

The use of alliteration simply makes the phrases sound sensitive, which conveys that the female speaker is wearing light clothing.

The / ð / sound in line twenty-two helps to draw some poetic movement in the scene when the poet makes a comparison between feelings and the duration of a day: *"Feels shorter **th**an **th**e Day."*

Consider line twenty-three as a final illustration. The twin /h/ sounds of "***H**orses' **H**eads"* allude to the sound of horses breathing in the same way as the speaker embarks on her final journey, which is depicted in this poem. As with the poem's use of alliteration as a whole, this particular instance of alliteration draws attention to the specificity of the descriptions.

2. Consonance

Consonance is an essential component in this poem. It plays a consistent and subtle function throughout the poem.
The first consonance is found in the first line by using the nasal /n/ sound, and alveolar /d/, and /t/ :

" Because I could not stop for death – '',   /bɪˈkəz aɪ kəd nɑt stɑp fər dɛθ **–/.**

Another consonance is found in the second line by using the alveolar /d/.

''He kindly stopped for me –'' / hi ˈkaɪndli stɑpt fər mi **–/.**

The third line has another consonance by using the lateral sound /l/, and postalveolar affricate /ʤ/.

‘ ’ *The Carriage held but just Ourselves,’’* /ðə ˈkærɪʤ hɛld bət ʤəst aʊər ˈsɛlvz –

Another consonance is found in the fifth line by using the alveolar sound /s/, and the glottal /h/.

‘’’*We slowly drove – He knew no haste,’’*   / wi ˈsloʊli droʊv – hi nu noʊ heɪst /

Another consonance is found in the sixth line by the use of the alveolar /d/ sound:

"An**d** I ha**d** put away."

The seventh line consists of two consonants, the lateral /l/ and the bilabial /m/:

"**M**y **l**abor and **m**y **l**eisure too" / maɪ ˈleɪbər ənd maɪ ˈlɛʒər tu**,/**

The ninth line also consist of two consonants: the alveolar /s/ and the alveolar /r/:

"We pa**ss**ed the **S**chool, whe**r**e Child**r**en st**r**ove"

/wi pæst ðə skul**,** wɛr ˈʧɪldrən stroʊv/

The tenth line also consist of a consonants by using the alveolar / r/:

"At **R**ecess – in the **R**ing –"   / ət rɪ ˈsɛs – ɪn ðə rɪŋ –/

The stress on the /r/ sound draws to the reader an image of struggling children that indicates the beginning of all the struggles of life. The children present the start of new life full of work with alittle time to rest.

Another consonance is found excessively in the eleventh, and the twelfth lines by the use of varous consonants sounds such as the /s/, /g/, and /n/ sound :

"We passed the Fields of Gazing Grain" –

"We passed the Setting Sun –"

The employment of these consonants gives the stanza a moving scene. It mimics the fast movement of time when death wants to arrive at its destaination as soon as possible.

The fourth stanza consists of a consonant in each line presented by the /s/, /d/, /m/, and /g/ sounds :

"Or rather – He passed Us –"

"The Dews drew quivering and Chill –"

"For only Gossamer, my Gown –"

Another consonance is found in the seventeenth line by using the alveolar sound /s/.

''We paused before a House that seemed,''   / wi pɔzd bɪˈfɔr ə haʊs ðət simd/.

The nineteenth line consists of another consonance by using the alveolar /z/.

''The Roof was scarcely visible –,''   /ðə ruf wəz ˈskɛrsli ˈvɪzəbəl /.

The nineteenth line consists of another consonance by using the dental sound /ð/

'' The Cornice – in the Ground'' /ə kɔnis – ɪn ðə graʊnd –/.

The last stanza not only consists of consonants but also consists of a sibilance which means there is a great number of /s/ sounds.

"Since then – 'tis Centuries – and yet"

"Feels shorter than the Day"

"I first surmised the Horses' Heads"

The twenty-second line also consists of the dental sound /ð/, while the twenty-third consists of the glottal sound ./h/

The final line also consists of an abundance of consonant sounds such as /w/, /t/, and /r/ sounds:

"Were toward Eternity –"

Consonance ties up nearly every consonant in this sentence. This adds a sense of closure and completion to the statement, evoking the speaker's current state of "Eternity."

3. Assonance

Assonance is one of the common devices in Emily Dickinson's poetry. Many assonances have been used in various locations in this poem; each one plays a significant meaning in portraying the dominant image of death. The first assonance is used in the first line by the use of /ɑ:/ sound:
''*not stop*'' /nɑ:t ˈstɑ:p/

Then it appears again twice in the third line:

"The Carriage held but just Ourselves–" /ˈheld bət dʒəst aʊərˈselvz/
In this line, the speaker and death seem to be "held" by the carriage as the shared /e/ sound tenderly grips the line. Even though death is shown as a "kind" person, the speaker has no choice other than to go on this journey. To put it another way, it is time for her to go. The use of the sound /ə/ in both words indicates the simple relationship between the two figures in the carriage.

The assonance in The fifth line is shown by the use of the diphthong vowel /oʊ/ sound in "*slowly drove"* /ˈsloʊli droʊv/. It shows that death in this poem has no signs of rushing through life. Indeed, he rides in the carriage with

"Immortality." Because of this, the pace of the line is taken out of it, making it feel like it, too, is not in a hurry.

The assonances in the sixth and the eighth lines connect the idea of life and death with settlement in life and departure. Death obliges the passenger to put away his life aside and starts a new journey. This idea is presented by the assonances of the /ə/ **and** /ɪ/ sounds.

''And   I   had   put   away''   /ənd   ˈaɪ   həd   ˈpʊt   əˈweɪ/
''My labor and my leisure too''   /maɪ ˈleɪbṛ ənd maɪ ˈleʒər ˈtuː/
    '' For His Civility''   / fər ɪz səˈvɪləti /

Another assonance is found in the tenth and the eleventh lines by the use of /ɪ/, and /eɪ/ sounds:

    ''At Recess – in the Ring'' –   / ət rəˈses – ɪn ðə rɪŋ – /
''We passed the Fields of Gazing Grain'' – /wi ˈpæst ðə ˈfiːldz əv ˈgeɪzɪŋ ˈgreɪn – /

The assonance in the poem is found in the thirteenth line by the use of /æ/ sound :

        'Or rather – He passed Us'' – / ɔːr ˈræðər – ˈhiː ˈpæst əz /

The thirteenth line draws to the reader the motion of time that is moving faster than the carriage of death.

The fourteenth line shows the reader the effect of death coldness on grass. It associates dark and cold nights with death by using the assonance of two vowel sounds in one line, the / uː/ and /ɪ/.

"*The Dews dre*w *quivering and Chill"* ðə ˈduːz ˈdruː ˈkwɪvərɪŋ ənd ˈtʃɪl/

It is as though these vowel sounds are mimicking how the grass becomes dewy as the night progresses. Shivering sounds are softly evoked because the line switches from a somewhat longer /uː/ sound to the quicker /ɪ/sound.

The last stanza consists of four assonances, and it is written in the present tense rather than the past tense that is used in previous stanzas. Here, the assonance gives an ambiguous and mysterious meaning of death by combining the /ə/ and /i/ sounds.

> *"Since then – 'tis Centuries – and yet"* / ˈsɪns ˈðen – ˈtɪz ˈsentʃ**ərɪz** – **ə**nd jet/
>
> *"Feels shorter than the Day''* / ˈfiːlz ˈʃɔːrt**ər** ð**ə**n ð**ə** ˈdeɪ/
>
> "*I first surmised the Horses' Heads*" / ˈaɪ ˈfɜːst s**ər**ˈmaɪzd ð**ə** ˈhɔːrs**ə**z ˈhedz/
>
> "*Were toward Eternity –*" / w**ər** t**ə**ˈwɔːrd ˌɪˈtɜːn**ə**ti – /

4. Caesura

In the current poem, caesura appears frequently. The caesura is usually symbolised by a dash in Emily Dickinson's works.

The first example of caesura in the poem is found in the first three lines. The poet tries to continue her speech to make the reader feel that she is speaking slowly to describe the tremendous experience upon her.

 In the fifth line, the caesura is quite simple to understand. It is used to slow down the line's tempo to fit the speaker's discussion of the sluggish pace with which "Death" accomplishes the voyage. Therefore, the last line of the same stanza presents a stopping point in the discussion.

In the third stanza, the caesura presents an intriguing concept. The speaker is talking about what she sees. In this example, children are playing during their break time. They are grouped in a "Ring" pattern (a shape that gently suggests the cycle of life and death). The usage of caesura here indicates that the word "*in the Ring*" has its own tiny place, similar to how the children have grouped themselves. In the same stanza, the caesura is employed again in two different locations, referring to the passing of time and the end of life.

In the thirteenth line and the rest of the fourth stanza, the caesura is about clarification, which is a common use of the dash by Dickinson. The speaker

wishes to emphasise that she did not actually pass the "*Setting Sun*," but rather that the sun passed them.

The caesura in the fifth stanza provides a dramatic silence before the poem's single repeated ending phrase, "Ground." The two "Ground[s]" emphasise that the speaker is staring at a tomb or grave rather than a typical dwelling.

Finally, the paired caesura in the twenty- first line is comparable to those in the fifth line. They allow the speaker to emphasise that it has been "Centuries" since this specific day. The caesurae denote the passage of time by slowing the line down.

B. Grammatical Level

1. Anaphora

The anaphora is strongly featured in the third stanza. All of the poem's events are structured around the speaker's journey, which is prompted by the invitation of a "Death" figure. The third stanza is particularly significant in terms of conveying a sensation of forwarding motion while travelling. Anaphora enters the picture here, forming the first words of three lines in total, including the first line of the stanza's first line.

> "*We passed the school, where Children strove*
>
> *At Recess – in the Ring –*
>
> *We passed the Fields of Gazing Grain –*
>
> *We passed the Setting Sun –*"

The repetition of "*We passed*" has a fascinating effect on the listener, conjuring the sound of the carriage wheels turning as they move forward. However, the anaphora also splits the stanza into discrete stages—the school, the fields, and the sun—which also helps to the sensation of a trip throughout the piece. In other words, as the voyage progresses, each use of anaphora

denotes a distinct destination. The phrase "*We passed*" also reflects the reality that the speaker is on a deathward path and that he or she will pass away at some point. Death appears to be getting closer and closer at each journey stage.

Another anaphora is found in the first line of the fourth stanza. The pronoun "*He*" belongs to the "*Sun*" in the last line of the third stanza. The anaphora draw the reader's attention toward the motion of both death and the sun. The poet refers to the end of the sun, which will rise again in the next morning while the journey of death will get to its final destination.

Dickinson uses anaphora to stress the importance of her message and to ensure that their remarks will be remembered. In the same time she tries to keep her readers connected with the poem's events.

2. Repetition
a- Epanaphora

Epanaphora in the current poem is found in the third and the fifth stanzas. In the third stanza:

'' *We passed the Fields of Gazing Grain –*

We passed the Setting Sun –''   Dickinson emphasis the unity between the speaker and death by the repetition of the pronoun ''*We*''. The poet tends to describe the friendly relationship between the speaker and death in the use of ''*We*'' as if the speaker's soul is already fused with death.

The second location of epanaphora is found in the fifth stanza:

'' *The Roof was scarcely visible –*

The Cornice – in the Ground –''
The poet tries to emphasis that the shape of the grave seems familiar to the speaker because she uses the definite article ''The'' which means she specifies this grave even when the speaker does not see it before.

b. Anadiplosis

Anadiplosis in this poem exists in the fifteenth and the sixteenth lines:

"For only Gossamer, my Gown –"

"My Tippet – only Tulle –"

It emphasises the attempt of the woman to keep on her thin earthly clothes because she is not prepared to leave. She repeats the pronoun "my" to convince herself that she is able to control something in that carriage.

c. Enjambment

While several of the poem's twenty-four lines are end-stopped with the distinctive Dickinson dash, others employ enjambment.

The first line is enjambed on the word "Death," emphasising the poem's fundamental subject (death) while also requiring the second line to complete the phrase grammatically. This enjambment expresses a logical structure.

In the second stanza, there is a more striking example. The fifth and the seventh lines are enjambed, which has the nearly mental picture of quickening the poem's pace despite the speaker's discussion of death's leisurely pace. The lyrics indicate how the speaker "puts away" her "work and leisure" in response to death's gentlemanly demeanor. As a result, while death stays leisurely, the speaker tries to appear attentive and courteous.

The enjambment from the ninth line to the tenth spreads the phrase across two lines, giving the impression that more effort is required. This is consistent with the odd usage of the verb "strove"—rather than "play"—to represent the children's break time activities as "nearly strenuous." Similarly, the enjambment in the seventeenth line, "Swell[s]" the phrase length, gently suggests how the "Ground" is swollen with the "Roof" of the speaker's grave.

The enjambment in the final stanza is related to time and speed once more. The stanza employs caesura in the twenty-first line to make it feel slow, but enjambment from the twenty-first line to the twenty-third line makes this part feel faster. This perfectly depicts the speaker's mental state: she believes "centuries" have passed but simultaneously believes no time has gone at all.

C. Semantic Level

1. The Imagery
a. Symbolism

The poem displays several images that Dickinson employs to derive the readers to her main image. She uses multiple parts from real-life's situations, such as the carriage, fields, children, and the sun, and presents them to the readers as a jigsaw needs to be formed.

It is important to notice that Dickinson tends to use extended symbolism. So, each symbol is connected with the next one as well as with an extra social context.

The first symbol is the carriage, which is connected in the readers' minds with moving wheels and passages. Together, they signify the timeline from life to death. A sped-up picture of life is then depicted as the carriage drives the speaker through the countryside life as a metaphorical journey is now a literal ride in the carriage. The carriage may also presents the speaker's body, which could be compared to the "carriage" of the speaker's soul. The symbol of the carriage also connected with the road which presented the life and the horses presented the people's thoughts that lead them to make several decisions effects the destination of their lives.

The second group of symbols are found in the third stanza. The school, children , and the ring appear to describe several periods of regular human life. In the school, the speaker notices youngsters playing there. This image, seen as

a whole, represents life's earliest stages: childhood. an interesting word choice is "*strove*" rather than "played" to describe the children's activities. That is to say, the youngsters appear to be putting up considerable effort in whatever game they are engaged in, which is a subtle allusion to the difficulty of life in general. This thought is proven in the second line when the speaker indicates to '*'put away''* her '*'labor'' **and** ''leisure.''* In addition, it's crucial to note the specific form that the children have taken. They're arranged in a ring, which suggests a cyclical tie between death and life. To exist, there must be a symbiotic relationship between death and life.

The same stanza also presents two connected symbls: the ''*fields*'' and the ''*grains''*. The fields "*The **Fields** of Gazing **Grain**"* represent the second stage of the speaker's journey, Adulthood, and maturity. Now that they have passed by the school, a representation of childhood, the speaker notices this allegoric representation of maturity. Crops are harvested at the end of the growing season and sold at the market. Both the ''*grain*'' and the speaker arrived at their final life stage.

The last symbol in the third stanza is the '*'sun''*. The waning light of the sun is a symbol of the passing of time. End of a long journey: The speaker is arriving at the final destination for his journey. Of a certainty, night or death will follow. That means the sun is setting for the speaker, and she will leave this world. As the stanza develops, the symbols in the third stanza get more and more abstract. There is a physical location to the school, and then there is the "*Setting Sun*," which is a celestial object that resides outside of this world. As people grow older, their worldviews tend to broaden. It also serves as a metaphor for the speaker's journey into "*Eternity*."

The "*House*'' in the fifth stanza represents the last symbol in the current poem. It refers to the speaker's tomb. Dickinson associates the idea of life and

death with the the ''house'' that presents the man's salvation when he/she found rest from outside life.

b. Personification

The current poem relies heavily on the personification of death. As early as the second line, the concept of "Death" is personified as an uninvited gentleman who arrives to take the speaker. "Death" appears to be a guide or escort, leading the speaker to either the afterlife or to unending nothingness, depending on their perspective.

This character of "Death" can be described in surprisingly few words by the poet. He is "*gentle*" and "*civil*," and he treats his female companion with deference and consideration. The only other aspect of death disclosed is how he does his business. He is utterly unhurried because he understands the meaning of the time on his journey. For someone who has been existing since the beginning of time, time is not that critical, and thus he does not need to hurry.

An essential element in the poem's impact is Death's unspoken silence throughout the text. It creates a sense of isolation around the speaker, even when she is traveling in a group. When it comes to death itself, no one can ever truly know what it is like until it actually occurs.

The "Setting Sun" is also briefly personified as "He" in the poem. The personified sun passes in front of the speaker as she and death appear to be slowing down, disconnecting from human life. This personification could be interpreted as expressing the speaker's increasing knowledge of the world around her. The Sun and death, both personified, are celestial entities that appear to exist in perpetuity, exerting the same energies on the globe regardless of human happiness or misery.

The "Grain" is also personified because it has been frightened by death's existence and has gazed toward its destiny.

5. Paradox

The use of paradox as a stylistic device is essential in current poem because the poem juxtaposes death with its polar opposite, Immortality,

'' The Carriage held but just Ourselves –

And Immortality.''

This paradoxical approach of reconciling death with eternity captures the fundamental topic of the poem. While it is true that many religions believe that death serves as a gateway to endless life, it is also true that this idea is universal. In order to understand Dickinson's originality, it is necessary to understand the solipsistic way in which it is thought out and depicted.

6. **Euphemism**

Euphemism of death is found in the current poem in two locations. The first one is found in the first stanza: '' **He kindly** *stopped for me.''* Death is kindly stopped to the speaker and helps him to get in the carriage. The second euphemism, is presented by describing the tomb as a '*'house''* that hold and protect people from harmful environment.

7. Anthropomorphism

Anthropomorphism in this poem is found in the eleventh line when the poet gives the "Grain" a human quality by describing its "Gazing" look. The Grain reflects the terror from the passing death because it knows that its time is over and must be harvested.

4.3.1.1.3 The Deviations

Dickinson's poem is full of deviations. It makes her poem unique therefore foregrounding and aesthetic value can be achieved through the use of deviations. This section of the study will analyse the linguistic deviation in Dickinson's poem.

A. The Phonological Deviation

This poem, like many others by Dickinson, follows a standard structure. There are six quartets in the poem that alternate four-beat and three-beat iambic lines. The second and fourth lines of the first, second, fourth, and sixth verses contain concluding rhymes, but some of them are literation. When "ring" in the second line is used to rhyme with "*gaze*" in third and fourth lines, the stanza has no end rhyme. Plenty of internal rhyme can be found here and there. Each stanza comprises eight syllables in the first line, six in the second; eight in the third; and six in the fourth syllable line. It does not matter how many syllables a line has (either eight or six). The first syllable is unstressed, then the second syllable is stressed, the third syllable is unstressed and so on. Consequently, the first and third lines of each verse are in iambic four beats, while the second and fourth lines are in iambic three.

B. The Graphological Deviation

1. Capitalisation

The current poem has several graphological deviations. Dickinson employs this sort of deviation to emphasise a specific meaning that she wants to deliver to the readers. The graphological deviation is a distinctive feature in Dickinson's poem, for it is frequently repeated as a mark of her style. The most repeated feature is the capitalisation of some words that may be repeated twice in the same line; for example, in the third line; the words "*Carriage* and *Ourselves'' are* capitalised as well as the words "*Immortality*" in the fourth line which is the completion to the meaning of the third line. In the fifth line, the word "*Knew"* is also capitalised.

The eighth line is a marker in this poem because it consists of three capitalised words in a raw " *F*or *His Civility-*," which form the whole line. The capitalisation of this line emphasis the dominance of death over life.

Capitalisation is extensively used in the third stanza, for all its lines consist of at least two capitalised words.

> "*We* passed the *School*, where *Children* strove
>
> At *Recess* – in the *Ring* –
>
> We passed the *Fields* of *Gazing Grain* –
>
> We passed the *Setting Sun* –"

Dickinson chooses this stanza to stand out to refer to the struggle of human beings from their childhood to the end of their lives. The children play in the school while death passes by them every day. Then she mentions the" *Fields of Gazing Grain-"* which also refers to the final stage of "Grain" before they are blogged out from their roots; therefore, they are "*Gazing*" towards their death. The final line of this stanza emphasises the idea of finality that is drawn in the last three lines by drawing the image of" *Setting Sun-."* This stanza portrays the cycle of life from the ignorance stage to the certainty of death.

The fourth stanza is a continuation of the idea of finality that is existed in the third stanza. The poet has capitalised words in each line

> "*Or rather – He passed Us* –
>
> The *Dews* drew quivering and *Chill* –
>
> For only *Gossamer*, my *Gown* –
>
> My *Tippet* – only *Tulle* –"

The capitalisation in the fourth stanza emphasises the idea of cold death and the unprepared humans who meet death with summer light clothes. Death is cold like the year's final season, while the passenger's clothes indicate summer, which gives the readers the impression that the passenger is a young lady.

The fifth stanza also consists of intensive use of capitalisation. In this location the poet emphasises the idea of arrival because both of death and the

lady stop by a tomb raised from the ground. The speaker avoid calling it a grave and stresses on calling it home for it is human last house.

> "*We paused before a **H**ouse that seemed*
>
> *A **S**welling of the **G**round –*
>
> *The **R**oof was scarcely visible –*
>
> *The **C**ornice – in the **G**round –"*

The last stanza is different in many ways. It has been told in past tense up to this point; the final verse shifts into the present. Dickinson's poems, particularly those that deal with death, are known for their vague and enigmatic endings. The speaker says it has been "*Centuries*" since her ride with Death, yet she also says it "feels shorter than the "*Day"*. The poet tries to deal with time in as a relative aspect. Therefore, she describes it as a long period once than short period in another line.

> "***S**ince then – 'tis **C**enturies – and yet*
>
> *Feels shorter than the **D**ay*
>
> *I first surmised the **H**orses' **H**eads*
>
> *Were toward **E**ternity –"*

Dickinson stresses the importance of time and tries to tell the readers to take advantage of every moment in life because all humans are moving toward their real life, which she calls" *Eternity."*

2. Contraction

The current poem consists of only one contraction and it is found in the last stanza" *Since then – **'tis** Centuries – and yet"*. The significant of using contraction at the end of her poem helps the readers to imagine the end of life and how it can be summarised in few sentences. Therefore, it offers some sensitivity to lost time of life.

C. The Grammatical Deviation

1. shift in tense

The grammatical deviation in Dickinson's poem lies in the third line of the last stanza " *Feels shorter than the Day"* the last stanza when she shifts the tens from the past tense to the present one. The poem generally is written in past tense the only case of present tense is found to indicates the situation of the inner self of the speaker rather than describing death or life or even time.

4.3.1.2 The Analysis of Dickinson's" There's been a Death, in the Opposite House."

4.3.1.2.1 The Theme

There are many themes in this poem (see Appendix 2), but the study will analyse only the death theme which is considered the dominant theme. Death in this poem is both ordinary and frightening, and perhaps it is more eerie because it is so ordinary. As the speaker of the poem observes the people in the house across the street dealing with the aftermath of a death, she is able to foretell all of the rituals that are about to take place, from the doctor's departure to the last "Dark Parade" of the funeral procession. The rituals surrounding this death are only familiar because death is inexorable: so rituals seems familiar because death is unavoidable. Death, as the poem's well-worn rhythms suggest, is an essential part of life—and no matter how well one knows this, the concept is not entirely comforting.

The speaker of this poem does not need to be told that "there's been a Death, in the Opposite House" because he can tell just by looking over there at the typical postmortem procedure. The speaker may predict all the future steps, even up to the official "Tassels" and "Coaches" of the funeral procession, when the "Doctor" leaves to be followed by the "Minister." Death is a common occurrence in this author's modest 19th-century "Country Town," framed by a

variety of expected and even mundane rites. The speaker does not seem particularly disturbed or upset by what he sees across the street because everything is so familiar to her.

4.3.1.2.2 *The Stylistic Devices*

A. *The Phonological Level*

1- Alliteration

Alliteration is found in several locations in the poem. It is first found in the fourth line by the repetition of the /h/ sound " *Such Houses have —*". The alliteration in this line gives the "*houses*" some keen sense more than the usual concrete meaning. It makes them look like old monuments standing in the same place for ages, so they are used to standing there waiting for death. The word "' have" gives the houses the possession of time.

The second alliteration is found in the sixth line," *The Doctor — drives away —*". The /d/ sound in this position offers a sense of finality. For the doctor's departure concurs the death.

The following alliteration is found in the fourteenth and the sixteenth lines, but they are connected with the meaning of other lines in the same stanza. It adds extra force to several striking points in the poem. For instance, the /h/ sounds of the fourteenth line seem like they are echoing each other:

> *"The Minister — goes stiffly in —*
>
> *As if the **H**ouse were **H**is —*
>
> *And He owned all the Mourners — now —*
>
> *And little **B**oys — **b**esides".*

Strong alliteration makes the authoritative, imposing minister's appearance feels even more official and majestic. The repeated /h/ sounds

emphasise his newfound power, emphasising that he controls the place as the "House" are now "His." And as the stanza shifts from /h/ alliteration to /b/ alliteration in the final line, it feels as though the minister is sneering over his shoulder at the boisterous kids gossiping about the dead body in the street behind him.

The final alliteration is found in the seventeenth line," And then the *"Milliner —" and the Man"*. Those /m/ sounds sound like the mutterings of the various craftsmen as they come and go. Also, they point out that the speaker avoids using the word mortician. Instead of it, she refers to them as *"Man"* "*Of the Appalling Trade*," as if the profession itself were practically unimaginable to the listener.

2. Consonance

Consonance is an essential component in this poem. It plays a consistent and subtle function throughout the poem.

The first consonance is found in the found in the first line by using the nasal sound /n/, and fricative /ð/**:**

' *'There's been a Death, in the Opposite House,''*
/ðərz bɪn ə dɛθ, ɪn ði ˈapəzət haʊs,/

Another consonance is found in the second line by using the fricative /z/:

 ''As lately as Today''   /ðərz bɪn ə dɛθ, ɪn ði ˈapəzət haʊs./

another consonance is found in the found in the third line by using the nasal sound /n/:

*''I know it, by the numb look''   /aɪ noʊ ɪt, baɪ ðə nʌm lʊk/***.**

The sixth line display another consonance by using the plosive sound /d/:

''The Doctor — drives away — ''   /ðə ˈdɑktər — draɪvz əˈweɪ —/**.**

The seventh line display another consonance by using the plosive sound /d/, and the nasal /n/:

''A Window opens like a Pod — '' / ə ˈwɪ**nd**oʊ ˈoʊpə**n**z laɪk ə pa**d** —/.

The ninth line display another consonance by using the fricative sound /s/:

''Somebody flings a Mattress out'' / ˈ**s**ʌmˌbadi flɪŋz ə ˈmætrə**s** aʊt —/.

The tenth line display another consonance by using the alveolar sound /r/:
''The Children hurry by,'' / ðə ˈtʃɪld**r**ən ˈhɜ**r**i baɪ —/.

The eleventh line display another consonance by using the fricative /ð**/:**

''They wonder if it died — on that'' / **ð**eɪ ˈwʌn**d**ər ɪf ɪt daɪd — an **ð**æt /.

The thirteenth line display another consonance by using the fricative sound /s/, and the nasal /n/:

''The Minister — goes stiffly in'' / ðə ˈmɪ**n**əstər — goʊz ˈstɪfli ɪ**n** /.

The fourteenth line display another consonance by using the fricative sound /h/, and the nasal /n/:

''As if the House were His,'' / əz ɪf ðə **h**aʊs wər **h**ɪz —/.

The fifteenth line display another consonance by using the plosive sound /d/, and the nasal sound /n/:

'' ''And He owned all the Mourners — now '' /ə**nd** hi oʊ**nd** ɔl ðə ˈmɔr**n**ərz — **n**aʊ/.

The sixteenth line display another consonance by using the plosive sound /d/, the nasal sound /n/ and the plosive sound /b/:
''And little Boys — besides'' /ə**nd** ˈlɪtəl **b**ɔɪz — **b**ɪˈsaɪ**dz**/.

The seventeenth line display another consonance by using the fricative sound /ð/, the nasals sounds /m/ and /n/:

'*'And then the Milliner — and the Man''* / *ə***n**d *ð***ɛn** *ð*ə ˈ**m**ɪl**n**ər — *ə***n**d *ð*ə **mæn**/

The nineteenth line display another consonance by using the fricative sound /ð/, and the plosive sound /t/:

''To take the measure of the House — ''   /**t**ə **t**eɪk *ð*ə ˈ**m**ɛʒər *ə*v *ð*ə haʊs —/

The twentieth line display another consonance by using the fricative sound /ð/: '*'There'll be that Dark Parade''* / ˈ*ð*ɛrəl bi *ð*ət dark pəˈreɪd/.

The line twenty-first display two consonance by using the fricatives sounds /s/, and /z/:

/ *Of Tassels — and of Coaches — soon* / əv ˈtæ**s**əl**z** — ənd əv ˈkoʊtʃɪ**z** — **s**un/.

 The twenty-second line display two consonance by using the fricatives sounds /s/, and /z/:

 ''It's easy as a Sign''   / ɪt**s** ˈizi ə**z** ə **s**aɪn —/.

The twenty-third line display two consonance by using the fricative sounds /ð/, and the nasal /n/:

'' *The Intuition of the News''*   /*ð*i ˌɪntuˈɪʃə**n** əv *ð*ə **n**uz —/.

The twenty-fourth line display two consonance by using the plosive sounds /t/, and the nasal /n/:

''In just a Country Town'' /ɪ**n** dʒəs**t** ə ˈk**ʌn**tri ta**ʊn**/.

3. Assonance

Assonance gives the current poem sense of musical repetition and a special fingerprint that distinguishes poetry from other forms of writing.

The first assonance is found in the second line which consists of two assonances. The first one between the word "*lately*''/ˈleɪtli/ and the word "*Today*" / təˈdeɪ/.

The second assonance is found in the fourth line which consists of one assonance. It is between the word "*such*"/ ˈsətʃ/, and the word "*have*" / həv/. this assonance indicate the relation between the houses and its appearance.

Another assonance is located in the seventh line by the use of a diphthong. It is employed in the words "*Window*"/ˈwɪndoʊ/ and "*opens*"/ˈoʊpənz/. This assonance indicates the slow motion of the windows and mimics the speaker's emotions toward death.

The next assonance is formed in the thirteenth line in the words "*Minister*''/ˈmɪnəstər/ and the word "*stiffly*"/ˈstɪfli/. The assonance directs the reader to know the character of the "*Minister*" in the poem.

The assonance appears again in the same stanza in the fifteenth line in the words "*all*"/ɔːl/and the word "*Mourners*"/ˈmɔːrnərz/. The assonance in this line emphasis the minister's possession of the property.

2- Caesura

Generally, a caesura in this poem helps the reader to imagine the mental and emotional state of the person who narrates the poem's actions. It is found in each stanza and draws almost the same sense of hesitating and curiosity.

The first caesura is found three times in the first stanza when the speaker tries to describe the time of the action, then he stops for a while and then continues his observation through the window. His voice sounds as if he is hesitating because frequent powerful caesura causes this effect; it is as if he is speaking half-distractedly while peeking out the window to catch whatever is going on at the "Opposite House."

The first stanza has a very significant influence on the reader because it acknowledges the reader to the location of the speaker:

> *"There's been a Death, in the Opposite House,*
>
> *As lately as Today —*
>
> *I know it, /by the numb look*
>
> *Such Houses have —alway —"*

The second stanza has six cases of caesura. It gives the poem a sense of anticipation. The speaker monitors the flow of events in the opposite house, so he normally stops between events to see what will happen next.

> *"The Neighbors rustle in and out —*
>
> *The Doctor — drives away —*
>
> *A Window opens like a Pod —*
>
> *Abrupt — mechanically —"*

The third stanza also consists of six cases of caesura and are used in the same way as the second stanza. The difference in this stanza is the Emotional distress that implied by caesurae. When the speaker sees a group of curious kids watching the old mattress be thrown out the front door he remembers his childhood and how he used to feel in such situation

> *"Somebody flings a Mattress out —*
>
> *The Children hurry by —*
>
> *They wonder if it died — on that —*
>
> *I used to — when a Boy —"*

The fourth and the fifth stanzas each one consists of nine cases of caesura. The speaker in these stanzas continues describing the scene of the opposite house. Despite the similarity of caesura in all stanzas, These stanzas seem to be faster than others for the arrival of the "*minster*" then the "*man*" of "the "*Appalling trade.*" These arrivals speed up the flaw of events and make the speaker wondering about what is coming next.

> *"The Minister — goes stiffly in —*

As if the House were His —
And He owned all the Mourners — now —
And little Boys — besides.

And then the Milliner — and the Man
Of the Appalling Trade —
To take the measure of the House —"

Another caesura is found at the end of line twenty. "*There'll be that Dark Parade —".*This line forms a stanza by its own. It stands alone in the poem as if the speaker tries to conclude what is coming next. Obviously, The this stanza connect the previous stanza with the next one.

The last stanza consists of six caesura cases the first two caesuras represent a brief period of silent that precede and fallow each sign of the funeral. Others are describing the traditional appearances of funerals in the country side.

"Of Tassels — and of Coaches — soon —
It's easy as a Sign —
The Intuition of the News —
In just a Country Town —"

3- Apocope

There is only one case of apocope in this poem and it is found in the fourth line of the first stanza.

*"Such Houses have — **alway** —"*

In this case the word "always" is a short form of the word always but it is used in this form to fit the poem construction.

B. The Grammatical Level

1. Parallelism

A parallelism is an effective tool for conveying small-town funeral chaos in this poetry. The speaker witnesses a long string of events following a similar

phrase form as the speaker watches the funeral preparations get underway across town. The first parallelism is found in the second stanza:

"***The Neighbors rustle*** *in and out —*

The Doctor *— drives away —*

A Window opens *like a Pod"*

Parallelism continues in the third and fourth stanzas, where:

"***Somebody flings*** *Somebody flings a Mattress out —*

The Children hurry *by —"*

[...]

The Minister — goes *The Minister — goes stiffly in —"*

By framing all of these actions in the same way, the speaker implies that they all happen in the same way every time a death occurs in this little town: the ordered, repeating sentence structure suggests a set of expected, familiar rituals. These actions are not simply predictable; they are also difficult to see, no matter how much the speaker attempts to keep them at a distance emotionally. Parallelism also contributes to a sense of impending doom.

2. Anaphora

Anaphora gives this poem the connection that helps the readers to comprehend the poem appropriately as well as to aid them to trace the flow of actions in the current poem.

The first anaphora is found in the third line of first stanza '' I ''*know it, by the numb look''*. The pronoun ''*it*'' refers to '' death'' which is mentioned in the first line of the same stanza.

The third stanza consists of five anaphors. The first three of them are found in the third line which are '' *they''*, ''*it''*, and the demonstrative pronoun ''*that''*. The first one is the pronoun pronoun ''*they''* in '' ***They*** *wonder if* ***it***

died – on that –''. which refers to the children in the previous line '' *The Children hurry by* ''. The second one is the pronoun ''*it*'' which refers to an elliptical entity that refers to the dead person in the ''*opposite house.*'' The last anaphora in the current line is demonstrative pronoun ''*that*'' which refers to the death appearances.

The last two anaphora in the same stanza are found in the in the fourth line '' *I used to – when a Boy –* ''. The first one is the pronoun ''I'' which refers to the speaker of in the poem that has been mentioned before in the first stanza. The second one is the demonstrative pronoun ''*when*'' which refers to the childhood period of the speaker.

Another anaphors are found in the fourth stanza ''

> '' *The ''Minister – goes stiffly in –*
>
> *As if the House were His –*
>
> *And He owned all the Mourners – now –*''

Both of the anaphors in this stanza refer to the '' *Minister*'' which is mentioned previously.

All the cases of anaphora in this poem are existed to rise the readers' familiarity of the characters and the event of the poem. At the same time to make them involve in the actions becaouse4 socially death is a common phenomenon, so anaphora connects the readers' memories with a previous death apperancea that they might been witnessed before in real life.

3. Cataphora

There are two cataphoras in the current poem. The first one is found in the first line of the fifth stanza: ''*And then the Milliner — and the Man*''. The word '' Man '' refers to the person of '' *Of the Appalling Trade —*'' in the second line of the same stanza. The poet refers to the ''*Man*'' according to its job not by a specific name.

The second cataphora is found in the second line of the seventh stanza: ''
It's easy as a Sign —.'' The pronoun ''***It***'' refers to the '***'Intuition of the News***
—'' which is found in the third line of the same stanza''

Both of the cataphora that are found in this poem is employed to take advantage of the reader imagination. The poet wants the readers to be involve in the funeral scene by guessing the suitable upcoming word.

4. Ellipsis

Ellipsis in known as grammatical omission, rather than phonological deviation or elision. In this poem it is obvious that   part of an utterance or grammatical structure have been omitted by the poet since this part can be understood by the reader in the co-text or the context, so it can be recovered explicitly.

Three structural unit has been omitted from this poem which are laying side by side in the same line:" *I used to — when a Boy —"*. The first omission is the word "do" which should be attached with the word "used to". The second unit are the pronoun "I" which should be located after the word "*when*". Finely, the third units is the auxiliary "*was*" which must be attached to the omitted pronoun "*I*". So, the line is turned to be written as" *I used to do — when I was a Boy —'*

The significant of omitted this units for Dickinson is to go along with the flaw of analepsis case. Therefore the poet draw a complete picture of a speedy flashback that accelerates the passage of time to suit the current situation.

5. Repetition
a. Epanaphora
Epanaphora in this poem is found in the fourth stanza and then continued to the first line of the fifth stanza.

"***And He owned all the Mourners — now —***

And little Boys — besides.

And then the Milliner — and the Man"

The repetition of "and" indicates the occupation of the minister who "owns" the "Mourners," the house, the little boys outside. Then those "and"s return in the fifth stanza to suggest an endless parade of trades people, from the milliner (or hatmaker) through the mortician.

Finally, all these "and"s in a sequence, referring to different parts of the procedures, indicate that the ritual of sorrow washes through the "Opposite House" with unstoppable velocity.

b. Ploce

The only ploce in this poem is found in the seventeenth line. "***And** then the Milliner — **and** the Man". the* pair of "and"s are used in the fifth stanza to suggest the minister's imposing power.

c. Diacope

The poem consists of one diacope which is found in the second line of the first stanza **"*As lately as today*".** The diacope is used to make a comparison between the time of event and real time of speaking.

2- Anachronism

a. Analepsis (flashback)

There is only one analepsis in this poem and it is found in the twelfth line of the fourth stanza" I used to — ***when a Boy*** —". The use of analepsis helps the reader to know the age of the speaker and excludes the option of being a child.

C. The Semantic Level

1- Imagery

a. Symbolism

The central imagery in this poem is the symbol of the funeral. The main event describes death in all its means and appearances. At the same time, the funeral is not represented directly, but it is implied in the poem.

The first symbol in the current poem is presented by the doctor. Usually, the readers' first impression about '' doctors'' is derived from their experience that the doctor image is either associated with the healing process or life's end. Therefore, the doctor's image in the current context reflects the confirmation of death.

The second symbol in the current poem is the Children. The image of children running fast in the street symbolises their fear from death thus they run away from it. Their movements reflects life which is short, fast with an unknown distant to stop in. they also symbolize the beginh\ing of life and youth.

Throwing the ''*mattress*'' is the first appearance of death. It is used as a symbol of fear from death. So, the people try to throwing death away and keep the place for the livings.

b. Personification

Personification is when a poet gives human attributes to an inanimate item or creature. The first personification in the current poem lies in the first line of the first stanza when the poet personifies "*Death*". In this technique, "*Death*" becomes the main character in the flow of the event.

The second personification is found in the same stanza, but in the fourth line when the speaker claims that the houses have a "*numb look*" as they transfer their feelings about death to the surrounding facilities.

c. Simile

The striking similes in the poem contribute to evoking images of the rituals that inevitably occur when someone passes away. While the speaker of the poem is aware that "*there has been a Death*" in the house across the street, he is unaware of it because there is no sound of sobbing or the presence of a corpse. As opposed to this, he notices a series of telltale events. In the second line, the poet describes the similarity between death and the daytime" *As lately as Today",* which means that Death is a normal thing happiness to be found in this time.

The second simile is found in the second stanza's seventh and eighth lines when the speaker describes opening a window which is another normal thing in daily life, but it reflects a sign of death. The main striking action that matters is how the window opens. It opens like a "*Pod*" and" *mechanically.*" which means the "*window*" opens differently than usual. Readers may consider the fact that both grief and death are unwilled, unchosen, involuntary, and even "mechanical" aspects of existence that cannot be avoided.

Another simile is found in the fourth stanza when the speaker describes the arrival of the "*Minister".* After he arrives at the house to discuss the burial ceremony, the *"Minister"* behaves " like he owns the house as well as everyone within and outside the house.

"The Minister — goes stiffly in —

As if the House were His —"

The last stanza describes how easy to recognise death in a small town. It is " *It's easy **as a Sign**-*". Death is obvious and vivid to everyone who lives in the countryside. The poet wants to show us how death is simple, easy, and uncontrolled.

d. Metaphor

Metaphors are used in this poem to express genuine sorrow and funeral ceremonies' emptiness. In the first stanza, the speaker describes the "numb

look" of a house in sorrow. This personification suggests that sadness is so potent that it can paralyse an entire household. There is also the possibility that the speaker never sees any actual mourners at the "Opposite House," which readers might consider. As though no one was behind the glass, visitors and tradespeople are able to enter the residence, but no one ever exits. Although no mourners are depicted within, the poem argues that the people who live there may feel almost entirely erased by their grief, entangled helplessly in the rituals surrounding a person's death.

The poem's second metaphor is less empathetic than the first. The speaker claims it is easy to know what will happen next based on the amount of activity in the house: The idea of a "*Dark Parade*" for a funeral procession looks weird because such a procession could never be described as anything but gloomy and sombre.

> "*There'll be **that Dark Parade** —*
>
> *Of Tassels — and of Coaches — soon —*"

The poem also indicates that mourners have only a few frail instruments at their disposal to deal with the reality of death; even the most elaborate funeral procession may appear to have a shaky, theatrical appearance.

2. Euphemism

Dickinson employs euphemism in the second line of the fifth stanza when she describes the undertaker's work "Appalling Trade". In this context, the undertaker's job resembles a merchant who exchanges human bodies for money. He seems that he is trading with mother nature.

3. Pun

A pun is found in the poem in the first line of the second stanza:
"*The Neighbors **rustle** in and out —*"

The word *"rustle"* has two meanings. It either describes the rush movement of people who get "*in and out*" or it mimics the sound that their movements cause in that case it would be called onomatopoeia. In both cases, it

refers to a lexical word belongs to the meaning rather than the sound device. But in the case of the first meaning "pun" is considered to be a foregrounding lexical ambiguity.

4. Onomatopoeia

Onomatopoeia is found in the poem in the first line of the second stanza:
*"The Neighbors **rustle** in and out —"*

It mimics the sound that is made by the movements of rushing people who work in the opposite house. In spite of that, onomatopoeia is considered a sound sense in literature, but it belongs to lexical meaning in the stylistics analysis.

5. Synecdoche

A single, subtle use of synecdoche highlights the speaker's viewpoint on funeral rites and mourning.

Having recognised and recorded all the visible signs indicators of a "Death, in the Opposite House," the speaker predicts in the twentieth and twenty-second lines:

"There'll be that Dark Parade —

*Of **Tassels** — and of Coaches — soon —"*

In this context, "tassels" (decorative pieces of braid and cord) stand in for an entire mortuary's worth of somber funerary adornments, including all the black clothing. In the speaker's view, such embellishments are as routine a part of the postmortem scene as the departure of the doctor and the arrival of the mortician.

6. Anthropomorphism

Anthropomorphism in this poem is found in the fourth line when the poet gives the "Houses" a human quality by giving them the right to possess their appearances" *Such **Houses have** — alway —"*

7. Diction

The poet use abstract poetic diction. She refers to death a as a real person and describe her journey with him. So, she imagine unreal event and reflects her own idea of death.

4.3.1.2.3 The Deviations

A. The Phonological Deviation

Dickenson tends to make a phonological deviation in her poem by breaking the meter as well as the rhyme scheme. The poet uses iambic tetrameter (measured in four-footed "iambs") in a specific location while others will be in iambic trimeter (lines of three iambs). An example of the sound is illustrated in the eleventh and twelfth lines.

> *"They **won**- | der if | it **died** — | on **that** —*
> *I **used** | to — when| a **Boy** —"*

B. The Graphological Deviation

1. Capitalisation

There are many graphological deviations in this poem. Dickinson uses this type of deviation to emphasise a specific meaning she wants to convey to the readers. Dickinson's poem is distinguished by the graphological deviation, which is frequently repeated as a mark of her style. The most common feature is the capitalisation of some words that may appear twice in the same line. The main reason of Dickinson's capitalisation is to draw the readers' attention toward a specific meaning.

The first capital in the poem is found in the first line of the first stanza. The first capitalisation is" Death," which is personified; therefore, it should be capitalised.

The second and the third capitalisation are located side by side in the first line. "*There's been a Death, in the **Opposite House**,"*

The capitalisation helps to emphasise the location of the death scene, which is considered the most important capitalisation in the poem foe it assists the reader locate the speaker's position and the angle of description.

The fourth line consists of the capitalisation of "*Houses*" which is used to generalise the appearance of this house to all houses that happened to be visited by death.

The fifth and the sixth lines each consist of one capitalisation but both of them give the same meaning which is the end of a life. The word" Neighbors" is capitalised for the way they enter the house, thus the speaker is astonished by the sound that they make in the process. The entrance of them means death has left with the soul of a human. After that, the "doctor drives away" have the same significance.

The importance of the capitalisation of the words "window" and the "Pod" in the seventh line shows the similarity between their slow motions.

The ninth line consists of one capitalisation in the word "*Mattress*". In this case, the poet tries to draw the reader's attention that the "neighbours" feel frightened from the "*Mattress*" where the corpse was lied on.

The capitalisation of the word *"Children"* in the tenth line attaches to the speaker's emotion, for he remembers his childhood; thus, there is no capitalisation in this line or the following one till the word "*boy*" in the sentence" *when a **Boy**"* in the twelfth line.

The six cases of capitalisation in the fourth stanza – the thirteenth till the sixteenth lines- are all connected in meaning. The poet assists the readers in understanding the job of the" Minister", who acts like he possesses everything in the house and even the street beside the house, as well as the boys in that street.

> *"The Minister — goes stiffly in —*
> *As if the House were His —*
> *And He owned all the Mourners — now —*
> *And little Boys — besides."*

The capitalisation in the fifth stanza – the seventeenth till the nineteenth line- is similar to the previous stanza but instead of the *"Minister"* the stanza describes the preparation of the rituals of death in the opposite house. The speaker describes it as "*Appalling Trade*". Therefore, this stanza reflects an odd deep feeling of wondering how the people start preparing the ritual and the "House" after this short period.

The sixth stanza consists of two capitalisations. They are capitalised to raise the sense of prediction toward the appearance of the funeral, so "*There'll be that **Dark Parade** —"*.

The last stanza consists of seven capitalisations.

> *"Of **Tassels** — and of **Coaches** — soon —*
> *It's easy as a **Sign** —*
> *The **Intuition** of the **News** —*
> *In just a **Country Town** —"*

The first one is the capitalisation of the word" Tassels". It is capitalised to emphasise the relation of synecdoche in the poem. The second capitalisation in this stanza is" *Coaches*", which emphasises the appearance of the people at the funeral. The rest of the capitalisation cases indicate the main mean of these appearances, which is to separate the news about death as well as to follow the funeral traditions in the country town.

2. Contraction

One of Dickinson's graphological deviations in the current poem is the use of contraction of the auxiliary verbs.

The first contraction is located in the poem's first word, " *There's been a Death, in the Opposite House,"*. The correct form of this contraction should be "***has"***. The poet wants the reader to feel that this poem is a short description of a bigger picture: what happens next is a brief time of the procedures that follow death time.

The second contraction is found in the twentieth line of the sixth stanza;" *There'll be that Dark Parade —"*. It is a contraction of the auxiliary "***will***" Dickinson uses contraction once in the poem with the prediction sentence of the following action as if She tries to summaries many funeral details in one contraction.

The last contraction in this poem is located in the second line of the last stanza" ***It's*** *easy as a Sign —"*. The poet uses this contraction to indicate to the obvious traditions or ceremonies which is associated with the word" *Sign"*.

C. *The Grammatical Deviation*

1. Shift in Tense

Dickinson uses all the main tenses in this poem such as (the present, the past, and the future tense). she formulates a time lap and gives death the immortality that it needs. In fact, she described death as an eternal figure that walks side by side with time.

Generally, the present tense dominates the sequence of actions in this poem. It is opened by a present perfect continuous tense to indicate that the late person in the opposite house has been suffered for a while before his death arrives and it concurs to the reader that the resident just dies, so the speaker narrates the events since the beginning.

> "***There's been a*** *Death, in the Opposite House,*
> *As lately as Today —*
> *I know it, by the numb look*
> *Such Houses have — alway —"*

The whole first stanza assures the reader about the time of death as well as the general sequence of events.

The poet keeps using the simple present in the following lines till she reaches the last line of the third line; when the speaker in the poem remembers his or her old life, then the tense is shifted to the past tense:" ***I used to*** *— when a Boy —".* The significance of using the past tense is to connect the line of time and show the readers how traditions continue from the past to the present time.

A time loop is made by returning to the present tense when the speaker continues his observation of the events till he or she reaches the third line of the fourth stanza when he/she mentions the possession of the " Minster" over all the "Mourners." This line refers to the usual authority of the "Minster" who takes over everything, whether human beings or things.

A contrastive in time is made in this line by combining two tenses in the same line:" *And He* ***owned*** *all the Mourners —* ***now*** *—."* the word" owned" is written in the past tense while "now" is in the present tense. This contrast makes sense in such a location because it connects the timeline of the poem.

The last shift in this poem is found in the sixth line," ***There'll be*** *that Dark Parade —".* This line which stands alone as a whole stanza is written in the future tense, and it is used to predict the following events of the funeral and to connect the poem with real-world traditions.

4.3.2 Walt Whitman Life and works

Walt Whitman was born on May 1819 in a farming village in Huntington Township in West Hills; who was known as an American poet, journalist, and essayist whose 1855 verse collection Leaves of Grass is regarded as a watershed moment in American literature (Oliver, 2006). He wrote many poems and published several books considered an American treasure, making him a monument in American literature. He had a profound impact on poets all over the world. So, Ever since the 1892 publication of the final draught of his poetry collection "Leaves of Grass", Whitman's free verse poetic form has served as a touchstone for much of the poetry written in America.

Walt Whitman was born to a family that had settled in North America. His mother, Louisa Van Velsor, was of Dutch ancestry (Oliver, 2006), and his father, Walter Whitman, was of English ancestry. They were farm workers with no formal education (Reynolds,1995).

Walt was the second child who educated in the Brooklyn public school system. He started working at the age of twelve and eventually got involved in the printing field. At the beginning of his career, he worked as a printer in Brooklyn and Manhattan, as well as a teacher in rural Long Island schools and a journalist. When he was only twenty-three years old, he was already editing a New York City daily paper, and in 1846, he took over as editor of the "Brooklyn Daily Eagle", a major publication for the area. Early in 1848, he was dismissed from the Eagle for his antislavery stance within the Democratic Party (Whitman,2014), and he subsequently travelled to New Orleans, Louisiana, where he worked for three months on the Crescent before making his way back to New York City via the Mississippi River and the Great Lakes. After failing again in the field of Free Soil journalism, he spent the years between 1850 and 1855 in New York City constructing homes and dabbling in the real estate market.

Living in Long Island and New York enabled Whitman to visit many interesting places as well as read many books in his work field, which assisted him to form a unique style in writing. He used his style to write different kind of literature such as poetic verse and ordinary poetry. Like all the great new things in its beginnings Whitman's style had lots of trouble being accepted by the publishers in his city, thus In 1855 he had to print his masterpiece "leaves of Grass" on his own expense. The book had overwhelming praise from Ralph Waldo Emerson [1] who describe the book as "*the most extraordinary piece of wit and wisdom"* (Connors, 2003: 8).

Leave of Grass was the seed of Whitman's future which is followed by many books and articles that made him conquer his global position in American literature. This book had reversed more than once by its author. As a consequence of that, the book had been edited nine times in Whitman's life. After that Whiteman wrote more than eight books such as" Songs for myself"," I hear America Singing", "Songs of the Open Road", and many other books. The study emphasis the" Leaves of Grass" because the selected poems which are being analysed are from this collection (Connors, 2003).

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[1] Ralph Waldo Emerson, also known by his middle name Waldo (May 25, 1803 – April 27, 1882), was an American essayist, philosopher, lecturer, abolitionist, and poet who served as the leader of the transcendentalist movement in the middle of the 19th century. He was regarded as a champion of individualism and a foresighted critic of the opposing pressures of society.

4.3.2.1 The Analysis of Walt Whitman's" Pensive, on her dead gazing.''

4.3.2.1.1 The Theme

The general theme in this poem is the consequences of war and how it effects the flow of life (see Appendix 3). The speaker in this poem describes the battle field with the torn bodies on and under it. He describes the smell, coulor, and pain.

The poet tries to recall the war events as well as to ask the earth to be gentle toward the dead bodies. In addition to the general theme, there is a basic theme which is death. Death can be considered the main theme in the current poem because it is the result of the central pain in the battel and the reason of all the yells and requests of the speaker.

4.3.2.1.2 The Stylistics Devices

The stylistics devices in this poem differ from the Dickinson's devices in the number of using them as well as by the structure forming of the sentences.

A. The Phonological Level

The phonological level helps the readers to keep intact with the musical effect of the words and connect them with the context.

1. Alliteration

Alliteration is found in the Eleventh line: '' …. *and their precious precious blood*'' / ˈpreʃəs ˈpreʃəs ˈbləd /.

2. Consonance

Many consonance have been used in various locations in the current poem; each one plays a significant meaning in portraying the dominant image of death. Consonance is found in every line in the current poem. To avoid

redundancy, the analysis will be presented according to the repetition of each sound with the line as an example instead of numerating each word as before.

The first line consists of two consonances : /h/, and /r/.

/ˈpensɪv ˈaːn **hər** ˈded ˈgeɪzɪŋ | ˈaɪ ˈ**h**ɝːd ðə ˈmʌðə**r** əv ɔːl/.

The second line consists of five consonances : /d/, /b/,/l/, /z/, and /r/.

/ˈdesprət | ˈaːn ðə ˈtɔːrn ˈbaːdiz aːn ðə ˈfɔːrmz ˈkʌvərɪŋ ðə ˈbætl - ˈfiːldz ˈgeɪzɪŋ/

The third line consists of five consonances : /ð/, /l/, /s/,/r/, and /t/.

/əz ðə ˈlæst gʌn ˈsiːst |bət ðə ˈsent əv ðə poʊdər ˈsmoʊk ˈlɪŋgərd/.

The fourth line consists of seven consonances : / θ /, /l/, /s/,/r/,/t/, /k/ and /ʃ/.

/əz ˈʃiː ˈkɒld tə hər ˈɜːθ wɪθ ˈmɔːrnfəl ˌvɔɪs ˈwaɪl ˈʃiː ˈstɔːkt /.

The fifth line consists of two consonances : /m /,and /z/.

/əbˈzɔːrb ðəm ˈwel ˈoʊ maɪ ˈɜːθ ˈʃiː ˈkraɪd ˈaɪ tʃaːdʒ ju ˈluːz naːt maɪ ˈsənz ˈluːz naːt ən ˈætəm/.

The sixth line consists of four consonances : /b /,/ð/,/m/, and /d/.

/ənd ju ˈstriːmz əbˈzɔːrb ðəm ˈwel ˈteɪkɪŋ ðeɹ ˈdɪr ˈbləd/.

The seventh line consists of four consonances : /l/,/d/, /s/, and /m/.

/ ənd ju ˈloʊkḷ ˈspaːts ənd ju ˈerz ðæt ˈswɪm əˌbʌv ˈlaɪtli ɪmˈpælpəbḷ /

The eighth line consists of four consonances : /l/,/d/, /s/, and /n/.

/ ənd ɔːl ju ˈesnsɪz əv soɪl ənd groʊθ ənd ju /ˈoʊ maɪ ˈrɪvərz ˈdepθs /

The ninth line consists of five consonances : /d/,/n/, /w/, /r/, and /m/.

/ənd ju ˌmaʊntɪn ˈsaɪdz ənd ðə ˈwʊdz ˈweɹ maɪ ˈdɪr ˈtʃɪldrənz ˈbləd, ˈtrɪkḷɪŋ /ˈredṇd /

The tenth line consists of two consonances : / t/, and /r/.

/ənd ju ˈtriːz / ɪn jər ˈruːts tə bɪ ˈkwiːθ tə ɔːl ˈfjuːtʃər ˈtriːz /

The eleventh line consists of five consonances : / m/,/ʃ/. /d/, /s/ and /b/.

/maɪ ˈded əbˈzɔːrb ɔːr ˌsaʊθ ɔːr ˌnɔːθ maɪ ˈjəŋ ˈmenz ˈbaːdiz əbˈzɔːrb / ənd ðeɹ ˈpreʃəs ˈpreʃəs ˈbləd /

The twelfth line consists of six consonances : / m/,/h/, /n/, /s/,/r/ and /g/.

/ hwɪtʃ ˈhoʊldɪŋ ɪn ˈtrəst fər miːˈfeɪθfəli bæk əˈgen ˈgɪv miːˌmeni ə ˈjɪɹ ˈhens /.

The thirteenth line consists of four consonances: /n/,/s/, /d/, and /r/.

/ɪn ʌnˈsiːn ˈesəns ənd ˈoʊdər əv ˌsɜːfɪs ənd ˈgræs ˈsentʃəriz ˈhens /.

The Fourteenth line consists of six consonances: /b/,/g/, /z/, /m/, /f/, and /r/.

/ɪn ˌbloʊɪŋ ˈerz frəm ðə ˈfiːldz bæk əˈgen ˈgɪv miː maɪ ˈdɑːrlɪŋz ˈgɪv maɪ ˌɪˈmɔːrtḷ ˈhɪəroʊz /

The fifteenth line consists of six consonances: /b/,/s/, /ð/, /m/, /l/, and /r/.

/eks ˈheɪl miː ðəm ˈsentʃəriz ˈhens ˈbriːð miː ðeɹ ˈbreθ ˈlet naːt ən ˈætəm bi ˈlɒst/

The sixteenth line consists of four consonances: /d/, /z/, /m/, and /r/.

/ˈoʊ ˈjɪɹz ənd ˈgreɪvz ˈoʊ ˈeər ənd sɔɪl ˈoʊ maɪ ˈded ən əˈroʊmə ˈswiːt /

3. Assonance

Assonance is one of the devices that Walt Whitman uses them few times in his poem.

The first line consists of one assonance: /ə/.

/ˈpensɪv ˈaːn hər ˈded ˈgeɪzɪŋ ˈaɪ ˈhɜːd ðə ˈmʌðər əv ɔːl/
The second line consists of three assonances: /ɑː/, /ɔː/, and /ə/.

/desprət ˈaːn ðə ˈtɔːrn ˈbaːdiz ˈaːn ðə ˈfɔːrmz ˈkʌvərɪŋ ðə ˈbætl ˈfiːldz ˈgeɪzɪŋ/
The third line consists of two assonances: /oʊ/, and /ə/.

/əz ðə ˈlæst gʌn ˈsiːst bət ðə ˈsent əv ðə poʊdər ˈsmoʊk ˈlɪŋgərd/

The fourth line consists of three assonances: /ɔː/, / iː/, and /ə/.

/əz ˈʃiː ˈkɒld tə hər ˈɜːθ wɪθ ˈmɔːrnfəl ˌvɔɪs ˈwaɪl ˈʃiː ˈstɔːkt /

The fifth line consists of three assonances: /ɑː/,/ə/, and /aɪ/.

/əbˈzɔːrb ðəm ˈwel ˈoʊ maɪ ˈɜːθ ˈʃiː ˈkraɪd ˈaɪ tʃaːdʒ ju ˈluːz naːt maɪ ˈsənz ˈluːz naːt ən ˈætəm/.

The sixth line consists of one assonance: /ə /.

/ənd ju ˈstriːmz əbˈzɔːrb ðəm ˈwel ˈteɪkɪŋ ðeɹ ˈdɪr ˈbləd/
The seventh line consists of one assonance: /ə /.

/ənd ju ˈloʊkḷ ˈspaːts ənd ju ˈerz ðæt ˈswɪm əˌbʌv ˈlaɪtli ɪmˈpælpəbḷ/

The eighth line consists of two assonances:/ə /, and/e/.

/ənd ɔːl ju ˈesnsɪz əv sɔɪl ənd groʊθ ənd ju ˈoʊ maɪ ˈrɪvərz ˈdepθs /.

The ninth line consists of two assonances:/ə /, and /aɪ/.

/ənd ju ˌmaʊntɪn ˈsaɪdz ənd ðə ˈwʊdz ˈhweṛ maɪ ˈdɪr ˈtʃɪldrənz ˈbləd ˈtrɪkl̩ɪŋ ˈredn̩d/.

The tenth line consists of two assonances:/ iː /, and /uː/.

/ ənd ju ˈtriːz / ɪn jər ˈruːts /tə bɪ ˈkwiːθ tə ɔːl ˈfjuːtʃər ˈtriːz /.

The eleventh line consists of four assonances:/ aɪ /, /ə/, /e/ and /ɔː/.

/maɪ ˈded əbˈzɔːrb ɔːr ˌsaʊθ ɔːr ˌnɔːθ maɪ ˈjəŋ ˈmenz ˈbaːdiz əbˈzɔːrb ənd ðeṛ ˈpreʃəs ˈpreʃəs ˈbləd/.

The twelfth line consists of two assonances:/ ɪ /, and /ə/.

/hwɪtʃ ˈhoʊldɪŋ ɪn ˈtrəst fər miː ˈfeɪθfəli bæk əˈgen ˈgɪv miːˌmeni ə ˈjɪṛ ˈhens/

The thirteenth line consists of one assonances: /ə/.

/ɪn ʌnˈsiːn ˈesəns ənd ˈoʊdər əv ˌsɜːfɪs ənd ˈgræs ˈsentʃəriz ˈhens/

The fourteenth line consists of one assonances: /oʊ/.

/ɪn ˌbloʊɪŋ ˈerz frəm ðə ˈfiːldz bæk əˈgen ˈgɪv miː maɪ ˈdaːrlɪŋz ˈgɪv maɪ ˌɪ ˈmɔːrtl̩ ˈhɪəroʊz /.

The fifteenth line consists of two assonances: /e/, and /iː/.

/eksˈheɪl miː ðəm ˈsentʃəriz ˈhens ˈbriːð miː ðeṛ ˈbreθ ˈlet naːt ən ˈætəm bi ˈlɒst/

The sixteenth line consists of one assonance: /oʊ/.

/ˈoʊ ˈjɪṛz ənd ˈgreɪvz ˈoʊ ˈeər ənd sɔɪl ˈoʊ maɪ ˈded |ən əˈroʊmə ˈswiːt/.

B. The Grammatical Level

1.   Anaphora

Anaphora is defined as the use of an expression in which another expression determines the meaning in the same or a similar context.

The fourth line consists of an excessive use of anaphora, hence the first, second, and the third anaphors are gathered to refer to the same element which is "the Mother of all" in the first line, who is talking to death and the battlefield.

" *As **she** call'd to her earth with mournful voice while **she** stalk'd:''* The poet uses anaphora to connect the elements and images in the poem to engage the readers in a specific emotional experience and involve them in the process.

The fifth line is similar to the fourth one in the use of anaphora, but in this location the anaphora refers to various elements '' *Absorb **them** well, O my earth, **she** cried—**I** charge **you**, lose not my sons! lose not an atom;''* The fourth anaphora in this line is the use of the pronoun ''*them*'' which is referred to '' torn bodies'' in the second line. The second and the third anaphora in this line are '' ***she** cried—**I** charge''* which refer to '' the Mother of all '' that is mentioned in the first line. Then the pronoun '' you'' appears again to refer to ''my earth'' that is located in the same line. The last anaphora in this line is '' ***my** sons''* which is referred to the ''*torn bodies''* that is first mentioned in the second line.

The sixth line consists of two locations of anaphora '' *absorb **them** well, taking **their** dear blood;''* both of them refer to the ''torn bodies'' that is first mentioned in the second line.

The twelfth line consists of two anaphors '' *Which holding in trust for **me**, faithfully back again give **me**, many a year hence,''* the pronoun ''***me***'' refers to the speaker in the poem who wants to show the reader that the dead soldiers are emotionally close to him.

The fourteenth line consists of three locations of anaphora '' *back again give **me** my darlings—**give** my immortal heroes;''* the first anaphora in this line is ''me'' which is referred to the speaker.

More anaphora devices are found in the fifteenth line: '' *Exhale **me them** centuries hence—breathe **me** their breath—let not an atom be lost;''* as it is seen in this line, there are four anaphora each two belong to the same element in the poem. The first and third anaphora ''*me*'', and ''*me*'' refer to the speaker while the second and the fourth '' *them''*, and ''*their*'' refer to the '*'young man's bodies''* which are mentioned in the eleventh line.

The sixteenth line consists of one anaphora '' *O years and graves! O air and soil! O my dead, an aroma sweet!''.* it refers to the speaker who keeps calling the nature elements in the field.

The seventeenth line is also consists of only one anaphora: '' *Exhale them perennial, sweet death, years, centuries hence.''* The anaphora '' *them''* is similar to the one in the previous line which is used to refer to the '' *'young man's bodies.''*

It is important to notice that the poet uses anaphora ''me'' extensively in his poem to show all the nature elements her love toward her children so the elements take her sons' bodies for her sake. It indicates her emotional statue especially when she them torn into species.   At the same time, the poet emphasis the horrible results and who is the one that paying the price.

2. Cataphora

"Cataphora" is a term used in linguistics to describe when one expression or word in a discourse refers to another, more specific expression later on.

Cataphora is found in the first line of the poem. When the speaker called the "Mother of all" after he mentions her pronoun in the previous clause "*Pensive, on her dead gazing, I heard the Mother of All,."* The poet uses cataphora to raise the reader's suspense because, at first, he is unsure about who or what the sentence is talking about. Therefore the author has the opportunity to surprise the reader by associating the initial characterization with a noun that was not anticipated.

The second cataphora is laid in the sixth line '' *And you streams,''* once again, the speaker ordered the streams'' to do something and emphasis his order by the use of cataphora. The pronoun ''you'' is used to refer to the ''streams''. The seventh line,'' *And you local spots, and you airs that swim above lightly''* consists of two cataphoras, both of which are similar to the previous cataphoras, which is the use of the pronoun ''*you*''. The first one refers to the'' *local spots''*, and the second one to the '' *airs that swim above lightly.''*

The eighth line consists of excessive use of cataphora: '' And all you essences of soil and growth—and you, O my rivers' depths;'' the first cataphora in this line is '' you'' referred to the '' **soil and growth''** . The second one is referred to as the '' **rivers' depths''**. Both of these cataphoras are used to emphasis the poet strong order which he use to address the nature elements. The cataphora in this position gives the sense of loud yell of the speaker as well as his deep anger toward death.

Another use of cataphora is found in the ninth line '' *And **you mountain sides**.''* The pronoun ''*you*'' refers to the '' *mountain sides''*. Again the poet uses the same imperative tone that he has used before in the previous line.

The last cataphora in this poem is found in the tenth line,'*' And you trees.''* the poet uses the pronoun ''*you*'' to address the ''*trees*'' for the same purpose as the previous lines.

It is important to note that the speaker uses the pronoun ''you'' every time he commands a thing, which indicates that the battlefield is not a deserted place but a green field full of trees as well as a river beside it. It means that the speaker is always looking at the nature elements before his eyes.

3. parallelism

Parallelism is used to helps to link related ideas and to emphasize the relationships between them. Since Whitman tends to use long sentences to present his image about death, he uses parallelism to shorten his lines without deforming the meaning.

The first parallelism is presented in the fifth line: '*'Absorb them well, O my earth, she cried—I charge you, **lose not my sons! lose not an atom**;''* The clauses '' **lose not my sons! lose not an atom**;'' have the same imperative sentence '' *I charge you.''* They share the same subject and main verb.

The second parallelism is found in the eleventh line:'' *My dead absorb or South or North—**my young men's bodies absorb,** and **their precious precious***

blood*.''** The phrases '' ***my young men's bodies absorb'' and '' ***their precious precious blood''*** share the same main verb '' ***absorb.''***

The thirteenth line presented two parallel structure: '' *In unseen **essence and odor** of **surface and grass**, centuries hence.''* The first Parnellism in the current line is the parallel of '' ***essence and odor''*** which share the same adjective '' unseen.'' The second parallel structures are '' ***surface and grass''*** which share the same adjectives ***''** In unseen **essence and odor.''***

The last parallelism is found in the sixteenth line:'' *O **years and graves**! **O air and soil**! O my dead, an aroma sweet!''* the '' ***graves'' and ''soil''*** share the same apostrophe ''O''.

4. Repetition

a. Epanaphora

It is known that the epanaphora mean the repetition of the same word at the beginning of two or more consecutive sentences.

The first anaphoric repetition is found in the beginning of the third and the fourth lines:

'' ***(As** the last gun ceased, but the scent of the powder-smoke linger'd,)*
***As** she call'd to her earth with mournful voice while she stalk'd:''*. The poet uses the repetition to emphasise the result of destruction and the lamentation in the battlefield. The third line ''As'' confirms the result of destruction in the location which is continued even when there no more shooting in the place. In the other hand, the poem has another kind of destruction which is the one of the mourning soul which is yelling and aimlessly calling for the dead bodies in the field.

The second location of epanaphora is exceeded   the range of the first one. It applied in five consecutive lines (from the sixth to the tenth lines):

*''**And you** streams, absorb them well, taking their dear blood;*
* **And you** local spots, and you airs that swim above lightly impalpable,,*
* **And all you** essences of soil and growth—and you, O my rivers' depths;*

> ***And you*** *mountain sides—and the woods where my dear children's*
> *blood, trickling, redden'd;*
> ***And you*** *trees, down in your roots, to bequeath to all future trees,''*

The poet wants the reader to feel the desperate voice of the ''
Mather of all'' who suffering cruelly from the sight before her eyes. The repetition portrays the pain inside her which makes her ask the nature elements to revive their souls to life in another sort of living.

The last epanaphora is found in the thirteenth and fourteenth lines: '' *In unseen essence and odor of surface and grass, centuries hence;*
In blowing airs from the fields, back again give me my darlings—give my immortal heroes;'' in this position the ''Mother of all'' is asking the nature elements to give her sons back even if they come back in unseen figure.

b. Ploce

Ploce is defined as interspersed repetition of words within a single line or sentence. The first ploce in this poem is found in the second line: '' *Desperate,* **on** *the torn bodies,* **on** *the forms covering the battlefields gazing;''* the repetition of the preposition ''*on*'' in this line helps to inform the reader whom the ''Mother of all'' is crying about.

The second ploce is found in the third line: '' *(As* **the** *last gun ceased, but* **the** *scent of the powder-smoke linger'd,).* By the repetition of the article ''the'' in this line, the speaker specify the last weapon that is used in the battle and he makes a mental connection between the ''*gun*'' and the smell of the '' *powder-smoke''* in the place. He eagers to make the reader feel the atmosphere of the place and put themselves inside that pain and suffering.

More ploces are found in the eighth line:'' ***And*** *all* ***you*** *essences of soil* ***and*** *growth—and* ***you***, *O my rivers' depths;''*

These repetitions indicate the shift in the way of the ''Mother of all'' request. In the previous lines she asks the elements of earth kindly, but in this

line she command them to do the same thing. This shift shows the reader the level of pain that the caller reaches after she has seen the sight of the bodies.

The eleventh line has intensive use of ploce :'' *My dead **absorb** or South or North—**my** young men's bodies **absorb**, and their precious precious blood',''* the first ploce in this line is the repetition of the possessive pronoun ''My'' which indicate the unconditional love of the '' Mother of all'' toward her children. Then, once again the ploce is used in the word ''*absorb*'' by the ''Mother of all'' when she commands the ground to take her sons' blood. After that it is used to express directions of the ground which means that the speaker orders the whole ground even the one out of its sight.

The twelfth, and the fifteenth lines consist of ploce that have the same significant meaning:

> *''Which holding in trust for **me**, faithfully back again give **me**, many*
>
> *a year hence,*
>
> *In unseen essence and odor of surface and grass, centuries hence;*
>
> *..........*
>
> *Exhale **me** them centuries hence—breathe **me** their breath—let not an*
>
> *atom be lost;''*

All the ploces ''me'', '' my'', and ''me'' in the previous lines refer to the speaker painful emotions and her motherhood feelings toward the ''dead bodies'', therefore, she announces that they belong to her as she is the figure who is possessing their souls and remains.

c. Diacope

The fifth line consists of Diacope: '' *Absorb them well, O my earth, she cried—I charge you, **lose not** my sons! **lose not** an atom;''* this repetition indicates the desperate calls of the speaker who is asking the natural elements to preserve the bodies of her sons.

The seventh line has two diacopes as well as the epanaphora which is previously mentions:

'' ***And you*** *local spots,* ***and you*** *airs that swim above lightly impalpable,''* the first diacope is the repetition of the conjunction ''*And*'' which is immediately followed by the repeated pronoun ''*you*''. The main reason to these side by side diacopes is to emphasise the imperative tone of the '*'Mother of all*'' who command the earth elements to take her sons' bodies.

Another diacope is found in the eleventh line: '' *My dead absorb **or** South **or** North….''* In linguistics, The conjunction ''or'' is used to give obtions to the addresses so ''or'' in this position indicates the confusion of the ''Mother of all'' to decide where she wants the trees to ''*absorb*'' the dead bodies. Anyway, She just wants the bodies to be absorbed.

Another diacope is found in the fourteenth line: '' *….give me **my** darlings—give **my** immortal heroes;''* the possessive adjective ''my'' has been repeated severally in the poem with the same meaning of unconditional love which makes a ''*Mother*'' ask everything around to be kind to her children.

The last diacope in the current poem is found in the sixteenth line: '' ***O** years and graves! **O** air and soil! **O** my dead, an aroma sweet!''* the ''***O***'' in this death scene express both melancholy and pain of the '' *Mother of all*'' who is crying over her sons' dead bodies which are savagely been torn into pieces in the battlefield.

d. Epizeuxis

Epizeuxis is a kind of repetition when two or more words follow each other with no interpose between them. This poem has only one Epizeuxis which is detected in the eleventh line: '*'My dead absorb or South or North—my young men's bodies absorb, and their **precious precious** blood.''* It emphasises the value of that blood so the speaker seeks the immortality to the soldiers by asking the ground to makes them join its elements.

e. Epiphora

Epiphora in this poem is found in the twelfth and the thirteenth lines: ''
''*Which holding in trust for me, faithfully back again give me, many a year*
hence*,*

*In unseen essence and odor of surface and grass, centuries **hence***;''

The words ''hence'' which are repeated in the end of the previous lines are associated with the words '' years'', and ''centuries'' give an indication to the old time that has gone.

f.Polyptoton

It is a term refers to the use of two different words but have the same word's root. This repetition is found in the tenth line: '' *And **you** trees, down in **your** roots.*'' The first polyptoton is found in the sixth line between the words ''***them***'' and '***'their***'' which share the same stem ''the'' . The words '' ***you***'' and ''***your***'' in the tenth line also have the same root ''you.''

Polyptaton is used to gain an extra rhetorical effect and to emphasise the ''***tree*** '' as addressee in this poem. As well as to emphasise the particular part of the '*'tree*'' that the poet commands to absorb his ''***comrade's***'' body elements.

g. Polysyndeton

Is the use of more than one connection placed very close to each other.
Polysyndeton is found in the eleventh line: '' *My dead absorb **or** South **or** North—my young men's bodies absorb, and their precious precious blood,*'' the reason of using polysyndeton is to add a dramatic effect for it has strong rhetorical presence.

5. Ellipsis

The first ellipsis in this poem lays in the ninth lines, where the poet does not put the auxiliary is before the word'' ***trickling***''. This line belongs to the ''*Mother of all*'' who is speaking in the present time along the poem so there should be an

''is'' [1] auxiliary to agree with the ''-ing'' addition. The sentence, in this case, should be '' *and the woods where my dear children's blood,* **is** *trickling, redden'd;*'' instead of '' *trickling, redden'd*''

Then, this poem consists of two more ellipsis that are both of them are founded in the fourteenth line: '' *In blowing airs from the fields, back again give me my darlings—give my immortal heroes;*''. Since this line has two contradictor ellipsis which affects the meaning of the line, it should be interpreted and clarified both meanings.

The ellipsis in the next sentence,'' *give my immortal heroes*''. It has two possibilities, either it is missing the pronoun ''me so the sentence would be '' *give* **me** *my immortal heroes*'', or it has a missing noun or an adjective that should be followed '' *give my immortal heroes…… .*'' In both cases, the speaker orders the natural elements to absorb her *''children's blood''*. In the first interpretation, the speaker repeats the same quest that she already made in previous lines. Still, the second one is different because the speaker dazzles the readers and makes them wonder about the missing word, so in order to figure out the missing word the reader should understand if cognitively.

6. Enjambment

The whole poem is passed on enjambment because the poet does not cut his thought and keep jumping to other lines to complete his idea. So there are sixteenth enjambments in the poem. It would be quite redundant if the analysis mentions them all.

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[1] The reason behind should be using ''is'' as an auxiliary instead of ''are'', is because '' blood'' is a non-countable noun. so has no plural form.

C. The Semantic Level

1. Apostrophe

Apostrophe is an example of an exclamatory rhetorical figure of speech. It occurs when a speaker or writer interrupts their normal flow of speech and directs it to an imaginary character, an abstract quality, or an idea.

The first apostrophe in this poem is found in the fifth line '' *Absorb them well, **O** my earth, she cried—I charge you, lose not my sons! lose not an atom;''* and then the same apostrophe is repeated in the sixteenth line: '' ***O** years and graves! **O** air and soil! **O** my dead, an aroma sweet!''*.

Generally ''*O*'' is used to address somebody, in this poem it is the reason of the desperate call of a mourning mother who calls the whole elements to help her.

2. Asterismos

Asterismos is a term which is used to describe any word that can be deleted in a sentence with out effecting the meaning of the structure of the text.

This poem consists of one Asterismos and it is found in the fifth line: ***''** Absorb them well, O my earth, **she cried**—I charge you, lose not my sons! lose not an atom;''*. The asterismos refers to the ''Mother of all'' who is calling the nature elemens.

3. Adynaton

Adynaton is the highly statement of impossible occurrence things or phenomenon. The poet uses this device to indicate his deepest desire to save his son's soul by any mean.

The most frequently used adynaton in this poem is the word ''*absorb*'' for its significant designation in the context. It is the reason why the ' *'Mother of ALL*'' is giving a firm command to the nature elements and the wild sight before her eye. The reason to the repetition the word ' *'absorb*'' is that the blood cannot be absorbed by the ground biologically and naturally. Thus the speaker uses imperative sentences to force the nature to accept her son's blood. The word

''absorb is repeated three times literally and seven times figuratively. The word is repeated in seven lines in sequels (from the fifth line to the eleventh).

> '' **Absorb** *them well, O my earth, she cried—I charge you, lose not my sons! lose not an atom;*
>
> *And you streams,* **absorb** *them well, taking their dear blood;*
>
> *And you local spots, and you airs that swim above lightly impalpable,*
>
> *And all you essences of soil and growth—and you, O my rivers' depths;*
>
> *And you mountain sides—and the woods where my dear children's blood, trickling, redden'd;*
>
> *And you trees, down in your roots, to bequeath to all future trees,*
>
> *My dead* **absorb** *or South or North—my young men's bodies* **absorb**, *and their precious precious blood,*

The second adynaton in this poem is found in the twelveth line '' *Which holding in trust for me, faithfully* **back again give me, many a year hence**,''

In the fourteenth line:'' *Which holding in trust for me, faithfully* **back again give me, many a year hence**,'' the speaker askes the nature to give her back her sons and revive them for many years.

Two adynatons are located in the fourteenth line. Firstly, when the speaker tells the ''*blowing airs*'' to '' *give*'' her ''darling''. Secondly when orders the same ''blowing airs'' to give her '' immortal heroes''

The fifteenth line:'' *Exhale me them centuries hence—breathe me their breath—let not an atom be lost*;'' has two adynatons where the speaker asks the ground to ''*Exhale*'' her sons' age then she orders it to '' *breathe*'' *her their breath. me their breath*''.

The last line consists of the last adynaton in this poem when the speaker ordered the nature elements to '' *Exhale them perennial*''.

The adynatons in this poem express the deep desire of the ''*Mother of all*'' to gain back her sons. Because of the impossibility of her requests, she desperately and hopelessly uses commands to hold her sons again.

4. Allusion

This first line has the only allusion in this poem and which it is the essence of the whole text. The ''Mother of all'' refers to the mother nature and all the mother of the word. This allusion is controversial issue among analysts because Walt Whitman writs many poems using the same allusion and he never explains his meaning.

5. Merism

Merism is the use of two contrastive images or directions to refers to the whole.

Merism is found in the eleventh line: '' *My dead absorb or South or North''*. The use of two reverse directions refers to the whole battlefield.

6. Euphemism

The poet describes the horror of death in every single line in the current poem, but he describes it as '' *sweet death''* in the last line which indicate the inner peace that the speaker gain at the end of the poem.

7. Irony

The irony in this poem is extended from the beginning of the poem to the last line. The irony is found in the existing of death and the unpleasant smell of '*'powder-smoke''* which is associated with the image of '*'torn bodies''* that the poet describes with the description of the nature around them. Meanwhile the natural seen when the battle occurs is beautiful and serene full of ''trees, mountains, woods, grass, soil, growth'', light air, and a ''river''

8. Meronymy

Meronymy is a term that describe the relation between elements of an object.

The first meronymy in the poem is found in the third line:'' *As the last gun ceased, but the scent of the powder-smoke linger'd,''*. The first meronymy in this line is '' *the last gun.''* It refers to all sorts of weapons that is used in battlefield such as cannons, swords, and rifles. The second meronymy in this

line is '' *powder-smoke''* which refers to all smoke suffocating smell of different flammable material that are used in wars in the nineteenth century such as tar and metal.

The fifth and the fifteenth lines each one consists of the same meronymy. The word ''*atom''* refers to all the parts of the soldiers' bodies.

The seventh line consists of another meronymy. The '' *local spots''* refers to all the battlefield and the ground around it.

The sixteenth line consists of four meronymys. The first one is '' *years''* which refers to all the late times, and *''graves''* which refers to all the dead soldiers and all the monuments of dead people.   The third and fourth meronymys are '' *air and soil''* which are refers to the all-natural elements.

The last line consists of the last meronymys which are '' years'' and ''centuries'' that refer to old time as well as the soldiers of all ages.

4.3.2.1.3 The Deviation

Walt Whitman uses deviation to achieve his unique style and to draw a vivid picture of real time in war. The deviation refers to the attempt of the poet to be close readers' minds as well as their hearts.

A. The Graphological Deviation

1. Capitalisation

The first capitalisation in this poem is found in the first line when the main narrator mentions the '*'Mother of all''* who presents the main character in the poem's events. The word '' Mother'' is capitalized to emphasis the importance of this unknown figure.

The second and the third capitalisation are located side by side in the same line. There the words '' *South''* and '*'North''* stand out in the eleventh line to indicate the vast area of the '*'battlefields''*, which are extended to all the lands around the current place of the speaker.

2. Contraction

The first contraction in this poem is found in the third line. The word ''linger'd'' is contracted as if the poet tries shorten the description of the scene to keep the main atmosphere's smell in the mind of the reader more than anything else.

The fourth line consists of two contractions both of them indicate the fast movement of the seen which associated with the status of the ''*Mother of all''*. The first contraction is '' *call'd''* and the second one is ''*stalk'd''*, if the readers imagen the scene of the ''Mother of all'' is running and yelling across the field, they will feel the acceleration action.

The last contracted word is ''redden'd'' which is found in the ninth line. The word can be understood better when it is explained along with its context: '' *and the woods where my dear children's blood, trickling,* **redden'd;''** The word ''redden'd'' contracted for the same sake of the previous contraction- to speed up the actions in the scene

B. *Grammatical Deviation*

1. Hyperbaton

The first deviation in this poem is the rearrangement of elements sentence which is found in the second line when the verb '' *gazing;''* is shifted to the end of the sentence instead of following the subject.

Two hyperbaton are found in the eleventh line '*My dead* **absorb** *or South or North—my young men's bodies* **absorb''**. The verb ''**Absorb''** in both locations is moved to be after the object instead of it ordinary position which is commonly known to be before it.

2. Verb Conjugation

The first verb deviation is found in the second line. The word '' *covering''* should be changed to the present simple ''*cover''* because the '' *torn bodies''* are the plural form of a noun.

Another verb conjugation is found in the sixth line. The word ''*taking*'' is written in present continuous form while the ordinary form should be ''take'' because the speaker uses the imperative form of verb all over the poem.

3. **Grammatical Number**

The word '' *a year*'' in the twelfth line is written in unusual noun form. It should written in plural form because it is preceded by the quantifier ''*many*''. Therefore the usual form would be '*'many years''*. It is probably employed to calls more attention to the speaker in the poem than to the event being described. It is a poetic or literary style which is not often used standard conversation but may be used to increase a dramatic effect.

C. Lexical Deviation

1. Compound word

a. Hyphenated

The lexical deviation which is found in this poem is a compounding word process. The current poem has only one compounding word formation. The new words is found in the third line. Usually, the word ''powder-smoke'' is two separate words, but the poet wants to add a dramatic effect to the poem by making this word similar to the battlefield conflicted atmosphere.

4.3.2.2 The Analysis of Walt Whitman's" Vigil Strange."

4.3.2.2.1 The Theme

The current poem has many themes which are connected with death (see Appendix 4). The main theme is death on the battlefield, presented by the unidentified speaker who experiences the painful death of a ''son'' and a companion during the American Civil War. When the friend of the speaker is fatally wounded, the two of them have one last one side conversation before the wounded one passes away. Unfortunately, the speaker has to leave his comrade

in the middle of an ongoing battle. However, later that night, After the skirmish ends, the elder soldier returns to his friend's body and stays up all night lamenting him.

The other important theme is the idea that death is not the end but a main turning point as it offers consolation and allows the speaker to fulfill his duty of burying his friend.

4.3.2.2.2 The Stylistic Devices

A. The Phonological Level

The sound level as -it is mentioned before in the analysis of the previous poems- used to add extra sensation to the poem by combining musical effect of sound devices to the words. The current poem revels many emotions by each sound device which is found in every line of it.

1. Alliteration

The only alliteration in the current poem is found in the eleventh line: ''/…. ˈlɔːŋ lɒŋ ˈaɪ ˈɡeɪz/. it emphasis the amount of time the poet spent in observing his dear friend dead body.

2. Consonance

Consonance is found in every line in the current poem. To avoid redundancy, the analysis will be presented according to the repetition of each sound with the line as an example instead of numerating each word as before.

The first line consists of four consonances: /dʒ/,/l/, /n/, and /t/.

/ˈvɪdʒəl ˈstreɪndʒ ˈaɪ ˈkept ˈaːn ðə fiːld wʌn ˈnaɪt/

The second line consists of four consonances: /n/, /m/,/d/, and /t/.

/wen ju /maɪ ˈsʌn ənd maɪ ˈkaːmˌ ræd dropt ət maɪ saɪd ðæt ˈdeɪ/

The third line consists of six consonances: /w/,/n/, /k/ /l/, /d/, and /v/.

/ ˈwʌn ˈlʊk ˈaɪ bət ˈɡeɪv | hwɪtʃ jər ˈdɪr ˈaɪz rəˈtɝːnd | wɪθ ə ˈlʊk ˈaɪ ʃə ˈnevər fr̩ˈɡet/

The fourth line consists of four consonances:/n/,/ t/, / tʃ/, /j/, and/r/.

/wʌn ˈtʌtʃ əv jər hænd tə ˈmaɪn | ˈoʊ ˌbɔɪ | ˈriːtʃt ˈʌp əz ju ˈleɪ ˈaːn ðə ˈɡraʊnd/

The fifth line consists of five consonances:/ ð/, /n/, /d/, /b/, and /l/.

/ˈðen ˈɒnwərd ˈaɪ ˈsped ɪn ðə ˈbætl̩ ðə ivn- kən ˈtestəd ˈbætl̩/

The sixth line consists of five consonances: /t/, /l/, /n/, /ð/, and /m/.

/ˈtɪl ˈleɪt ɪn ðə naɪt rəˈliːvd tə ðə pleɪs ət ˈlæst əˈɡen ˈaɪ ˈmeɪd maɪ ˈweɪ /

The seventh line consists of six consonances: /f/, /n /, /d/, /r/, /k/, and /s/.

/ˈfaʊnd ju ɪn ˈdeθ soʊ koʊld ˈdɪr ˈkaːm ˌræd – ˈfaʊnd jər ˈbaːdi | ˈsən əv rəˈspaːndɪŋ/

The eighth line consists of nine consonances: /b/, /n /, /d/, /ð/, /t/, /l/ /r/, /k/, and /s/.

/ˈberd jər feɪs ɪn ðə ˈstaːr ˌlaɪt – ˈkjʊriəs ðə ˈsiːn – ˈkuːl ˈbluː ðə ˈmaːdərət naɪt wɪnd /

The ninth line consists of eight consonances: /l/, /ŋ /, /n/, /r/, /ð/, /m/,/d/, and /s/.

/lɒŋ ðər ənd ˈðen ɪn ˈvɪdʒəl ˈaɪ ˈstʊd ˈdɪmli əˈraʊnd miː ðə ˈbætlfiːld ˈspredɪŋ /

The tenth line consists of eight consonances: /l/, /s/, /v/, /dʒ /, /n/, /d/, /ð/, and /w/.

/ˈvɪdʒəl ˈwʌndrəs ənd ˈvɪdʒəl ˈswiːt ðər ɪn ðə ˈfreɪɡrənt ˈsaɪlənt ˈnaɪt /

The eleventh line consists of seventh consonances: /n/, /s/, /l/, /ŋ/, /n/, /d/, and/t/.

/bət naːt ə ˈtɪər ˈfel ˈnɔːr ivn ə ˈlɔːŋdrɔːn ˈsaɪ – ˈlɔːŋ lɒŋ ˈaɪ ˈɡeɪzd /

The twelfth line consists of eight consonances: /n/, /s/, /l/, /ŋ/, /m/ /n/, /d/, and/ð/.

/ˈðen ˈaːn ði ˈɝːθ ˈpaːrʃəli rɪˈklaɪnɪŋ | ˈsæt ˈbaɪ jər ˈsaɪd ˈliːnɪŋ maɪ ˈtʃɪn ɪn maɪ ˈhændz/

The thirteenth line consists of seven consonances: /s/, /t/, /m/, /r/, /z/,/w/, and /d/.

/ˌpaːsɪŋ ˈswiːt ˈavərz ˌɪˈmɔːrtl̩ ənd ˈmɪstɪk ˈavərz wɪθ ju ˈdɪrəst ˈkaːm ˌræd – naːt eɪ naːt ə ˈtɪr naːt ə ˈwɜ˞ːd /

The fourteenth line consists of eight consonances: /v/, /dʒ/,/l/, /m/, /s/, /n/,/r/, and /d/.

/ˈvɪdʒəl əv ˈsaɪləns ˈlʌv ənd ˈdeθ – ˈvɪdʒəl fər ju maɪ ˈsʌn ənd maɪ ˈsoʊldʒər/

The fifteenth line consists of seven consonances: /z/, /n/,/l/, /d/, /s/, /r/, and /t/.

/əz ˈɒnwərd ˈsaɪləntli ˈstaːrz ə ˈlɒft ˈiːstwərd ˈnjuː wʌnz ˌʌpwərd stoʊl/

The sixteenth line consists of nine consonances: /v/, / dʒ /,/l/, /f/, /b/, /r/, /t/, /n/, and /s/.

/ˈvɪdʒəl ˈfaɪn̩l̩ fər ju ˈbreɪv ˌbɔɪ ˈaɪ kəd naːt ˈseɪv ju ˈswɪft wəz jər ˈdeθ /

The seventeenth line consists of seven consonances: /f/, /θ/,/l/, /f/, /k/, /r/, and /d/.

/ˈaɪ ˈfeɪθfəli ˈlʌvd ju ənd ˈkerd fər ju ˈlɪvɪŋ – ˈaɪ ˈθɪŋk wi ʃə ˈʃʊrli ˈmiːt əˈgen /

The eighteenth line consists of six consonances: /t/, /l/,/d/, /s/, /n/, and /r/.

/ˈtɪl ət ˈleɪtəst ˈlɪŋgərɪŋ əv ðə ˈnaɪt ˌɪn ˈdiːd dʒəst əz ðə ˈdɒn əˈpɪrd /

The nineteenth line consists of six consonances: /m/, /l/,/d/, /z/, /k/, and /n/.

/maɪ ˈkaːm ˌræd ˈaɪ ræps ɪn ɪz ˈblæŋkət envelopˈd ˈwel ɪz ˈfɔːrm /.

The twentieth line consists of eight consonances: /f/,/t/, /l/,/d/, /z/, /r/, /k/, and /ŋ/.

/ˈfoʊldɪd ðə ˈblæŋkət ˈwel ˈtʌkɪŋ ˈɪt ˈkerfəli ˈoʊvr̩ ˈhed ənd ˈkerfəli ˈʌndr̩ ˈfiːt/.

The twenty-first line consists of eight consonances: /s/, /b/, /d/, /z/, /r/, /ð/, /n/ and /ŋ/.

/ənd ðər ənd ˈðen ənd ˈbeɪðd ˈbaɪ ðə ˈraɪzɪŋ ˈsən maɪ ˈsʌn ɪn ɪz ˈgreɪv ɪn ɪz rude-dug ˈgreɪv ˈaɪ də ˈpaːzətəd /.

The twenty-second line consists of six consonances: /n/,/dʒ/,/v/, /l/,/d/, and /ŋ/.

/ˈendɪŋ maɪ ˈvɪdʒəl ˈstreɪndʒ wɪθ ðæt – ˈvɪdʒəl əv naɪt ənd ˈbætlfiːld ˈdɪm /

The twenty-third line consists of six consonances: /n/,/v/,/p/, /r/, /ŋ/, and /d/.

/ˈvɪdʒəl fər ˌbɔɪ əv rəˈspaːndɪŋ ˈkɪsəz ˈnevər əˈgen ˈaːn ˈɜːθ rəˈspaːndɪŋ /.

The twenty-fourth line consists of eight consonances: /dʒ/, /f/, /v/,/p/, /r/, /d/, /n/, and /l/.

/ˈvɪdʒəl fər ˈkaːmˌræd ˈswɪftli sˈleɪn – ˈvɪdʒəl ˈaɪ ˈnevər fr̩ˈget ˌhaʊ əz ˈdeɪ braɪtn̩d /.

The twenty-fifth line consists of five consonances: /r/, /d/, /l/,/m/, and /z/.

/ˈaɪ ˈroʊz frəm ðə ˈtʃɪl ˈgraʊnd ənd ˈfoʊldɪd maɪ ˈsoʊldʒə ˈwel ɪn ɪz ˈblæŋkət ənd ˈberid ɪm ˈhweṛ ˈhiː ˈfel/.

3. Assonance

Assonance is also found in every line in the current poem. To avoid redundancy, the analysis will be presented according to the repetition of each vowel sound with the line as an example instead of numerating each word as before.

The first line consists of two assonances: /aɪ/, and /ə/.

/ˈvɪdʒəl ˈstreɪndʒ ˈaɪ ˈkept ˈaːn ðə fiːld wʌn ˈnaɪt /.

The second line consists of three assonances: /aɪ/, /ə/, and /æ/.

/wen ju maɪ ˈsʌn ənd maɪ ˈkaːmˌræd dropt ət maɪ saɪd ðæt ˈdeɪ/

The third line consists of three assonances: /aɪ/, /ə/, and /e/.

/wʌn ˈlʊk ˈaɪ bət ˈgeɪv hwɪtʃ jər ˈdɪr ˈaɪz rəˈtɜːnd | wɪθ ə ˈlʊk ˈaɪ ʃə ˈnevər fr̩ˈget/.

The fourth line consists of two assonances: /ʌ/, and /ə/.

/wʌn ˈtʌtʃ əv jər hænd tə ˈmaɪn ˈoʊ ˌbɔɪ ˈriːtʃt ˈʌp əz ju ˈleɪ ˈaːn ðə ˈgraʊnd/

The fifth line consists of three assonances: /e/, /æ/, and /ə/.

/ˈðen ˈɒnwərd ˈaɪ ˈsped ɪn ðə ˈbætl̩ |ðə ivn- kənˈtestəd ˈbætl̩/

The sixth line consists of four assonances: /ɪ/, /eɪ/, /ə/,and /aɪ /.

/ˈtɪl ˈleɪt ɪn ðə naɪt rəˈliːvd tə ðə pleɪs ət ˈlæst əˈgen ˈaɪ ˈmeɪd maɪ ˈweɪ /.

The seventh line consists of four assonances: /aʊ/, /oʊ/, /aː/,and /ə /.

/'faʊnd ju ɪn 'deθ soʊ koʊld 'dɪr 'kɑːmˌræd – 'faʊnd jər 'bɑːdi 'sən əv rəˈspɑːndɪŋ/.

The eighth line consists of three assonances: /ɑː/, /uː/, and /ə /.

/'berd jər feɪs ɪn ðə 'stɑːrˌlaɪt – 'kjʊriəs ðə 'siːn – 'kuːl 'bluː ðə 'mɑːdərət naɪt wɪnd/.

The ninth line consists of three assonances: /e/, /iː/, and /ə /.

/lɒŋ ðər ənd 'ðen ɪn 'vɪdʒəl 'aɪ 'stʊd 'dɪmli əˈraʊnd miː ðə 'bætlfiːld 'spredɪŋ/.

The tenth line consists of three assonances: /ɪ/, /ə /,and /aɪ/.

/'vɪdʒəl 'wʌndrəs ənd 'vɪdʒəl 'swiːt ðər ɪn ðə 'freɪɡrənt 'saɪlənt 'naɪt/.

The eleventh line consists of three assonances: /ɔː/, /ə/,and /aɪ/.

/bət nɑːt ə 'tɪər 'fel | 'nɔːr ivn ə 'lɔːŋdrɔːn 'saɪ – 'lɔːŋ ɒŋ 'aɪ 'ɡeɪzd/.

The twelfth line consists of three assonances: /ɑː/, /ə/,and /aɪ/.

/'ðen 'ɑːn ði 'ɜːθ 'pɑːrfəli rɪˈklaɪnɪŋ | 'sæt 'baɪ jər 'saɪd | 'liːnɪŋ maɪ 'tʃɪn ɪn maɪ 'hændz/.

The thirteenth line consists of four assonances: /ɑː/, /aʊ/,/ ə/,and /aɪ/.

/pɑːsɪŋ 'swiːt 'aʊərz ˌɪ'mɔːrtl̩ ənd 'mɪstɪk 'aʊərz wɪθ ju 'dɪrəst 'kɑːmˌræd – nɑːt eɪ nɑːt ə 'tɪr nɑːt ə 'wɜːd/.

The fourteenth line consists of three assonances: /ʌ/,/ ə/,and /aɪ/.

/'vɪdʒəl əv 'saɪləns 'lʌv ənd 'deθ – 'vɪdʒəl fər ju maɪ 'sʌn ənd maɪ 'soʊldʒər/.

The fifteenth line consists of two assonances: /ʌ/, and / ə/.

/əz 'ɒnwərd 'saɪləntli 'stɑːrz ə'lɒft 'iːstwərd 'njuː wʌnz 'ʌpwərd stoʊl/.

The sixteenth line consists of four assonances: /eɪ/, /u/, /aɪ/, and / ə/.

/'vɪdʒəl 'faɪnl̩ fər ju 'breɪv ˌbɔɪ 'aɪ kəd nɑːt 'seɪv ju 'swɪft wəz jər 'deθ/.

The seventeenth line consists of three assonances: /u/, /aɪ/, and / ə/.

/aɪ 'feɪθfəli 'lʌvd ju ənd 'kerd fər ju 'lɪvɪŋ – 'aɪ 'θɪŋk wi ʃə 'ʃʊrli 'miːt ə'ɡen/

The eighteenth line consists of one assonance: /ə/.

/ 'tɪl ət 'leɪtəst 'lɪŋɡərɪŋ əv ðə 'naɪt | ˌɪn'diːd dʒəst əz ðə 'dɒn ə'pɪrd /.

The nineteenth line consists of four assonances: /aɪ/, /el, /æ/, and /ə/.

/maɪ 'kɑːmˌræd 'aɪ ræps ɪn ɪz 'blæŋkət envelop'd 'wel ɪz 'fɔːrm/.

The twentieth line consists of four assonances: /oʊ/, /**e/,** /ʌ/, and /ə/.

/ˈfoʊldɪd ðə ˈblæŋkət ˈwel | ˈtʌkɪŋ ˈɪt ˈkerfəli ˈoʊvr̩ ˈhed |ənd ˈkerfəli ˈʌndr̩ ˈfiːt/.

The twenty-first line consists of four assonances: /eɪ/, /ɪ**/,** /aɪ/, and /ə/.

/ənd ðər ənd ˈðen |ənd ˈbeɪðd ˈbaɪ ðə ˈraɪzɪŋ ˈsən |maɪ ˈsʌn ɪn ɪz ˈgreɪv ɪn ɪz rude-dug ˈgreɪv ˈaɪ də ˈpaːzətəd/.

The twenty-second line consists of four assonances: /æ/, /ɪ**/,** /aɪ/, and /ə/.

/ˈendɪŋ maɪ ˈvɪdʒəl ˈstreɪndʒ wɪθ ðæt – ˈvɪdʒəl əv naɪt ənd ˈbætlfiːld ˈdɪm/

The twenty-third line consists of three assonances: /ɪ**/,** /ɑː/, and /ə/.

/ˈvɪdʒəl fər ˌbɔɪ əv rə ˈspaːndɪŋ ˈkɪsəz ˈnevər ə ˈgen ˈaːn ˈɜːθ rə ˈspaːndɪŋ /.

The twenty-fourth line consists of three assonances: /eɪ**/,** /e/, and /ə/.

/ˈvɪdʒəl fər ˈkaːm ˌræd ˈswɪftli s ˈleɪn – ˈvɪdʒəl ˈaɪ ˈnevər fr̩ ˈget ˌhaʊ əz ˈdeɪ ˈbraɪtn̩d/

The twenty-fifth line consists of four assonances: /oʊ**/,** /e/, /aɪ/, and /ə/.

/ˈaɪ ˈroʊz frəm ðə ˈtʃɪl ˈgraʊnd ənd ˈfoʊldɪd maɪ ˈsoʊldʒə ˈwel ɪn ɪz ˈblæŋkət ənd ˈberid ɪm ˈhwer̩ ˈhiː ˈfel/.

4. Caesura

The first Caesura in the current poem is found in the seventh line:'' *… dear comrade – found your body, son of responding kisses...''* The poet runs quickly to find his friends in the night, so his breath is cut down when he is speaking. The poet draws this pause by caesura.

The second caesura is found in the eighth line: '' *Bared your face in the starlight – curious the scene – cool blew the moderate night wind;… .''* In this line, the caesura also refers to the pause in the speaker dialogue, but this time it relates to his astonishment at the contrast between the dead body and the nice weather, which generally refers to life.

Another caesura is found in the eleventh line:'' *a long-drawn sigh – Long, long I gazed;… .''* Caesura in this position also refers to a pause in speaking, but this time it refers to serenity and respect of the poet toward his friend by giving his a silent mourning time.

The fourteenth, seventeenth, twenty-second, and twenty-fourth lines also consist of a caesura that has the same kind of pause and indicates the same meaning. They refer to the sadness pause of the speaker when he looks at his friend.

B. The Grammatical Level

1. Anaphora

The first anaphors are presented by the pronoun ''I'', which is used anaphoracally twice in the third line:'' *One look **I** but gave…. with a look **I** shall never forget;''*. Both of them are referred to the speaker who is mentioned previously ''

Another two anaphors found in the fourth line: '' *One touch of your hand to **mine**, O boy, reach'd up as **you** lay on the ground;''* The first anaphora in the current line is the possessive pronoun '' ***mine***'' that is referred to the hand of the speaker. The second anaphora is presented by the use of the pronoun ''***you***'' which is referred to the '*'comrade''* who is mentioned in the second line. In addition to the fourth line, the pronoun (I) is found in both the fifth and the sixth lines which refer to the speaker of the poem:
'' *Then onward **I** sped in the battle, the even-contested battle;*

*Till late in the night reliev'd, to the place at last again **I** made my way.''*

The seventh line consists of two anaphors. The first one is the use of the pronoun ''*you*'', which refers to the ''comrade'' who was mentioned previously. Then, the second one is the use of the word 'son'' which also refers to the same ''comrade'':'' *Found **you** in death so cold, dear comrade – found your body, son of responding kisses …''.*

The ninth line consists of heavy use of anaphora: '' *Long **there** and **then** in vigil **I** stood, dimly around **me** the battle-field spreading;''.* The first two anaphors in this line are the propositional anaphora '' ***there** and **then**''* each one refers to an adverb that is mentioned before. The first one '' there'' refers to the

location of the dead body in the battlefield. The second one '' then'' refers to the time he returned to his friend.

The third and fourth anaphors in the current line are presented by the pronouns ''I'' and ''me'' which refer to the speaker of the poem who is previously mentioned in the poem.

The tenth line consists of another anaphora '' ***there*** *in the fragrant silent night*;'' the propositional anaphora ''*there*'' refers to the location of the battle when the '' comrade'' dies.

Anaphora is presented in the eleventh line by the pronoun ''I'' which refers to the speaker *''... Long, long **I** gazed.''*

Another anaphora is found in the thirteenth line: '*' Passing sweet hours, immortal and mystic hours with **you**, dearest comrade''* also, the use of the pronoun ''you'' refers to the '' *dearest comrade''* dead, which refers to the dead soldier.

 A sequence of anaphora is found in the range of the fourteenth to the seventeenth lines. The pronouns ''*you* '' and ''*I*'' are repeated again. Therefore the pronoun ''*you*'' refers to the same '' comrade'' who is mentioned previously, and the pronoun ''*I*'' refers to the speaker.

> *''Vigil of silence, love and death – vigil for **you**, my son and my soldier,*
>
> *………………………*
>
> *Vigil final for **you**, brave boy (**I** could not save you, swift was your death,*
>
> ***I** faithfully loved **you** and cared for **you** living – **I** think we shall surely meet again;)''*

Other anaphors are found in the nineteenth and twentieth lines **:**

'' *My comrade **I** wrapt in his blanket, envelop'd well his form,*

*Folded the blanket well, tucking **it** carefully over head, and carefully under feet;''*.

The pronoun ''*I''* refers to the speaker, and the new pronoun ''it'', which is found in the same line refers to the the '' *blanket''* which is mentioned in both the nineteenth and twentieth lines.

The twenty-first line consist of one anaphora which is referred to the same previos speaker: ''… *rude-dug grave **I** deposited.*''
The last two lines in this poem consist of three anaphors:

> '' *Vigil for comrade swiftly slain – vigil **I** never forget, how as day brighten'd,*
>
> **I** *rose from the chill ground, and folded my soldier well in his blanket, And buried **him***
>
> *where **he** fell.''*

The pronoun ''*I*'' in '' *vigil I never forget''* and ''*I rose''* refer to the speaker while the pronoun ''*he''* and '' *him''* refer to the dead soldier.

2. Cataphora

The first sequence of cataphora is found in the second line: '' *When **you**, my son and my comrade*,'' the pronoun '' *you''* is referred to the wounded soldier. The words '' *my son and my comrade''* identify the use of the pronoun '' *my''*. Then the demonstrative Pronouns in '' ***that day''*** refers to unknown day that the poet is going to identify later.

It is important to note that the speaker uses cataphora every time he addresses the dead soldier to highlight two important points. First, the position of the wounded soldier to the speaker. It assures the reader that the speaker is looking at his friend the entire time. The second point has an emotional side. The speaker expresses his deep love and pride to his friend, in the same time he does not want to cry but to houner him instead. Therefore he uses words such as '' *brave boy''*,'' *dearest comrade''*, and'' *my son and my comrade''*.

3. Ellipsis

Ellipsis is an important device that is used to involve the readers in the poem. It makes them think about the missing words that make the structure more familiar to them. In the current poem, ellipsis is used to combine human

voice and inner condition to the death scene. Normally, when a human experience a painful death of a beloved one, he unable to think correctly especially under specific circumstances such as war which is the main reason of death in the current poem. So, human nature leads to ellipsis whether grammatical or semantic.

The first ellipses in the current poem are found in the eleventh line which consists of three ellipses: " *Long, long I gazed*;" a preposition "for" and the word "time" as well as the article ''a'' are missing from the current sentence. The common form of the sentence should be" I gazed for a long, long-time".

Another ellipses are found in the twelfth line:'' *sat by your side, leaning my chin in my hands.*'' the subject "I" is omitted from the structure: "*sat by your side,* as well as the auxiliary "was" and the pronoun "I" are deleted from the sentence" *leaning my chin in my hands.* The common structure should be "**I** *sat by your side,* **I** *was leaning my chin in my hand.*"

Two other ellipses are found side by side in the thirteenth line:''… *dearest comrade – Not a tear, not a word.*'' The first ellipsis occurs when the poet omits the word ''fell'' that should be follow '' *Not a tear.*'' Then, he omits the word '' said'' which should follow '' *not a word.*'' So, the original sentence should be '' *Not a tear* ***fell****, not a word* ***said***''.

 The twentieth line consists of three ellipses: '' *Folded the blanket well, tucking it carefully over head, and carefully under feet.*'' This construction has no subject refers to the speaker or possessive adjective belong to the dead body.

The first person pronoun ''I'' is omitted from the beginning of the sentence as well as the possessive adjective ''his''. The sentence common structure should be '' **I** *Folded the blanket well, tucking it carefully over* **his** *head, and carefully under* **his** *feet.*''

The last ellipsis in the current is found in the twenty-third line: '' *Vigil for boy of responding kisses,… .*'' the word ''boy'' is not preceded by a definite

article ''the.'' the common structure of this sentence should be '' *Vigil for* **a** *boy of responding kisses,… .''*

4. Parallelism

The use of parallelism can improve the writing's impact, interest, and clarity. It is useful for connecting related ideas and emphasising the connections between them. Generally, it bonds the sentence elements whether grammatical or semantic. In the current poem analysis, parallelism plays a great role to emphasis the speaker's actions. It should put in mind that the speaker has a very short time to honor and bury his friend, so, parallelism helps him to shorten his sentences and keep them meaningful in the same time.

The next lines present the extraction of all parallelism in the current poem which are employed to reduce word and time consuming.

The first parallelism is found in the thirteenth line: '' *Passing sweet hours,* **immortal and mystic hours** *with you… .''* the adjectives in the bold are structurally similar. They share the same general structure that is preceded them: '' *Passing sweet hours.''* And the post-modifier *''hours''* The adjectives have similar meanings, both of them refer to a higher spiritual state.

The fourteenth line consists of two parallelisms: '' *Vigil of silence,* **love and death** *– vigil for you,* **my son and my soldier***.''* The first parallelism in this line is (**life and death**) the nouns in the bold share the same general structure, but they are semanticly contrasted. The possessive adjectives (my son and my soldier) present the second parallelism. These possessive adjectives also have the same general structure, but they consider to be apposition to each other because ''*son*'' and ''*soldier*'' refer to the same person.

The last parallelism in the current poem is found in the twentieth line: ''… *tucking it* **carefully over head, and carefully under feet***.''* The two structures in bold have the same preceded structure and also have the same structure.

5. Repetition

a. Epanaphora

Epanaphora is found in two locations in the current poem. The first epanaphoric repetition is found in the the fourth line which is the word ''one'' is repeated at the beginning of it:

''*One* *look I but gave,….....*

''*One* *touch of your hand to mine, ...''*

The second epanaphora is found in the twenty fourth line which starts of the repetition of the word ''Vigil'' that has the same position in the previous line.

''*Vigil* *for boy of responding kisses,.....*

Vigil *for comrade swiftly slain……*''

b. ploce

The first in this poem is found in the third line: '' *One look **I** but gave, which your dear eyes return'd, with a look **I** shall never forget;''* the repetition of the pronoun'' I'' helps the poet to establish a close connection with the readers by emphasising his inner state .

The second ploce is found in the fifth line: '' *Then onward I sped in the **battle,** the even-contested **battle**.''* The poet repeated the word ''battle'' to draw the readers' attention that even when he barriers his friend the battle is not ended.

Another ploce is located in the fourteenth line: '' ***Vigil** of silence, love and death – **vigil** for you, my son and my soldier.''* The word '' vigil'' is repeated more than once in the current poem with the same indication which is to emphasis on the important of the ''vigil'' in the poem.

The sixteenth line consists of another ploce: '' *Vigil final for **you**, brave boy, (I could not save **you**, swift was your death.''* The repetition of the pronoun

''you'' indicates that the speaker is looking at the dead body and talk to him as he is alive.

Another ploce is found in the seventeenth line: '' *I faithfully loved you and cared for you living – I think we shall surely meet again;)*. The use of the pronoun ''I'' generate a positive impression of rapport between the speaker and the audience, which can help convince the audience that the speaker is sincere and invested in the topic at hand.

The eighteenth line consist of another ploce: '' *Till at latest lingering of the night, indeed just as the dawn appear'd.''* The speaker repeats the definite article ''the'' because he wants to confirm the time that he is going to spend by his dead friend's body.

Ploce is found in the nineteenth line too: '' *My comrade I wrapt in his blanket, envelop'd well his form.''* The repetition here shows the readers that the soldier is buried in his official uniform and with his own blanket without taking anything from others.

Ploce is used heavily use in the last five lines in the poem. Each line consists of a ploce which gives the readers the opportunity to imagine the last scene. These repetitions accelerate the farewell scene because the '*'day brighten'd''*, so the speaker has to finish up the burring before the battle starts again. The readers unconsciously is going to read these line faster than others with imagining the last scene.

> ''*And there and then, and bathed by the rising sun, my son in his grave,*
>
> *in his rude-dug grave I deposited;*
>
> *Ending my vigil strange with that – vigil of night and battle-field dim;*
>
> *Vigil for boy of responding kisses, (never again on earth responding;)*
>
> *Vigil for comrade swiftly slain – vigil I never forget, how as day brighten'd,*
>
> *I rose from the chill ground, and folded my soldier well in his blanket,*
>
> *And buried him where he fell.''*

In the researcher's opinion, ploce is essential in this poem because it gives poem a sense of connection and unity between the readers and the death scene. Since death is a great incident that need to be processed emotionally, the readers has to impersonate the speaker's feelings which cannot be done without ploce and the next device (diacope).

c. Diacope

Diacope is the first repetition in the current poem. It presented at the first time in the second line by the repetition of the pronoun ''*my*'' which indicate the desperate effort of the speaker to express his love to his ''*comrade*'': '' *When you, **my son** and **my comrade**, dropt at **my side** that day,''*. The repetition ties the words in this line to give a strong beginning to the poem.

The second diacope is found in the fifth line: '' *Then onward I sped in the **battle**, the even-contested **battle**.''* The diacope in this line describes the state of the battle.

Another diacope is found in the tenth line: '' *Vigil wondrous and vigil sweet…''* this repetition emphasis the importance of the '' vigil'' in the poem.

The twelfth line consists of another diacope: ''*… leaning **my** chin in **my** hands;..''* The pronoun ''*my*'' is repeated to portray the mournful appearance and respect to the dead body.

The thirteenth line consists of two diacopes: '' *Passing sweet **hours**, immortal and mystic **hours** with you, dearest comrade – **Not** a tear, **not** a word.''* The first diacope in the current line is the repetition of the word ''*hours*'' which is used to emphasis the time that the speaker has spent by his friend body. The second diacope is the repetition of the adverb ''*not''* which is used to reflect the inner conflict of the speaker who suffers from pain but cannot cry or speak.

The fourteenth line also consist of the pronoun ''*my*'' as a diacope, and emphasis the great love of the speaker toward his dead friend: '' – *vigil for you,* ***my*** *son and* ***my*** *soldier.''*

Diacope is presented in the seventeenth line by the pronoun '*'you'*': '' I *faithfully loved* ***you*** *and cared for* ***you*** *living.''* The speaker repeated '' you'' to inform the readers about the mental shock which makes him speak with the dead body as if it can hear him.

Another diacpe is found in the twentieth line: '' *Folded the blanket well, tucking it* ***carefully*** *over head, and* ***carefully*** *under feet.''* The word carefully is repeated to emphasis the speaker's fatherhood emotions toward his young ''comrade.''

The twenty-first line consists of two diacopes: '' ***And*** *there* ***and*** *then,* ***and*** *bathed by the rising sun, my son in* ***his grave****, in* ***his rude-dug grav****e I deposited.* The first diacope in the current line is the repetition of the conjunction '*'and'*' which indicates the speaker's confusion - because as it mentions before in '' ploce'' device- he is hurry to bury his friend before the sun light. Then, the second diacope in this line '' his grave'' which is described as " ***rude-dug grave''*** refers to the speaker's tearing sadness when he looks at the grave.

In the researcher opinion, diacope has the same importance as ploce device because, as it is mentioned before, they define the effect of death on the state of the speaker.

d. Epizeuxis

Epizeuxis is found in the eleventh line: '' *But not a tear fell, nor even a long-drawn sigh – Long, long I gazed;''.* The Epizeuxis repetition reflects the speaker's feelings of sadness and hopelessness. Socially, standing for a dead person reflects deep respect. The speaker '' *Long, long I gazed''* reflects love and respect to the dead solder.

e. Polyptoton

Polyptoton in this poem serves a specific function which are similar in all the next lines of analysis. In addition to its employment to emphasis on a certain structure or an idea, it helps to form or built a rhyme in one line and in the same time it offers a sense of familiarity to poem. Therefore, the identical root of the words gives the reader the ability to be connected to the poetic style of the poet. The first polyptoton in this poem is found in the fourth line: '' *One touch of **your** hand to mine, O boy, reach'd up as **you** lay on the ground.''* The words '' your'' and ''you'' share the same root. The same case is found in the seventh line which also consist of the same root as the fourth line**:''** *Found **you** in death so cold, dear comrade – found **your** body,''* the pronouns '*'you'',* and '' *your.''* The ninth and the tenth lines consists of five words that also have the same root ''the.'' The ninth line has the adverbial ''*there''* and ''*then''* as well as the definit article ''*the''*. While the tenth line consists of the adverbial ''there'' and the definite article ''the.'' The readers may feel the cvonnection between theses line:

> ''Long **there** and **then** in vigil I stood, dimly around me **the** battle-field spreading;
>
> Vigil wondrous and vigil sweet, **there** in **the** fragrant silent night;''

Another polyptoton is found in the eleventh line:'' *But **not** a tear fell, **nor** even a long-drawn sigh.''* The words ''*no,''* and ''*nor''* has the same root. This repetition gives a strong negation which the poet uses to show the readers his shock from the scene before his eyes.

polyptoton is presented in the twelfth line by the repetition of the adjectival ''*then''* and the definite article ''*the''*: '' ***Then** on **the** earth partially reclining…''*

The sixteenth line consists of another polypototon: '' *Vigil final for **you,** brave boy, (I could not save **you**, swift was **your** death.''* Polypototon is presented by the pronoun ''you'' and the adjective pronoun ''your.''

The last polypototon is found in the twenty first line: '' *And **there** and **then**, and bathed by **the** rising sun.''* In this line the root ''the'' of the adverbials '*'there''* and ''*then*'' is repeated in the definite article ''*the.*''

f. Polysyndeton

Polysyndeton is found in the twenty-first line: **'' *And* there *and* then.''** It is used to slowing up the last event as if the speaker want to prolong the farewell time.

C. The Semantic Level

1. Imagery

a. Symbolism

The most significant symbol in the current poem is the image of ''*night''* time. The first idea that comes to the readers' mind after mentioning nighttime is peace and quiet time, especially after battles. In that sense, night refers to the inner peace of both the speaker and the dead comrade, who is finally relieved after his painful suffering.

The ''*starlight*'' in the eighth line is another symbol that refers to the moderate climate and good vision because the speaker is able to see his dead friend's face.

The ''*wind*'' in the eighth line is also a symbol of peace because there no sound of a battle or any action.

b. Metaphor

In the fifteenth line, the speaker makes a clear association between the souls of the dead soldiers and stars: '' *As onward silently **stars aloft**, eastward new ones.*

2. Irony

The irony is one of the most significant devices in the current poem. The poet draws the readers' attention to the contradictory atmosphere of the scene.

The poem consists of a sequence of extensive use of irony from the second to the eighth lines. Firstly, life and death irony. The speaker in the third line describes the movement of the wounded soldier that indicates his eyes was still open as if he wa alive in the moment of speaking '' *which your dear eyes return'd, with a look I shall never forget.''* Then, in the seventh line when the speaker returns to his friend whom is found dead in the same place: *'' Found you in death so cold,''.*

The second irony is about time. The indication of the daytime is found in the second line: '' *dropt at my side that day,''* while the night time is mentioned in the sixth line when the speaker describes the time of his arrivel to his friend: '' *Till late in the night reliev'd''.*

The third irony is about the general state of the battlefield events. According to the fifth line: '' *the even-contested battle*;'', the speaker describes the fallen soldier during combat, while at night, the speaker states that the place is peaceful and calm. The description of the night is found in many locations in this poem, such as in the eighth line:'' *Bared your face **in the starlight** – curious the scene – cool blew the **moderate night wind;''** *and the tenth line: *'' there in **the fragrant silent night**;''* as well as in the thirteenth line:'' ***sweet hours, immortal and mystic hours** with you''.*

Another irony about the weather is found in the last two lines of this poem. The line twenty-four, the speaker describes the warm, bright weather during the daytime and the '' chill ground'' at night.

> '*'Vigil for comrade swiftly slain – vigil I never forget, how as **day brighten'd.''***
>
> *I rose from the **chill ground**, and folded my soldier well in his blanket*
>
> *,And buried him where he fell.''*

3. Asterismos

There are two asterismos incurrent poem. The first one is found in the fourth line. The word '' *O boy''* is a call that can be deleted without affecting the sentence's meaning or structure. The second one is '' *brave boy,* '' which is found in the sixteenth line.

upward stole;

4. Adynaton

Adynaton is found in the second clause of the fifteenth line: '' *eastward new ones upward stole*;'' the poet portrays the reborn of a new star from the soul of the dead soldiers.

4.3.2.2.3 The Deviations

A. The Graphological Deviation

a. Capitalisation

There is only one capitalasation in the current poem. It is found vin the eleventh line: '' *... **Long**, long I gazed;... .''* The capitalasatione emphasise the importance of that gaze and its time to the speaker.

b. Contraction

Several contractions are found in the current poem, and they are employed to add some reality to the poem. Whitman tends to write to the simple people as well as to the educated. So, he uses simple contractions to be close to the language of all his readers.

The first contraction is found in the third line: ''*…. which your dear eyes **return'd**.....''* The suffix (ed) in '' ***return'd''*** is contracted where the (e) letter is replaced by a comma. The same case is repeated in the sixth line when the word ''relieved'' is contracted to be '' '*reliev'd*.''

Another contraction is found in the eighteenth and the nineteenth lines. The contraction in both lines is the same as the previous mentioned lines. The word ''appeared'' in the eighteenth line is contracted to be ''*appeared,''* and the word '' enveloped'' is contracted to be '' *envelop'd.''*

The last contraction in the current poem is found in the twenty-fourth line: '' *..... how as day **brighten'd***… .'' The word '' brightened'' is contracted to be **'' brighten'd.''**

c. Punctuation

Punctuation has a significant appearance in the current poem. Whitman intentionally omitted several punctuation marks. Since the primary function of punctuation is to organize the words and ideas in a text and connects sentences together, the lack of it causes great confusion in the text. At the same time, the text can be understood by its context. Therefore, according to the text and the theme, the poet reflects the speaker's confusion and fear by manipulating the punctuation.

a. **Comma**

A comma is the most omitted punctuation in the current poem. The first omitted comma is supposed to be written in he first line: ' *'Vigil strange I kept on the field one night''* It should be located after the word ''*strange.''* So, the sentence would be written as *'Vigil strange**,** I kept on the field one night.* '' The second comma should be added to the fifth line: '' *Then onward I sped in the battle … .''* The comma should be written after the adverb ' *'then.''*

Two commas are missing from the ninth line: '*' Long there and then in vigil I stood, dimly around me the battle-field spreading*.'' The first comma is supposed to be located after the adverbial phrase '' *Long there and then,''* while the second one is supposed to be after the adjective '*dimly.''*

Another comma is omitted from the twelfth line: '' *Then on the earth partially reclining… .''* A comma is supposed to be located after the adverb ' *'then*.''

The last missing comma should be located in the nineteenth line after the possessive phrase ''*my comrade*'' to be ''*My comrade, I wrapt in his blanket… .*''

B. The Grammatical Deviation

2. Hyperbaton

Hyperbaton is the most used deviation in the current poem. Whitman tends to use hyperbaton to keep the uniqueness of his work and to emphasis on specific points, but the most important used of hyperbaton is to emphasis foregrounding.

The first hyperbaton in the poem is found in the first line: '' ***Vigil strange I kept*** *on the field one night.''*. This location of hyperbaton form the most important foregrounding in the poem. The whole in the sentence are shifted to another position. For example the word ''*vigil*'' is an object but it is located in the beginning of the sentence while ''*strange*'' is an adjective but it follow the object in this sentence instead of preceded it. At the same time, the subject *''I''* and the main verb ''*kept*'' are also shifted to be at the end. The common arrangement of the sentence should be '' ***I kept strange vigil*** *on the field one night.''*

The second hyperbaton is found in the third line: '' *One look I but gave …''* The verb ''*gave* has been shifted to the end of the sentence while the object ''*look*'' and its quantifiers ''*one*'' are shifted to the beginning of the same sentence. The common agreed structure should be '' *I but gave One look.''*
Another hyperbaton is found in the eighth line: '' … *cool blew the moderate night wind.''* This sentence consists of three shifts, the first one is the shift of adjective ''blew'' which is shifts to the beginning of the sentence instead its normal position after the definite article ''the'' which presents the second shift because it is moved to the middle of the sentence instead its beginning. The third shift is presented by the verb '' blew'' which should be located after the

subject. Therefore, the sentence arrangement should be '' *the cool moderate night wind blew.*''

Another hyperbaton is found in the ninth line: '' *Long there and then in vigil I stood… .*'' first there should be a comma after the adverbial sentence ''*Long there and then*'' which is will be mentioned latter in graphological deviation. So, the independent sentence after the comma should be written in a grammatical order, but it is deviate from the general rule. The subject '*'I*'' and the verb '*'stood*'' of the sentence are shifted to the end, while the preposition '*'in*'' and its noun '*'vigil*'' are shifted to the beginning of it. So, the grammatical order of this sentence should be '' *Long there and then,* **I stood in vigil** *… .* ''

The tenth line consists of two hyperbatons: '' *Vigil* **wondrous** *and vigil sweet… .*'' both of them are presented by reversing the adjective position to be before the noun. So, the phrase should be written as '' **wondrous** *Vigil and* **sweet** *vigil.*''

The eleventh line also consists of a hyperbaton: '' *But not a tear fell, nor even a long-drawn sigh –* **Long, long I gazed.**'' This line has three ellipses that are located in the bold part ''as they are explained previously. Therefore, this line cannot be analysed without that correction. The rewritten sentence may be presented as '' I gazed for long and long,'' so the hyperbaton in this sentence is made by moving the last part to the end of the line when it should be located at the beginning. Accordingly, the sentence will be written as '' I gazed for long and longtime, *But not a tear fell, nor even a long-drawn sigh.*''

Three hyperbatons are found in the sixteenth line: '' *Vigil final for you, brave boy, (I could not save you, swift was your death.*'' Both hyperbatons are presented by reversing the adjective and noun position with a shift in the auxiliary '*'was*'' in the second part of the line. The first shift is found at the beginning of the line: '' **Vigil final** *for you.*'' The second and third hyperbatons are found at the end of the line: '' **swift was** *your death.*'' After moving the

adjective to their positions, the line will be presented as *'' final Vigil for you, brave boy, (I could not save you, your death **was swift**.''*

The nineteenth line also consists of two hyperbatons:'' **My comrade I wrapt** *in his blanket, envelop'd* **well his form.''** Both of them are made by reversing the subject and object positions: After rearranging this line, it will be presented as **'' I wrapt My comrade** *in his blanket, envelop'd* **his form.well.''**

The last hyperbaton is found in the twenty-first line: ''… *my son in his grave, in his rude-dug grave* **I deposited.**'' In this location, both the subject and the verb are moved to the end of the sentence instead of being at the beginning of it. The sentence should be arranged as '' **I deposited** *my son in his grave, in his rude-dug grave.''*

According to the previous hyperbatons findings, it is realised that the purpose of using hyperbaton is to emphasise the inner conflicts of the speaker who tries to speak to his dead friend and but he is confused and sad. According to psychology, a person cannot control his thoughts under pressure (Bordens, and Horowitz, 2012:70). The speaker examined several external and internal pressures. The external pressures are presented by the battlefield, the short amount of time before the war starts again, and the burier of his friend. The externals are his sadness, fear of time, and exhaustion. All these elements affect the grammatical structures of the speaker. At the same time, the poet uses hyperbaton intentionally to offer the readers simple sentence constructions that have the same meaning as the originals but with different emphasis due to the rearrangement.

2. Shift in Tense

The current poem consists of several lines with shifted tenses.

The first shift is found in the third line: ''…, *with a look I* **shall never** *forget.''* The verb in this sentence refers to the future, while the general structure of the poem is in the past tense. The same case is presented in the

seventh line, where its verb also refers to the future: ''… (***never again*** *on earth responding.''* As well as the shift in the seventeenth line: '' *... – I think **we shall** surely meet   again;),* and the twenty- third line:*'' (**never again** on earth responding;)*

The last shift is found in the twenty-fourth line: ''*… vigil I never forget,....''* The current shift is the only shift that refers to the present, not the past or future.

The first two shifts and the fourth one refer to the future when the speaker describes a fact. In the third shift, he either expresses his wish to see his friend after live or he is sure that he will die like him on the battlefield.

The last shift is different, for it is written in the present tense to express another fact in the future.

The shift in tense in the current poem is used to emphasise the speaker's wishes and fears as well as his pain and thoughts that are crowded in his mind. Therefore, every time the poet changes the tense, he puts it between two brackets.

C.   *The Lexical Deviation*

1. Compound Word

a. Hyphenated

The current poem consists of several hyphenated words that are compounded to add a dramatic effect to the text.

The first hyphenated word is found in the fifth line: '' *... the **even-contested** battle.''* Each word in this structure has a separate meaning, but the poet join them together to emphasis the terrifying battle course.

The second hyphenated word is formed by separate the elements of one word by a hyphen. It is found in the ninth line; '' *... dimly around me the **battle-***

field *spreading.''* The poet separate the word to draw the reader attention to the great area of war.

    b. New word

Whitman uses unusual past form of the verb''drop'' in the second line: ''…. ***dropt*** *at my side that day.''* The verb ''*dropt*'' is a unusuall past form that is used as an alternative of ''dropped.''

4.3.3 Frances Ellen Watkins Harper's life and work

Frances Ellen Watkins Harper, a nineteenth-century poet, author, and lecturer, was famous. She published the first African American short story and co-founded the National Association of Coloured Women's Clubs (Harper,1988).

Harper was a free African American only child, who was born in Baltimore on September 24, 1825. By three years old, both her parents had died. so she was raised by her aunt Henrietta and uncle William Watkins. Her uncle was a self-taught physician, abolitionist, and founder of the Watkins Academy for Negro Youth in 1820. Frances Harper attended the Watkins Academy until she was thirteen years old. At that age, Harper worked as a nursemaid and seamstress for a white bookshop family. Her passion of reading grew as she spent her free time in the shop. her job helped her to write her first collection of poems, Forest Leaves, at the age of twenty-one (Boyd, 2014).

At age of twenty-sixth, Harper left Maryland to become the first female instructor at Union Seminary in Wilberforce, Ohio, which educated free African Americans. She spent a year teaching home science before moving to a school in York, Pennsylvania.

Harper wrote poetry for antislavery journals with Stills support. Her poem "Eliza Harris" was featured in The Liberator and Frederick Douglass'

Paper. Harper departed Philadelphia in 1854 with her second small volume of poetry, Poems on Miscellaneous Subjects, introduced by abolitionist William Lloyd Garrison (Harper,1988).

Harper lectured throughout the United States and Canada over the next eight years. After delivering her first speech entitled "The Elevation and Education of Our People," she was recruited as a travelling lecturer for various organisations, including the Maine Anti-Slavery Society and the Pennsylvania Anti-Slavery Society. Harper was also active in the temperance and women's rights movements. She published novels, short stories, and poetry about racism, feminism, and classism based on her travels (Harper,1988)..

On November 22, 1860, Frances married Fenton Harper and had a daughter, Mary. Regrettably, Fenton Harper passed away four years later. After her husband's death, Frances Harper resumed touring and allied with renowned women's rights advocates. then, in 1866, Harper gave a speech in New York at the National Woman's Rights Convention. "We Are All Bound Up Together," her famous speech, urged participants to incorporate African American women in their suffrage battle. She stressed that the fight for women's suffrage must involve African American suffrage because Black women faced both racism and sexism. Next day, the Convention organised the American Equal Rights Association to fight for African American and women's suffrage. After supporting the fifteenth amendment, which gave African American men the right to vote, the organisation separated. Not only did Harper and Douglass back the amendment, but they also helped found the American Woman Suffrage Association.

Harper devoted the rest of her life to helping black women get access to education, employment, and civil liberties. In addition to leading the American Association of Coloured Youth, she helped organise and serve as vice president of the National Association of Coloured Women's Clubs. She also led the

Philadelphia and Pennsylvania Women's Christian Temperance Union's Black and African American chapters as its superintendent. In 1911, on February 22nd, Frances Ellen Watkins Harper passed away in Philadelphia (Boyd, 2014).

4.3.3.1 The Analysis of Harper's ''The Death of the Old Sea King''

4.3.3.1.1 The Theme

The current poem display the majestic death scene of a great warrior who is metaphorically is referred to as sea-king (see Appendix 5)

. In spite of the glorious scene of his death, it was disappointment for him because he wished to die in his battle-ship among his warriors instead of a deathbed among friends and family members. The speaker described in details both physical and psychological condition of the dyeing warrior from the beginning of his farewell to the final meeting with death.

4.3.3.1.1 The Stylistic Devices

A. The Phonological Level

The phonological devices add a musicality to the poem and related it to the readers as well as to the listeners.

1. Alliteration

Alliteration as it is mentioned before makes a connection between the readers and the text.

Alliteration is found in the ninth line by the repetition of the /d/ sound

*''His ear was growing **dull in death''*** ''hɪz ˈɪə wəz ˈɡroʊɪŋ ˈ***dəl ɪn ˈdeθ*** |''

The second one is found in the tenth line by the repetition of the /h/ sound

'*'When the angry storm **he heard** ''*| when ði ˈæŋgri ˈstɔːm **ˈhi: ˈhɜ·ːd** |

The third and fourth alliteration is found in the twenty-fourth and twenty-sixth lines by the repetition of the /f/ sound

'' *Through a path of **flame and fire.**"* |θruː ə paːθ əv ˈ***fleɪm*** ənd ˈ***faɪər*** |

*''That **flashed from** the old man's eye''* |ðæt ˈ**flæʃt frəm** ði oʊl ˈmænz ˈaɪ |

The last alliteration is found in the twenty-ninth line by the repetition of the /m/ sound

*'' And lit with **many a mournful** torch''* | ənd ˈlɪt wɪθ ˌ**meni ə ˈmɔːrnfəl** ˈtɔːrtʃ |

2. Consonance

Consonance is found in almost every line in the current poem. To avoid redundancy, the analysis will be presented according to the repetition of each sound with the line as an example instead of numerating each word as before.

The first line consists of two consonance: /t/,and /r/.

/**t**i wəz ə ˈfɪ**r**fəl naɪt-ði ˈ**t**empəs**t** **r**eɪvd/.

The second line consists of one consonance: /l/.

/ wɪð **l**aʊd ənd ˈræθfᵊ**l** praɪd**/.**

The third line consists of two consonance: /n/,and /ŋ/

/ðə stɔrm-kɪ**ŋ** ˈhɑr**n**əst ɪz ˈlaɪt**n**ɪ**ŋ** stidz/,

The fourth line consists of one consonance: /d/.

/ən**d** roʊ**d** ɑn ðə ˈreɪdʒɪŋ taɪ**d**/.

The fifth line consists of one consonance: /d/.

/ðə si-kɪŋ leɪ ɑn ɪz be**d** əv **d**ɛθ,

/ The sixth line consists of two consonance: /n/, and /r/.

/peɪl ˈmɔ**rn**ərz ə ˈ**r**aʊ**n**d ɪm be**n**t/

The seventh line consists of two consonance: /d/ and /l/.

/ ðeɪ nu ðə waɪ**l****d** ən**d** ˈfɪtfə**l** **l**aɪf/.

The eighth line consists of one consonance: /t/.

/əv ðer tʃif wəz ˈɔlˌmoʊs**t** spen**t**/.

The ninth line consists of one consonance: /d/.

/hɪz ir wəz ˈgroʊɪŋ **d**ʌl ɪn **d**ɛθ/.

The tenth line consists of one consonance: /h/.

/ wɛn ði ˈæŋgri stɔrm **h**i **h**ɜrd/

The eleventh line consists of one consonance: /l/.

/ðə ˈslʌgɪʃ blʌd ɪn ði oʊld mænz veɪnz/.

The twelfth line consists of one consonance: /d/.

/wɪð ˈsʌdən ˈvɪgər stɜrd/.

The thirteenth line consists of one consonance: /r/.

/"aɪ hɪr ðəm kɔl," kraɪd ðə ˈdaɪɪŋ mæn/.

The forteenth line consists of two consonance: /z/, and /l/.

/hɪz aɪz gru fʊl əv laɪt;

The fifteenth line consists of one consonance: /r/.

/ "naʊ brɪŋ mi hɪr maɪ ˈwɔriər roʊbz,

The sixteenth line consists of two consonance: /r/, and /m/.

/ maɪ sɔrd ənd ˈarmər braɪt/.

The eighteenth line consists of two consonance: /n/, and /z/.

/ aɪ nu twəz ˈoʊdənz kl/.

The nineteenth line consists of two consonance: /d/, and /r/.

/ðə Valkyrs ər ˈgæðərɪŋ raʊnd maɪ bɛd/.

The twentieth line consists of one consonance: /l/.

/ tə lid mi ˈʌntə ɪz hɔl/.

The twenty-first line consists of one consonance: /m/.

/bɛr mi ˈʌntə maɪ ˈnoʊblɪst ʃɪp/.

The twenty-second line consists of one consonance: /r/.

/laɪt ʌp ə ˈfjunərəl ˈpaɪər/.

The twenty-third line consists of one consonance: /l/.

/aɪl wɔk tə ðə ˈpæləs əv ðə breɪvz/.

The twenty-fourth line consists of two consonance: /θ/, and /f/.

/θru ə pæθ əv fleɪm ənd ˈfaɪər."/.

The twenty-fifth line consists of two consonance: /l/, and /t/.

/ oʊ! waɪld ənd braɪt wəz ðə ˈstɔrmi laɪt/.

The twenty-sixth line consists of two consonance: /l/, and /f/.

/ ðæt **fl**æʃt **f**rəm ði oʊld mænz aɪ/.

The twenty-seventh line consists of one consonance: /ð/.

/ əz **ð**eɪ bɔr hɪm frəm **ð**ə kaʊʧ əv dɛθ/.

The twenty-eighth line consists of one consonance: /t/.

/ **t**ə ɪz ˈbætəl-ʃɪp **t**ə daɪ/.

The twenty-ninth line consists of two consonance: /l/, and /m/.

/ənd **l**ɪt wɪð ˈ**m**ɛni ə ˈ**m**ɔrnfəl tɔrʧ/.

The thirty line consists of one consonance: /d/.

/ðə si-kɪŋz ˈ**d**aɪɪŋ bɛ**d**/.

The thirty-first line consists of two consonance: /d/, and /n/.

/ə**nd** laɪk ə ˈbæ**n**ər fɛr ə**nd** braɪt/.

The thirty-second line consists of two consonance: /m/, and /d/.

/ðə fleɪ**m**z əˈraʊ**nd** ɪ**m** sprɛ**d**/.

The thirty-third line consists of one consonance: /r/.

/bət ðeɪ h**3**rd noʊ k**r**aɪ əv ˈæŋgwɪʃ/.

The thirty-fourth line consists of one consonance: /r/.

/b**r**eɪk θ**r**u ðət ˈfaɪə**r**i wɔl/.

The thirty-fifth line consists of two consonance: /l/, and /d/.

/wɪð ˈrɪʤə**d** b**r**aʊ ənd ˈsaɪlənt **l**ɪps/.

The thirty-sixth line consists of one consonance: /z/.

/ hi wə**z** ˈsikɪŋ ˈoʊdən**z** hɔl/.

The thirty-seventh line consists of two consonance: /θ/, and /r/.

/**θ**ru ə pæ**θ** əv ˈfɪrfəl ˈsplɛndə**r**/.

The thirty-ninth line consists of two consonance: /b/, and /l/.

/ðə **b**reɪv oʊ**l**d mæn wɛnt ˈ**b**oʊ**l**dli fɔrθ/.

The fortieth line consists of one consonance: /b/.

/ənd ˈkamli tɔkt wɪð dɛθ/.

3. Assonance

Assonance is found in almost every line in the current poem. To avoid redundancy, the analysis will be presented according to the repetition of each sound with the line as an example instead of numerating each word as before.

The first line consists of one consonance: /i/.

/ti wəz ə ˈfɪrfəl naɪt-ði ˈtɛmpəst reɪvd/.

The fifth line consists of two consonance: /ɛ/, and /ə/.
/ðə si-kɪŋ leɪ an ɪz bɛd əv dɛθ/.

The sixth line consists of one consonance: /ə/.
/ peɪl ˈmɔrnərz ə ˈraʊnd ɪm bɛnt/.

The seventh line consists of two consonance: /aɪ/, and /ə/.
/ðeɪ nu ðə waɪld ənd ˈfɪtfəl laɪf/

The eighth line consists of two consonance: /ɛ/, and /ə/.
/əv ðɛr ʧif wəz ˈɔl ˌmoʊst spɛnt/.

The ninth line consists of one consonance: /ɪ/.
/hɪz ir wəz ˈgroʊɪŋ dʌl ɪn dɛθ/.

The tenth line consists of one consonance: /i/.
/wɛn ði ˈæŋgri stɔrm hi hɜrd/.

The eleventh line consists of two consonance: /ʌ/, and /ɪ/.
/ðə ˈslʌgɪʃ blʌd ɪn ði oʊld mænz veɪnz/.

The twelfth line consists of one consonance: /ɪ/.
/ wɪð ˈsʌdən ˈvɪgər stɜrd/.

The thirteenth line consists of one consonance: /aɪ /.
/"aɪ hir ðəm kɔl," kraɪd ðə ˈdaɪɪŋ mæn/.

The fourteenth line consists of one consonance: /aɪ/.
/ hɪz aɪz gru fʊl əv laɪt/.

The fifteenth line consists of two consonance: /i/.
/"naʊ brɪŋ mi hir maɪ ˈwɔriər roʊbz/.

The sixteenth line consists of two consonance: /aɪ/, and /ə/.

 /maɪ sɔrd ənd ˈarmər braɪt/.

The seventeenth line consists of one consonance: /ə/.

/ˈɪn ðə ˈtɛmpəsts lʌl aɪ hɜrd ə vɔɪs/.

The eighteenth line consists of one consonance: /ə/.

/aɪ nu twəz ˈoʊdənz kɔl/.

The nineteenth line consists of one consonance: /ə/.

/ðə Valkyrs ər ˈgæðərɪŋ raʊnd maɪ bɛd/.

The twentieth line consists of one consonance: /ə/.

/tə lid mi ˈʌntə ɪz hɔl/.

The twenty-second line consists of two consonance: /ə/, and /i/.

 / laɪt ʌp ə ˈfjunərəl ˈpaɪər/.

The twenty-third line consists of one consonance: /ə/.

 / aɪl wɔk tə ðə ˈpæləs əv ðə breɪvz/.

The twenty-fourth line consists of one consonance: /ə/.

 /θru ə pæθ əv fleɪm ənd ˈfaɪər"/.

The twenty-fifth line consists of two consonance: /ə/, and /aɪ/.

/oʊ! waɪld ənd braɪt wəz ðə ˈstɔrmi laɪt/.

The twenty-sixth line consists of one consonance: /æ/.

/ ðæt flæʃt frəm ði oʊld mænz aɪ/.

The twenty-seventh line consists of one consonance: /ə/.

/ əz ðeɪ bɔr hɪm frəm ðə kaʊʧ əv dɛθ/.

The twenty-eighth line consists of one consonance: /ə/.

/tə ɪz ˈbætəl-ʃɪp tə daɪ/.

The twenty-ninth line consists of two consonance: /ə/, and /ə/.

/ənd lɪt wɪð ˈmɛni ə ˈmɔrnfəl tɔrʧ/.

The thirty-first line consists of two consonance: /ə/, and /aɪ/.

/ənd laɪk ə ˈbænər fɛr ənd braɪt/.

The thirty-fifth line consists of two consonance: /ɪ/, and /ə/.

/wɪð ˈrɪʤəd braʊ ənd ˈsaɪlənt lɪps/.

The thirty-sixth line consists of two consonance: /i/, and /ə/.

/hi wəz ˈsikɪŋ ˈoʊdənz hɔl/.

The thirty-seventh line consists of one consonance: /ə/.

/θru ə pæθ əv ˈfɪrfəl ˈsplɛndər/.

The thirty-eighth line consists of one consonance: /ɛ/.

/waɪl strɔŋ mɛn hɛld ðɛr brɛθ/.

4. Caesura

There is one caesura in the current poem. It is found in the first line: '' *T was a fearful night—the tempest raved*'' It indicates the fear in the speaker's voice.

B. The Grammatical Level

1. Anaphora

Anaphora in the current poem connect the readers with the main character in the poem. Obviously, the main character is the old warrior, therefore the most used anaphor refers back to him. Normally, dying person tends to remember his deeds then he hopes to face the finality that he always believed in. in the warrior case, he could not die in a battle as he wished, so, he keeps reminding the people around him about himself and things he is able to hear or see in his last moments.

The first anaphora is found in the sixth line: '' *Pale mourners around him..''* The objective pronoun '*'him''* refers to the dying warrior. The second anaphora is '*'they''* in the seventh line refers to the '' *mourners''* who surround the dying warrior. The next tenth anaphors such as the pronouns '*'he''* in the tenth line, '*'I''* in the thirteenth line, '*'me''* in the fifteenth line, '*'I''* in the eighteenth line, '*'me''* in the twentieth and the twenty-first lines ,*''I''* in the twenty- third line, '*'him'* in the twenty-seventh , and '*'him''* in the thirty-second line refer to the dying warrior. The eighteenth line consists of another anaphora ''it'' that refers to the call which is mentioned in the seventeenth line.

Sequentially, the pronouns '*'they''* in the twenty-seventh and the thirty-third line refer to the ''*mourners''* who are mentioned earlier in the sixth line. The last anaphora in the current poem is presented by the pronoun '*'He''* in the thirty- sixth line that is also refers to the dying warrior.

It is important to count the elliptic pronoun '*'you''* that is found in the fifteenth line: '' Now bring me my … '' whose existence is understood from the text.

2. Cataphora

The first line in the current poem presents the first cataphora in it: '' *T was a fearful night ... .''* The pronoun ''T'' (It) in the beginning of the line is a cataphora for the ''night'' which is mentioned in the same line. The second anaphora is found in the thirteenth line: '' *"I hear **them** call," ... .''* The objective pronoun '*' them''* refers to the '' ***Valkyrs*** '' who are mentioned latter in the nineteenth line.

3. Enjambment

Enjambment is found within each stanza in the current poem and sometimes exceeds it to connect the former line with the next one.

The first three enjambments are presented in the first stanza

''T was a fearful night—the tempest raved

With loud and wrathful pride,

The storm-king harnessed his lightning steeds,

And rode on the raging tide''.

Since the poem consists of ten stanzas each one of them consists of three enjambment, so it is no need to mention each one of them to avoid redundancy. Therefore, the total number of enjambments in the poem are thirty enjambments.

The enjambment plays a great role to builds the drama in the poem and ties the readers with the poem by joining each line with another. As a result, the tone of the poem seems to be fasten in some points and slow in others.

4. Parallelism

Parallelism is employed once in the current poem. It is used to add more grammatical effect to the wild death scene. In the same time, it helps the readers to connect the lines easily.

The Parnellism in the current poem joins the fifteenth and the sixteenth lines. "*Now bring me here my warrior robes,*

My sword' and armor bright.''

The ''*warrior robes,''* and ''*My sword' and armor bright''* share the same clause ''*bring me here my.''*

5. Ellipsis

There are two ellipsis in the poem. The first one is found in the first line: ''*Twas a fearful night—the tempest raved.''* There should be a relative adverb **''when''** before ''*the tempest raved''* to make the sentence sense to the readers and give a reason why the night was '*fearful.''* Another ellipsis is found In the fifteenth line: "*Now bring me here my warrior robes''* the pronoun ''you'' missing from the sentence. It indicates that the caller has a higher authority on the listener.

C. The Semantic Level

1. Imagery

a. Simile

Simile is found in the thirty- first line:

'' *And like a **banner** fair and bright*

  The flames around him spread.''

The poet associated the '' mournful torch'' that is hold by the mourners with a banner that is known by everyone and can been seen from faraway

b. Personification

The only personification in the current poem is used to personified death in the last line: ''*And calmly talked **with death.''*** Death is personified as a person who can talk to the dead warrior before he go with him. personification is used to add more depth to the warrior's personality, and indicates his bravery and strength in facing difficult situation.

c. Symbolism

In addition to the use of allusion in harper's poem as it will be explained later, the poem full of symbols that helps the readers to imagine the whole death scene and connect it with their real life background.

The first symbol in the current poem is the time symbol when ''*night*'' in the first line indicates the end of life because spring traditionally refers to the time of youth while the night to the end of it image, the second symbol is the ''sea'' image. The sea is a the main source of life and death concepts. The poet target image to associate the movement of the sea with the passing of time and its rage with the changes in life.

The third symbol is the association between the storm and the mourners. The poet use the storm as symbol of the sky sadness upon the dying warrior. Even the identity of the dying warrior is known by three symbols, the sword, armor and warrior robes that are found in the fifteenth and the sixteenth line.

Another source symbol is target the readers' imagination is represented by the adjective '' *sluggish''* in the eleventh line which refers to the weakness of the warrior.

d. Metaphor

Harper employees metaphor to describe the warrior as ''the sea-king.'' She gives him this tittle to emphasis his powerful authority and his leader ship.

2. Irony

Irony plays a significant role in the current poem. It units all life's fragments to connects the reality with imagination in human's life.

The first irony is formed between life and death. The king-sea was alive in the beginning of the poem then he dies at the end of it, but metaphorically he was reborn with honour in Odin's hall by the god whom he believe in. another irony lays between the real life and mythology that is presented the real life of the warrior and the one he imagine. The last irony leads the readers to another irony that is attached with the same concept of two images viewpoint which is the fact he claims to see two contrasted worlds, the real world and the spiritual one. The last irony is presented by the physical state of the warrior at the beginning of the poem and the end. At the beginning he was physically weak and pale, but at the last lines he '' *went boldly forth''* death.

3. Allusion

The current poem display several allusions which are used to dazzle the readers to imagine the high majestic state of the dying warrior. They reflect his deeds and pride as well as his past relations and beliefs. The poet shares her imagination with the readers to engage with the combination of two opposite worlds emergence. The real world and the mythological one are employed to portray the hope and beliefs of the warrior and his followers as well as to bridge the readers' interest of the past heroes with the dying warrior.

The first allusion in the poem is '*'the storm –king ''* which is found in the third and the thirty lines. '' According to mythology, the sea king is a term that

refers to Poseidon, the god of the seven seas (Roman and Roman, 2010) , but Poseidon is mentioned as a second allusion to'' **Sea-king''** which is found in the fifth line. Therefore they cannot be the same figure because the second one is the one who hears the '' angry storm'' of *'the storm –king ''* which is mentioned in the tenth line. In this case, the ''sea-king'' is an allusion that is made to show the similarity between Poseidon and the old dying warrior. Accordingly, the sea-king refers to Viking warrior or Viking Pirate chieftain Of the early Middle Ages. Traditional etymologies place the origin of the word "Viking" in the Old Norse and Icelandic word ''vik'', which means rill, inlet, or bay, adding the suffix -ing via the old English expression ''wicing'' and the old Frisian word ''witsing'', respectively. That is why we say that a true Viking is one who either lives in or frequently visits a coastal inlet (online sours,3). The poet uses the allusion to ''sea-king'' as an indication of the warrior's powerful authority and high state at the same time to refer to his strength and domination.

The third allusion is '' *Odin'' which is* found in the eighteenth line: '*' I knew 'twas **Odin's** call.'*' Odin is the god of death and war, and he is also called ''the Viking all-father''(Hamilton, 2017). '***'Odin''*** is the most respectful god for the Vikings because they are considered to be the most powerful warriors in their time. Therefore, ***''Oden's call''*** refers to the warrior's deeds being accepted by '***'Odin*.'' The current allusion is connected with the fourth one in the nineteenth line:'' *The **Valkyrs** are gathering round my bed''* because the '' **Valkyrs''** are groups of maidens who serve Odin. The existence of the '' **Valkyrs''** around the warrior's bed refers to the end of his time on earth. According to the thirty-sixth line, they arrived to escort him to ''***Odin's hall***'' of brave and strong men.

4. Euphemism

Euphemism in the current poem is found in the last line: '' *And* **calmly** *talked with death''* when the poet describes how the warrior approaches death as an old friend.

5. Anthropomorphism

There is only one anthropomorphism in the current poem: '' ***a mournful torch''***. It is used to add an extra sense of mourning and sorrow to the death scene. So, when even the torches mourn upon a person, it means his death causes a deep wound in everything.

6. Asterismos

Asterismos in the current poem is found in the twenty-fifth line**: '' *Oh!* *wild and bright was the stormy light.''*** It reflects the dying warrior's astonishment toward the movement of the lightning.

4.3.3.1.3The Deviations

A. The Graphological Deviation

a. Contraction

According to the certainty of death in humans' lives, it become easy to humans to deal with it daily. Therefore, contraction in the current poem is used to simplify the poem style to comprehend death better.

The use of contraction in the begging of the poem present an important foregrounding that contrasts with the glorious scene of death in the current poem.

The first contraction is found in the first line: '' ***T** was a fearful night ...''* The pronoun ''it'' is contracted at the beginning of the line. The same contraction is found in the eighteenth line: '' *I knew* ***'twas Odin's call.''*** In this line, the speaker drags the readers' attention to the increasing speed of the line when it presents a fearful call of ''*Odin.''*

The last contraction is found in the twenty-third line: ''***I'll** walk to the palace of the braves.''* The dialogue in this line belongs to the dying warrior whose time is limited, so he wants his words to be said quickly.

b. Punctuation

a. Comma

There is only one comma missing from the current poem. It should be located after the adverb '*'Now''* in the fifteenth line: "*Now bring me here my warrior robes,''*

B. *The* Grammatical Deviation

a. Grammatical number

The grammatical number in the current poem may be formed by the inference of the native language of the poet and the standard English language, as it is mentioned before that harper is an African- American woman who lived and published her work in America. Unlike Whitman and Dickenson, she may not intentionally use the deviation, but since she presented her work in standard English, the readers should be treated as a deviation.

The current poem consists of only one grammatical number, which is found in the twenty-ninth line: ''… **many** *a mournful* **torch.**'' The quantifier ''many'' does not match the noun's number that follows it, but the indefinite article ''a'' do. Since the noun'' torch'' is singular, the indefinite article ''a'' should be the correct form, but when reading the whole stanza, it appears that the quantifier '' many '' is more suitable to the text, and the noun'' torch'' should be written in plural form.

a. Shift in Tense

The poem is written in two voices. The first one is the narrator, who is presented in the past tense, while the second one is the main character, which is presented in the present tense. Therefore, the only tense devation is the one that does not belong to these two voices. This deviation is found in the twenty-third

line: '' ***I'll*** *walk to the palace of the braves''* It represents a future expectation rather than a fact.

b. Hyperbaton

Hyperbaton refers to the poet's remarkable style, using it heavily to create several functional foregrounding. Harper's hyperbatons play an evidential role in the play, for each one is employed to drag the readers' attention to the specific context where the line is located.

The first hyperbaton is found in the fifth line: '' *The sea-king lay on his* ''*bed of death,''* the word ''death'' in this line represents an adjective that describes the ''bed'' condition. In the current line, the noun-adjective positions are inverted to emphasis the significant of the ''deathbed'' in the poem. The sixth line consists of another hyperbaton: '' *Pale mourners around **him bent.''*** In this line, the verb ''bent'' is shifted to the end of the line instead of being in its common position between the subject '' *mourners'' and the adverb* '' *around.''* The hyperbaton in this location emphasise the *mourners'* sadness.

The hyperbaton in the tenth line: '' *When the angry storm **he heard,''*** and the one in the twelfth line: '' *With sudden vigor **stirred,''*** are connected with the same reference. They both are employed to foreground the fearful sound of the storm and how it is affected the dying warrior condition. In the tenth line, the subject ''***he***'' and the verb '' ***heard''*** are shifted to the end of the line instead of their position before the object of the sentence '' *storm''* and it's adjective '' *angry.''* After rearranging the sentence, it would be written as '' *When **he heard** the angry storm.''* On the other hand, the hyperbaton in the twelfth line is presented by shifting the verb '' ***stirred''*** to the end of the sentence instead of its position in the beginning of the sentence. After reshift the verb to its position , the sentence would be '***'Stirred** with sudden vigor.''*

The most recognizable hyperbaton is found in two sequential rows: the sixteenth and seventeenth. The reader should know that each line belongs to a different stanza.

*"My sword' and armor **bright.***

*In the tempest's lull **I heard a voice**,''*

Each line consists of a hyperbaton whose meaning is completed by combining it with the other. In the sixteenth line the adjective ''***bright***'' is moved to the end of the sentence instead of its position before the nouns '' *sword' and armor.*'' On the other hand, the subject ''I'' and its verb '' ***heard***'' and object ''***a voice***'' are shifted to the end of the seventeenth line instead of being before the adverb '' *In the tempest's lull.*'' After rearranging the lines, they would be written as

*"My **bright** sword' and armor*

***I heard a voice**, In the tempest's lull''*

The twenty-fifth line has another hyperbaton: '' *Oh! wild and bright was the **stormy light.***'' In this line the subject and its adjective '' ***stormy light***'' are also moved to the end of the line instead of being before '' *wild and bright.*'' After re arrange the sentence, it would be written as '' *Oh! The **stormy light** was wild and bright.*''

The last hyperbaton in the current poem is found in the thirty- second line: ''*The flames around him **spread.***'' In the current line, the verb '' ***spread***'' is moved to the end of the line instead of being after the subject '*the flames.*''

C. The Lexical Deviation

a. Compound words

Many compound words are found in the current poem. They are combined by a hyphen such as the word *''**storm-king** ''*which is found in the third line that is used as an apposition of '*Poseidon*'' the god of the sea in mythology. The second compound word is the word ''***sea-king***'' which refers to the noun or the position of the character in the poem. Normally, the words ''sea'' and ''king'' are separated, but the poet combines them to refer to a

person not as an adjective and a noun. The word ''***sea-king***'' is repeated twice, once in the fifth line, and the other in the thirteenth line. Another hyphenated word is found in the word '' ***battle-ship*** '' which is also a single word , but in this case it is separated by a hyphen instead of being one word '' battleship.''

c. New word

Harper uses a new word in the nineteenth line: '' … .***round*** *my bed.''* She uses the word ''***round***'' instead of 'around.''

D. *The* Dialectical Deviation

There is only one dialectical deviation in the current poem. It is found in the sixteenth line: '' *My **sword'** and armor bright.''* According to the phonological feature which are mentioned in chapter two, the [s] sound is deleted from the text. Since the poet is an African-American poet, she unconsciously transits her native language feature over the standard English that she uses. Eather she deleted the [s] from the plural ''swords'' or she just undeliberately transits other feature.

4.3.3.2 The Analysise of Harper's '' The Drunkard's Child''

4.3.3.2.1 The Theme

The current poem displays the death of a little child who suffers from an incurable disease (see Appendix 6). The child's father as is a drunkard, as it is illustrated in the title of the poem. According to the description of the child's residence, death considers being a better substitution for life. Therefore, death in the current poem reflects salvation and a normal destiny for families in that social class.

4.3.3.2.1 The Stylistic Devices

A. The Phonological Level

1. Alliteration

The first alliteration is found in the fifth line by the /s/ sound:

/hi keɪm wɪð ə **sloʊ** ənd ˈ**stæɡərɪŋ** tɾɛd/ .

The second alletration is found in the seventh. It is presented by the /k/

sound: /ænd, ˈrilɪŋ, **klæspt** ðə ˈ**klæm**i hænd/.

2. Consonance

Consonance is found in almost every line in the current poem. To avoid redundancy, the analysis will be presented according to the repetition of each sound within each line.

The first line consists of two consonance: /d/,and /s/.

/hi stʊd bɪˈsaɪd ɪz ˈdaɪɪŋ ʧaɪld/.

The second line consists of one consonance: / d/

/wɪð ə dɪm ənd bloodshot aɪ/

The third line consists of four consonance: /ð/, /m/, /v/ and /n/.

/ðeɪd wʌn ɪm frəm ðə hɔnts əv vaɪs/

The fourth line consists of one consonance: /t/

/tə si ɪz fɜrst-bɔrn daɪ./

The fifth line consists of two consonance: /t/, and /s/.

/hi keɪm wɪð ə sloʊ ənd ˈstæɡərɪŋ tɾɛd/.

The sixth line consists of one consonance: /n/.

/ə veɪɡ, ʌnˈminɪŋ stɛr/

The seventh line consists of one consonance: /d/.

/ænd, ˈrilɪŋ, klæspt ðə ˈklæmi hænd/

The eighth line consists of one consonance: / d/.

/soʊ ˈdɛθli peɪl ənd fɛr/.

    The tenth line consists of one consonance: /f/.

/laɪf ˈɛbɪŋ fæst əˈweɪ/

    The fourteenth line consists of one consonance: /l/.

/lɪt ʌp ðə ˈgleɪzɪŋ aɪ/

    The fifteenth line consists of one consonance: /t/.

/"aɪm ˈvɛri glæd," ɪt simd tə seɪ/.

    The sixteenth line consists of one consonance: /m/.

/"juv kʌm tə si mi daɪ."/.

    The seventeenth line consists of one consonance: /s/.

/ðæt smaɪl riʧt tə ɪz ˈkæləs hart/

    The eighteenth line consists of one consonance: /s/.

/ɪt sild ˈfaʊntənz stɜrd/.

    The nineteenth line consists of two consonance: /t/, and/s/.

/hi traɪd tə spik, bət an ɪz lɪps/.

    The twentieth line consists of two consonance: / d/, and /r/.

/ˈfaltərd ənd daɪd iʧ wɜrd/.

    The twenty-first line consists of one consonance: /n/.

/ənd ˈbɜrnɪŋ tɛrz laɪk reɪn/.

    The twenty-second line consists of one consonance: /d/.

/pɔrd daʊn ɪz ˈbloʊtɪd feɪs/

    The twenty-third line consists of two consonance: /m/, and /r /.

/wɛr gɪlt, rɪˈmɔrs ənd ʃeɪm/.

    The twenty-fourth line consists of two consonance: /t/, and /s/.

/həd scathed, ənd lɛft ðɛr treɪs/.

    The twenty-fifth line consists of one consonance: /d/.

/"maɪ ˈfaðər!" sɛd ðə ˈdaɪɪŋ ʧaɪld/.

The twenty-sixth line consists of one consonance: **/z/.**

/hɪz vɔɪs wəz feɪnt ənd loʊ,/

The twenty-seventh line consists of two consonance: /k/, and /l/.

/"oʊ! klæsp mi ˈkloʊsli tə jər hɑrt/.

The twenty-ninth line consists of one consonance: /b/.

/braɪt ˈeɪnd͡ʒəlz ˈbɛkən mi əˈweɪ/.

The thirtieth line consists of one consonance: /t/.

/tə ðə ˈhoʊli ˈsɪti fɛr –/.

The thirty-second line consists of one consonance: /m /.

/ seɪ, wɪl jʊ mit mi ðɛr?"/

The thirty-fourth line consists of one consonance: / **w/.**

/"aɪ wɪl! aɪ wɪl!" hi sɛd /

The thirty-fifth line consists of one consonance: /l/.

/hɪz ˈplidɪŋ sist -- ðə ˈfaðər hɛld/.

The thirty-seventh line consists of one consonance: /b/.

/ðə ˈmɑrbəl braʊ, wɪð ˈgoʊldən kɜrlz/.

The thirty-eighth line consists of two consonance: /l/, and **/s/.**

/leɪ ˈlaɪfləs an ɪz brɛst/.

The thirty-ninth line consists of one consonance: **/s/.**

/laɪk ˈsʌnˌbimz an ðə ˈdɪstənt klaʊdz /.

3. Assonance

The first line consists of one assonance: /aɪ/.

/hi stʊd bɪˈsaɪd ɪz ˈdaɪɪŋ t͡ʃaɪld/

The second line consists of one assonance: /ɪ/.

/wɪð ə dɪm ənd bloodshot aɪ/.

The third line consists of one assonance: /ə/.

/ðeɪd wʌn ɪm frəm ðə hɔnts əv vaɪs/.

The fifth line consists of one assonance : /ə/.

/hi keɪm wɪð ə sloʊ ənd ˈstæɡərɪŋ trɛd/.

The seventh line consists of one assonance: /æ/.

/ ænd, ˈrilɪŋ, klæspt ðə ˈklæmi hænd/.

The eighth line consists of one assonance: /ɛ/.

/soʊ ˈdɛθli peɪl ənd fɛr/.

The ninth line consists of one assonance: /ə/.

/ɪn ə dark ənd ˈɡlumi ˈʧeɪmbər/.

The eleventh line consists of one assonance: /ə/.

/an ə kɔrs ənd ˈrɛʧid ˈpælət/.

The twelfth line consists of one assonance: /ə/.

/ðə ˈdaɪɪŋ ˈsʌfərər leɪ/.

The fourteenth line consists of one assonance: /ɪ/.

/lɪt ʌp ðə ˈɡleɪzɪŋ aɪ/.

The sixteenth line consists of one assonance: /ɪ/.

/"juv kʌm tə si mi daɪ"/.

The seventeenth consists of one assonance: /æ/

/ðæt smaɪl riʧt tə ɪz ˈkæləs hart/

The nineteenth consists of one assonance: /ə/.

/hi traɪd tə spik, bət an ɪz lɪps/.

The twentieth consists of one assonance: /ə/.

/ˈfaltərd ənd daɪd iʧ wɜrd/.

The twenty-third consists of one assonance: /ɪ/.

/ wɛr ɡɪlt, rɪˈmɔrs ənd ʃeɪm/

The twenty-fourth consists of one assonance: /ə/.

/həd scathed, ənd lɛft ðɛr treɪs/.

The twenty-fifth consists of one assonance: /aɪ/.

/"maɪ ˈfaðər!" sɛd ðə ˈdaɪɪŋ ʧaɪld/**.**

    The twenty-seventh consists of one assonance: /oʊ/.

/"oʊ! klæsp mi ˈkloʊsli tə jər hart/**.**

    The twenty-ninth consists of one assonance: /ə/.

/braɪt ˈeɪnʤəlz ˈbɛkən mi ə ˈweɪ/

    The thirtieth consists of one assonance: /ə/.

/tə ðə ˈhoʊli ˈsɪti fɛr – /**.**

    The thirty-first consists of one assonance: /ɛ/.

/ oʊ! tɛl mi, ˈfaðər, ɛr aɪ goʊ/**.**

    The thirty-second consists of one assonance: /i/.

/seɪ, wɪl jʊ mit mi ðɛr?"/**.**

    The thirty-third consists of one assonance: /ɪ/.

/hi klæspt ɪm tə ɪz ˈθrabɪŋ hart/**.**

    The thirty-fourth consists of two assonance: /aɪ/, and /ɪ/.

/"aɪ wɪl! aɪ wɪl!" hi sɛd/

    The thirty-sixth consists of one assonance: /ɪ/.

/hɪz fɜrst-bɔrn ɔnd ɪz dɛd!/**.**

    The thirty-seventh consists of one assonance: /oʊ/.

/ ðə ˈmarbəl braʊ, wɪð ˈgoʊldən kɜrlz, /**.**

4. Caesura

    Caesura is used twice in the current poem. The first one is used in the thirtieth line: '' *To the holy city fair –*'' by the dying child when he is faintly speaking with his father. Caesura reflects the child's difficulty in pronouncing words as well as his short breath. The second caesura is used in the thirty-fifth line: '' *His pleading ceased -- the father held,*'' by the narrator who tries to be connected with the atmosphere of scene to mirror the full image of the painful, heart breaking death.

B. The Grammatical Level

1. Anaphora

Anaphora plays a significant role in connecting the part of the poem and forms a coherent text. The anaphora in the current test is unequally divided between two main references, the father and the dying child. Therefore the analysis will be divided in two groups according to their reference.
The first anaphoric group belongs to the main dying child while the second group belongs to his father.

The first anaphors that belong to the dying child are ''*I*,'' and '*'it''* are found in the fifteenth line. The sixteenth line consist of only one anaphora, ''me.'' The eighteenth line also has one anaphora ''it'' but it is refers to the child's smile.

The pronoun '*'me''* is the most repeated amphora in the current poem. It is used in the twenty-seventh, twenty- eighth, twenty-ninth, thirty-first, and thirty-second lines. The pronoun '*'I''* is repeated twice again in the twenty-eighth and thirty-first lines.

The only case the poet employs the pronoun '*'him''* to refer to the dying child was in the thirty-third line. It is used to emphasis the narrator voice in the poem.

The second group of anaphors refers back to the father character. He plays a silent role except in the thirty-fourth line when he relays his son's question. Therefore, most of the anaphors which refer to the father do not include the pronoun ''I.''

The third line displays two anaphors. The first one, '*'they,''* refers to the father's eye, while the pronoun '*'him''* refers to the father.
The pronoun '*'he''* is repeated three times. The first one is in the fifth line when the narrator describes the father's movement and sorrow: '' ***He came with a slow and staggering tread.''*** The second one is found in the nineteenth line: ''

He *tried to speak, but on his lips.*'' The third one is located in the thirty-third line when the narrator also describes the father's sorrow and portrays his deep emotions: '*'* ***He*** *clasped him to his throbbing heart.''*

The pronoun '*'you'* is also repeated twice in two different lines. The first one was in the sixteenth line when the child talked to his father: '' ***You've come to see me die.''*** Similarly, The second one is found in the thirty-second line: '' *Say, will* **you** *meet me there?*'' As it is mentioned in the beginning of the anaphors analysis the pronoun ''I'' that refers to the father is only presented in the thirty-fourth line when it is repeated twice by the father to emphasis his promise to his child: '' ***I will! I will****!"* *he said.''*

The last anaphora is '*'there''* is found in the thirty-second line refers to a reference neither the father nor the child. It refers to the '*'holy city''* that is mentioned in the thirty line: '' *To the* **holy city** *fair.''*

2. Cataphora

Cataphora is employed in the first line of the current poem. It is used to foreground the father's character as a cause of the child condition and death.

3. Ellipsis

Ellipsis is found in the tenth line: '' *Life ebbing fast away*.'' An auxiliary should be preceded the verb '' *ebbing.''* Since the poem is written in the past tense, the auxiliary, in this case, should be ''was.''

The second ellipsis is found in the thirty- fourth line: '*'* ***''I will! I will****!"* *he said.''* The clauses '' ***I will! I will****!"* '' are parts of two identical sentences that represented a replay of the question in the thirty- second line: '' *Say, will you meet me there?''* In this case, the original sentences should be: ''I will be there, I will be there.''

4. Enjambment

Two sets of enjambments are found within each stanza in the current poem. It connects the former line with the next one to9 form one completed idea or image.

> *''He stood beside his dying child,*
>
> *With a dim and bloodshot eye;*
>
> *They'd won him from the haunts of vice*
>
> *To see his first-born die.*
>
> *He came with a slow and staggering tread,*
>
> *A vague, unmeaning stare,*
>
> *And, reeling, clasped the clammy hand,*
>
> *So deathly pale and fair.''*

Since the poem consists of five stanzas, each one of them consists of six enjambments, it is no need to mention each one of them to avoid redundancy. Therefore, the total number of enjambments in the current poem are thirty enjambments.

The enjambment plays a great role to builds the drama in the poem and ties the readers with the poem by joining each line with another but unlike Harper's previous poem, each stanza consists of eight lines instead of four. As a result, the tone of the poem seems to be slow to the readers.

5. **Repetition**

Two types of repetition are used in the current poem:

a. **Epanaphora**

The current poem presents only one epanaphora repetition that is found within the thirty-fifth and the thirty-sixth lines:

*''**His** pleading ceased -- the father held*

*''**His** first-born and his dead!''*

The repetition of the possessive adjective pronoun '*'**His**''* emphasise the father's great pain towards his child's death.

b. Epizeuxis

Epizeuxis presents the first repetition in the current poem that is found in the thirty-fourth line: '' ***"I will! I will!"*** *he said;*'' the use of epizeuxis assists the father in comforting his child. So, by making the eternal promise, the father hopes to be with his son in heaven to compensate for the time when he was away.

C. The Semantic Level

1. Imagery

a. Personification

Death is personified as a child in the thirty- sixth line: '' *His first-born and **his dead.''*** Death in this line is invisible figure that connected to the child to escort him to his final destination.

b. Simile

There are two similes in the current poem. it is used to link the reader's background of life and challenge their imagination to feel connected with the little child in the poem.

The first simile is found in the twenty- first line**: ''** *And burning **tears like rain''*** the poet associated the tear with the pouring rain. The second simile is found in the thirty- ninth line: '' ***Like sunbeams*** *on the distant clouds. '* In this simile the poet associated the color of the child's hair with the ***''sunbeam''***

c. Metaphor

Harper employs many metaphors in her poem. They are used to challenge the readers' attention and encourage them to dive into the depth of their imagination to gain a better understand of the death situation.

The first metaphor is found in the eighteenth line: '' *It sealed **fountains** stirred;''* the poet uses the word '' ***fountains''*** which is a metaphorical replacement of the clause ''crying eyes.'' In the same time she uses two metaphors to describe the dead child in the thirty- seventh line: '' *The **marble** brow, with **golden** curls,''* the child descriptions in this line are associated with the image of an angel. Therefore, she uses these descriptions as metaphor of the child's purity and calm.

d. Allusion

The only allusion is found in the thirteenth line: '' *To the **holy city fair.** ''* allusion is used to deepen the readers' understanding of the poem. The allusion refers to heaven the child dreamed to go to.

e. Symbolism

Harper tends to employ source symbols to force the readers to involve into the poem. The current poem full of symbols that help the readers to imagine the whole death scene and connect it with their real life background.

The first symbol is found in the second line: '' *With a **dim and bloodshot** eye''* the eye description has two interpretation. It may either refer to ''Vasodilation'' which is a case some people may experience ocular redness after consuming alcohol. Vasodilation can enlarge and make the vessels on the eye's white area more noticeable. Alcohol also dehydrates the body, which can result in red, weary eyes. Or the second reason may refer to the father crying eyes. Both of the reasons are acceptable because the father is a drunkard and happens to cry a lot upon his son. The second symbol is presented in the ninth line:'' *In a **dark and gloomy chamber.''*** The '' ***dark and gloomy chamber.''*** Is a symbol for grave and in the same time is a flash forward to the child's death. The '***'the glazing eye''*** in the fourteenth line is another symbol of approaching death for '' ***glazing eye''*** is a symptom a dying person may

experience when he/she become closer to the end of life. His/her eyes may appear glazed or incompletely closed.[1]   the next line also has a symbol that indicates the weakness of close death time. The poet comment in the fifteenth line assure that the child weakness affect his ability to talk: '' *"I'm very glad," it seemed to say.''* The next symbol is found in both the sixteenth and the seventeenth lines:

"You've come to see me die."

That smile reached to his callous heart,''

The previous lines indicate the departure of the father from his child and the death time was their final reunion. The last symbol is found in the last line in the poem: ''… *line the gorgeous west.*'' The '*'west''* refers to death as \an association to the death of the sun at the end of the day.

2. Euphemism

According to the last stanza, death presented as a peaceful end for the child. It pulled out him out of a miserable life to a '*'holy city fair.''*

3. Anthropomorphism

Anthropomorphism is used in the current poem to connect the readers with the poem element. It offers a sensational sense that every element in the poem is alive and move toward its death.

The first anthropomorphism is presented in the twentieth line: ''*Faltered and died each word.''* The second one found in the description of '' guilt, remorse and shame'' that as the twenty- fourth line declared that they '' *Had scathed, and left their trace.''*

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[1] For more information, chick
https://hospicencal.kaiserpermanente.org/wpcontent/uploads/2017/03/KP-NCAL-Hospice_Days-and-Hours-Before-Death.pdf .

4. Irony

Irony plays a significant role in the current poem. It units all life's fragments to connects the reality with imagination in human's life. The poem is considered to be ironic poem for all its contrasted elements.

The first and most significant irony lays between life and death of the child as well as the metaphorical death of the father. The second irony is presented to the readers by the happiness appearances of the child for his father visit instead of fear of death even when he knows the reason behind his father's visit. Statements like '' *smile of recognition''* in the thirteenth line, add '' *"I'm very glad''* in the fifteenth line are contrasted with the one in the twelfth line:'' *The dying sufferer lay.''* The eighth line shows up another important irony heights the contrast within the child appearance : ''*So deathly pale and fair*.'' Similarly, the poem display the contrast in the father's inner state in the third line when he was living in ''vice'' and his warm heart in the third stanza when he fall in ''*tears*,'' and ''*remorse.''*

Irony is displayed in the contrast between the child's resident when he is alive. As in the ninth line when he lives in "*dark and gloomy chamber''* and the one that he imagines himself ion after death as in the thirteenth line '' *holy city fair.''*

The irony in the twenty- first line is made between two contrasted objects: '' *And burning tears like rain.''* the contrast lays between the hotness of the father's ''*tears''* and the coldness of the ''*rain''*. The last irony in the current poem is presented by the contrast between two worlds, the real world and the spiritual one. Just like the previous poem of Harper, the dying person ia able to be connected with two worlds at once.

5. Asterismos

Asterismos in the current pome is used to reflect the pain of the little child as well as help the readers to feel the child's emotion. The first asterismos is found in the twenty-seventh line: '*'Oh! clasp me closely to your heart*'' and the second one is found in the thirty- seventh line: '*'Oh! tell me, Father, ere I go.*''

4.3.3.2.3 The Deviations

A. The Grammatical Deviation

1. Hyperbaton

The only hyperbaton in the current poem is found in the twentieth line: '*'Faltered and died **each word.**'*' The subject position is shifted to the end of the line instead its common position at the beginning of it. So, after rearranging the sentence, it would apper as: '' *' **Each word** Faltered and died.*'' The hyperbaton is used to emphasis the shaken lips more than the meaning of the words.

2. Shift in Tense

The poem is written in two voices. The first one is the narrator who is presented by the past tense while the second one is the main character who is presented by the present tense. Therefore, the only tense devotion is the one which does not belong to these two voices. This deviation is found in the thirty-second and the thirty- fourth lines. In both lines the modal auxiliary ''will'' which indicates the future tense is repeated three times. Each one of them indicates unassured future expectation .

B. Graphological Deviation

1. Contraction

The contraction in the current poem associated with life time rather than death. It is found in only the first and the second stanzas when the child meets

his father before his death. The contractions in the current poem refers to the limited time and the final chances in life as it is illustrated in the next paragraphs.

It first contraction is found in the third line: '' *They'd won him from''* the contraction is a short form of the auxiliary ''had.'' It indicates the final chance the father have to meet his child as well as to the chance that life gives him to rest from ''vice'' in the sake of his child.

The second and the third contractions are associated with the child's talk such as the contraction of the auxiliary ''am'' in the fifteenth line: '*' I'm very glad,''* and the modal axillary ''have'' in the sixteenth line*: "You've come to see me die."'''.* It indicates the child's limited time in life, so he tries to shorten his words.

C. The Dialectical Deviation

Harper wrote her poem in standard English, but she could not completely went over her native dialect. She intentionally used the a dialectical form '*'ere''* twice in two different lines instead of using the standard English form of the adverb ''before.'' Therefore, both the twenty-eighth and thirty-first lines deviate from the poem's general form.

4.3.4 Paul Laurence Dunbar's Life and Work

Paul Laurence Dunbar was born on June 27, 1872 in Kentucky to parents who had been enslaved at one point in their lives. Before the Civil War was over, Dunbar's father Joshua escaped from Kentucky, where he was a slave. To join one of the first two black troops in the war, he went to Massachusetts and enlisted in the 55th Massachusetts Infantry Regiment. The elder Dunbar was a member of the 5th Massachusetts Cavalry (Alexander,2001) . Dunbar's mother left Joshua shortly after giving birth to their second child, a daughter, and the

couple's marriage never recovered. Paul was thirteen years old when Joshua passed away on August 16, 1885 (Wagner,1973).)   . In the course of his career, he rose to prominence as one of the most important poets of African descent in American literature.

The body of Dunbar's writings is often recognised as an outstanding illustration of the experiences of African Americans in early twentieth-century America.

Dunbar began writing while in high school in Dayton, Ohio, where he lived with his widowed mother. He was class president and poet. By 1889, two years before graduating, he had published poems in the Dayton Herald and edited the short-lived Dayton Tattler, a Black newspaper founded by classmate Orville Wright (Best,1996).

Although Dunbar wanted to go to law school, his mother's financial position made it impossible for him to do so. He applied at several Dayton businesses, including newspapers, but was rejected due to his ethnicity. Finally, he became an elevator operator, which gave him time to write. Dunbar wrote articles, short tales, and poetry, including some in his famous dialect (Wagner,1973).

After receiving encouragement from Matthews and Riley, Dunbar published a book of his poetry. He obtained Orville Wright's help and approached a Dayton company called United Brethren Publishing, which published his book, Oak and Ivy (1893), for a low price (*Fred,1998).*

Dunbar covered the costs of printing the book himself and made his money back within two weeks through personal sales ((Wagner,1973), often to passengers on his elevator (Alexander,2001). In Oak and Ivy, Dunbar collected his earliest writings in standard English alongside his works written in his own dialect. For example, in "Sympathy," one of his most well-known poems, he

conveys sympathy for the condition of Black people in America without sugarcoating the situation. Similarly, in his classic English poem "Ode to Ethiopia," he celebrates the great contributions made by Black Americans. After the success of these and other poems, Dunbar decided to focus his life on being a writer (Alexander, 2001).

Despite his brief life, Dunbar managed to write a dozen collections of poetry, four collections of short stories, four novels, the lyrics to a musical, and a drama. For example his first collection of short stories ''Folks From Dixie'' (1898), was praised for its honest portrayal of racial prejudice (online source, 1) He spent the rest of his life by writing and publishing many novels, short stories, essays as well as poetry.

In 1897, Dunbar went on a reading tour of England, when he presented passages from his works at various venues throughout London. Some of Dunbar's writings were set to music by Samuel Coleridge-Taylort a young black composer he met, . Coleridge-Taylor credited Dunbar with inspiring him to incorporate African and American Negro music into his future works. African-American writer Henry Francis Downing, who was also based in London at the time, collaborated with Dunbar and Coleridge-Taylor to put on a combined recital with the support of American ambassador to Great Britain and former Lincoln adviser John Hay (Roberts, 2012). In the time Dunbar was writing his debut novel, ''The Uncalled'' (1898),he was also hosted by Downing in his house in London (Roberts, 2013).

Dunbar was an advocate for African American advancement and civil rights. On March 5, 1897, he attended a memorial service for abolitionist Frederick Douglass. Attendees, led by Alexander Crummell, collaborated to establish the American Negro Academ (Seraile, 2003).

In 1900, he was diagnosed with tuberculosis, then often fatal, Dunbar returned to Dayton in 1904 to be with his mother. He died of tuberculosis on February 9, 1906, at the age of thirty-three. He was interred in the Woodland Cemetery in Dayton (Alexander, 2001).

4.3.4.1 The Analysis of Dunbar's ''Two Little Boots ''

4.3.4.1.1 The Theme

The poem seems like a detailed description of a pair of boots that is getting worn and weary, but the reality behind the symbolic use of the two little boots is a different matter (see Appendix 7). The poem presents an elegy of a little child who used to own these little boots. The speaker describes the child's life and sickness by describing the boots. Therefore, the current poem's central theme is a child's death. More evidence may be found in this poem that Dunbar is writing from a human perspective rather than an African one. A baby's death is met with universal sorrow because of the power of sentiment and the ability to touch people's emotions.

4.3.4.1.1 The Stylistic Devices

A.The Phonological Level

1. Alliteration

The first alliteration in the current poem is found in the sixth line by the repetition of the /h/ sound: '' */dɪs **h**ih **h**oʊl ən ˈseɪn ''bu!''/.*

Another alliteration is found in the twenty-fifth line by the repetition of the /k/ sound:/ *jʊst tə meɪk di oʊl **k**æt **k**raɪ/.* The last one is found in the thirty-first line:/ */dɛn di ˈmæni- ˈbeɪbi straɪd!/.*

2. Consonance

The first line consists of one consonance: /t/.

/tu ˈlɪtəl buts ɔl rʌf ən woʊ/.

The second line consists of one consonance: /t/.

/tu ˈlɪtəl buts!/.

The third line consists of one consonance: **/s/.**

/lɔ, aɪ ɛs kɪst ɛm taɪmz befu/.

The fourth line consists of two consonance: /t/,and /s/.

/diz ˈlɪtəl buts!/

The fifth line consists of one consonance: /z/.

/simz di toʊz ə-ˈpɪpɪɛn θʊ/

The sixth line consists of one consonance: /s/, and /h/.

/dɪs hih hoʊl ən ˈseɪn "bu!"/.

The seventh line consists of one consonance: /t/.

/ˈɛvər taɪm deɪ lʊks ət ju—/

The eighth line consists of one consonance: /t/.

/diz ˈlɪtəl buts/.

The ninth line consists of one consonance: /m/.

/mɛmbər di taɪm hi pʊt ɛm an/.

The tenth line consists of one consonance: /t/.

/diz ˈlɪtəl buts/.

The eleventh line consists of one consonance: /n/.

/rɪz ən kɔld fu ɛm baɪ dɔn/.

The twelfth line consists of one consonance: /t/.

/diz ˈlɪtəl buts/.

The thirteenth line consists of one consonance: /d/.

/dɛn hi trʌmpt di lɪv lɔŋ deɪ/.

The fourteenth line consists of one consonance: /n/.

/ˈlæfɪn ɪn ɪz ˈhæpi weɪ/.

The fifteenth line consists of one consonance: /h/.

/ɛvəˌθɪŋ hi həd tə seɪ/.

The sixteenth line consists of one consonance: /t/.

/ˈˈmaɪ ˈlɪtəl buts!ˈˈ/.

The seventeenth line consists of two consonance: /d/, and /l/.

/ˈkɪkɪn di sæn di hoʊl deɪ lɔŋ/.

The eighteenth line consists of one consonance: /t/.

/dim ˈlɪtəl buts/.

The ninteenth line consists of two consonance: /d/, and /m/.
/gʊd di kɔbləh meɪd ɛm strɔŋ/

The twentith line consists of one consonance: /t/.

/dem ˈlɪtəl buts!/

The twenty-first line consists of one consonance: /z/.

raks wəz fu dæt ˈbeɪbiz juz,

The twenty-second line consists of one consonance: **/s/**

/Iˈon həd tə stæn əˈbjus.

The twenty-third line consists of one consonance: /d/, and /s/.

/wɛn jʊ tuˈned dese ʧæmpinz lus/

The twenty-fourth line consists of one consonance: **/**t/.

/diz ˈlɪtəl buts!/.

The twenty-fifth line consists of one consonance: /k/, and /t/.

/ jʊst tə meɪk di oʊl kæt kraɪ/

The twenty-sixth line consists of one consonance: /t/.

/diz ˈlɪtəl buts/.

      The twenty-seventh line consists of one consonance: /t/

*/dɛn jʊ wɔkt ɪt ˈmaɪti haɪ**/**.*

      The twenty-eighth line consists of one consonance: /t/.

/praʊd ˈlɪtəl buts/.

      The twenty-ninth line consists of three consonance: **/**m/, /s/, and /n/.

/Ahms ə ˈkɪm ̩boʊ, stan'in' waɪd/

The thirtieth line consists of three consonance: **/**z/, /d/, and /s/.

*/aɪz ə-ˈseɪɪn **"**dɪs ɪz praɪd**!"**/*

      The thirty-first line consists of one consonance: /d/.

*/dɛn di ˈmæni-ˈbeɪbi straɪd**!**/*

      The thirty-second line consists of one consonance: /t/.

*/jʊ ˈlɪtəl buts/**.***

      The thirty-third line consists of one consonance: **/**m/, and /s/.

*/ˈsʌm ̩haʊ**,** jʊ dan sim soʊ geɪ/**.***

      The thirty-fourth line consists of one consonance: /t/.

*/poʊ ˈlɪtəl buts/**.***

      The thirty-fifth line consists of one consonance: /w/.

/sins joʊ ownah wɛnt ˈər ̩weɪ/.

      The thirty-sixth line consists of one consonance: **/**t/.

*/poʊ ˈlɪtəl buts**!**/**.***

      The thirty-seventh line consists of two consonance: /t/ ,and /d/.

*/joʊ braɪt taps dan lʊk soʊ rɛd/**.***

      The thirty-eighth line consists of two consonance: /s/, and /d/.

*/diz bræs tɪps ɪz dʌl ən dɛd/**.***

      The thirty-ninth line consists of one consonance: /b/.

*/**"**gu-baɪ,**"** wʌt di ˈbeɪbi sɛd/**.***

      The fortieth line consists of one consonance: /t/.

/dea ˈlɪtəl buts!/.

The forty-first line consists of three consonance: /s/, /n/, and /j/.

/eɪnt jʊ kɪn oʊ sæd jəˈsɛf /

The forty-second line consists of one consonance: /t/.

/jʊ ˈlɪtəl buts?/

The forty-third line consists of two consonance: /s/, and /z/.

/dɪs ɪz ɔl ɪz mæmi ɛs lef/.

The forty-fourth line consists of one consonance: /t/

/tu ˈlɪtəl buts/.

The forty-fifth line consists of one consonance: /n/

/sins hʌ ˈbeɪbi gɔn ən daɪd/.

The forty-sixth line consists of two consonance: /h/, and /t/.

/ ˈheɪvən ɪtˈsɛf hɪt sim tə haɪd/.

The forty-seventh line consists of two consonance: **/**t/, and /d/.

/dɛ ə ˈlɪtəl bɪt ɪnˈsaɪd /.

The forty-eighth line consists of one consonance: /t/

/tu ˈlɪtəl buts/.

3. Assonance

The first line consists of two assonance: /ʊ/, and /ə/.

/tu ˈlɪtəl buts ɔl rʌf ən woʊ/

The second line consists of one assonance: /u/.

/tu ˈlɪtəl buts/

The third line consists of two assonance: /ɛ/, and /aɪ/.

/lɔ, aɪ ɛs kɪst ɛm taɪmz bifɔ/.

The fifth line consists of two assonance: /i/, and /ɪ/.

/simz di toʊz ə-pɪpɪɛn θʊ/

The seventh line consists of one assonance: /ə/.

/ˈɛvər taɪm deɪ lʊks ət <u>ju</u>—/.

The ninth line consists of two assonance: /ɛ/, and /i/.

/ˈmɛmbər di taɪm hi pʊt ɛm an/.

The thirteenth line consists of one assonance: /i/.

/dɛn <u>hi</u> trampt <u>di</u> <u>lɪv</u> lɔŋ deɪ/.

The fourteenth line consists of two assonance: /æ/, and /ɪ/.

/ˈlæfɪn ɪn ɪz ˈhæpi weɪ/.

The fifteenth line consists of one assonance: /ə/.
/ˈɛvəˌθɪŋ hi həd tə seɪ/.

The seventeenth line consists of one assonance: /i/.

/ˈkɪkɪn di sæn di hoʊl deɪ lɔŋ/.

The twenty-second line consists of one assonance: /ə/.

/ɪˈon həd tə stæn əˈbjus/.

The twenty-seventh line consists of one assonance: /aɪ/.
/dɛn jʊ wɔkt ɪt ˈmaɪti haɪ/.

The thirtieth line consists of one assonance: /aɪ/.

/aɪz əˈseɪɪn "dɪs ɪz praɪd/.

The thirty-first line consists of one assonance: /i/.

/dɛn di ˈmæni-ˈbeɪbi straɪd!/.

The thirty-seventh line consists of one assonance: /oʊ/.

/joʊ braɪt taps dan lʊk soʊ rɛd/.

The thirty-eighth line consists of one assonance: /ɪ/.

/diz bræs tɪps ɪz dʌl ən dɛd/.

The thirty-ninth line consists of one assonance: /i/.

/ɡu-baɪ," wʌt di ˈbeɪbi sɛd/.

The forty-thrird line consists of one assonance: /ɪ/.

/dɪs ɪz ɔl ɪz mæmi ɛs lif/.

The forty-fourth line consists of one assonance: **/u/.**

/tu ˈlɪtəl buts/.

The forty-sixth line consists of one assonance: **/ɪ/.**

/ˈheɪvən ɪtˈsɛf hɪt sim tə haɪd/.

The forty-seventh line consists of one assonance: /ɪ/.

/dɛ ə ˈlɪtəl bɪt ɪnˈsaɪd/.

4. caesura

There are two caesuras in the current poem. They reflect the phonological pause in speaking.

The first caesura is found in the fifth line: ''*Seems de toes a-peepin' thoo.*''

The second caesura is found in the seventh line: '' *Evah time dey looks at you—*'' and the last one is found '' *Den de manny-baby stride!*''

B. *The Grammatical Level*

1. Anaphora

Anaphora is used heavily in the current poem for its importance to tie the speaker's monologue to the several references in the poem. The poet uses many references in its work which might confuse the readers, but by using anaphora, he successfully ties them up to the action.

Anaphors vary in their references, but there is one main reference that is used to refer to the ''two little boots'' as in the next lines:

The first anaphora is found in the third line : '' *I 's kissed **'em** times befo'.''* The pronoun ''*''em''*'' (them) refers to the ''two little boots'' that are mentioned earlier in the second line. It is also repeated in the ninth, eleventh, eighteenth, nineteenth and the twentieth lines where they refer to the same '*'two little boots''*. Then, other anaphors are found that also refer to the ''two little boots'' such as these are found in the seventh line: '' *Evah time **dey** looks at you—''* the demonstrative '' ***dey''*** (they) refers to the same reference as the first one. As well as ''Dese''(these) that are found in the tenth and twelfth lines.

Anaphora can be presented by the elliptical pronoun ''I'' in the beginning of the ninth line.

The thirty-second, thirty-third, the forty- first, and the forty-four lines consist of the pronoun '*'you*'' where the anaphora also refers to the same '' *two little boots.''* The poet change the pronoun of the boots after he personified them as it is mentioned in the level semantic level of the study.

Another anaphora is found in the twenty-second line: '*' **I**'on had to stan' abuse''* the pronoun ''I'' refers to the speaker of the poem. while the proposition '***'it''*** in the twenty-seventh line refers to the ''*'cat''*** that is mentioned in the twenty-fifth line.

The last anaphora in the current poem is found in the forty-sixth line: '' *Heav'n itse'f **hit** seem to hide.''* The pronoun ''*'hit''*** (it) refers to the heaven that is mentioned before in the same line.

2. Cataphora

Cataphora is used several times in the current poem in order to add extra suspense to the poem. It is important to notice that some of these cataphoras do not have a reference. They could be used to draw the reader's attention to the importance of the people that could be affected by the child's death.

The first cataphora is found in the seventh line. The pronoun ''*you*'' refers to unknown reference in the poem where it is repeated again in the twenty-seventh line: '' *Den you walked it mighty high.*'' It may refers to general person or a familiar feeling that face a person when two little eyes of a baby look at him. Then, the ninth line consists of another cataphora by the use of the pronoun ''*he*'' which refers to a little child. The pronoun ''*he*'' is repeated twice again in the thirteenth line:'' *Den **he** tromped de live long day.*'' And the fifteenth line'' *Evaht'ing he had to say.*'' Both use of the pronoun ''*he*'' refer to the same reference as the last one.

3. Ellipsis

Dunbar tries to follow the common grammatical order and style of writing in his time, but unlike Whitman, he uses ellipsis to indicate speed of speech.

The first ellipsis is found in the third line:'' *Law, I 's kissed 'em times befo'.*'' the word ''several'' should be added before the word '*times*'' to make it countable and be suitable to the meaning.

The second ellipsis is found in the ninth line: '' *Membah de time he put 'em on.*'' The subject ''I'' is ellipted from the beginning of the current line. The subject ''I'' should be added to the sentence to make it grammatically acceptable.

4. Enjambment

Enjambment I the current poem vary in its distribution. Since the poem is written in free verse, enjambments cannot be counted according systematic approach as in Harper's poems. Some enjambments cross through five lines , while others only two. Dunbar employed this device to avoid closing his sentences to make them appear like one long uncompleted text that attracts the readers attentions. After counting each enjambment, the total number of them is

thirty –three one. Since the study already presented a detailed analysis of enjambment in the previous poems, numerating each one will cause a redundancy.

5. Repetition

a. Epanaphora

Epanaphora is used in the beginning of the poem to amphisise the importance of the '' Two little boots'' in the event of the poem whither they were used litrally or metaphorically.

The only epanaphora in the poem is found in the first and the second lines:

'' *Two little boots all rough an' wo',*

Two little boots!''

b. Polyptoton

Polyptoton in the current poem does not serve a great interfering in the meaning or the musicality between the lines because it is found in only one location, but in helps to built up the musicality of its line.

The only polyptoton in the current poem is found in the thirteenth line: ''

Den he tromped de live long day.''

c. Refrain

Refrain in the current poem is employed to stress the importance of the '' two little boots'' in the poem and helps the readers to better grasp the topic through repetition as well as to establish the poem rhythm.

The only refrain in the poem is the repetition of the '' little boots'' which are used literally and metaphorically. It emphasis the rloe of the ''boots'' in the life of the little child's life and his family. Then, it is presented as a metaphor for the little child whose death painfully torn his family's hearts with great sorrow. It is repeated for nineteenth time throughout the poem.

 The Semantic Devices.

C. *The Semantic Level*

3. Imagery

a. Personification

The current poem consists of one central personification that helps the readers to understand the use of the metaphor that gives life to the poem. It helps to connect the mental image of the poem's speaker with the real world around him to create a braided thread between many contrasted concepts such as life and death, happiness and sadness, past and present, and new and old life.

Dunbar personified the ''*little boots*'' in his poem and described his son's condition according to the ''boots'' state. For example, in the following lines, the poet talks to the boots as a real boot and as the child:

> ''*You little boots.*
>
> *Somehow, you don' seem so gay,*
>
> *Po' little boots,*
>
> *Sence yo' ownah went erway,*
>
> *Po' little boots!*
>
> *Yo' bright tops don' look so red,*
>
> *Dese brass tips is dull an' dead;*
>
> *"Goo'-by,"whut de baby said;''*

It is important to notice that the personification is understood figuratively. There is not any specific line that refers to the boots as the child but it can be found by combining the meaning of the ''boots'' with the ther metaphors in the poem as they are explained in the metaphor's section.

b. Metaphor

It is important to be notice that the poet uses an extended metaphor in the current poem to keep the readers connected with the full image of the poem. Dunbar also uses a source metaphor to direct the readers to the target meaning of theses certain words.

The first metaphor and the most important in the current poem is the ''*Two little boots''* which is repeated as a refrain I many times. It is found in the first line for its importance to the poem. They are used to refer to a child's little checks.

The second metaphor is found in the fifth line: '' *Seems de **toes** a-peepin' thoo.''* The '' ***toes''*** is metaphor refers to the child's little eyes. The poet uses the verb ''*peeping,* '' that is used with the eyes movement.

There is another important metaphor in The thirty-seventh line: '' *Yo' bright **tops** don' look so red.* '' It refers to the child's checks. In this context, the poet uses the ''*little boot''* as a personification to the child, so the word ''***tops***'' is a substitution of the '' *two little boots.''* The poet uses the adjectives ''*bright*'' and '*'so read''* to emphasise his metaphor.

Another metaphor is found in the thirty-eighth line: '' *Dese **brass tips** is **dull an' dead.''*** The '***'brass tiops''*** refers to the little child's lips. Dunbar also directes the readers to the '*'brass''* meaning by using the adjectives'' *dull and dead''* that socially refers to the lips because people normally use the lips' colour to check the individuals health.

4. Anthropomorphism

Anthropomorphism is found in the thirtieth line: '***'Eyes a-sayin' "Dis is pride!"*** the verb ***''sayin'''** (*saying) is human feature, but the poet gives it to the child's eyes to indicate the deep meaning of the unspoken words.

5. Allusion

Allusion in the current poem is found in the sixth line:*''Dis hyeah hole an' sayin' "Boo!''* the word ''**Boo**'' refers to a baby's game that most parents play with their children when a parent hide his face by his hand then depart his hand and say ''boo'' or as it is known these days as ''peekaboo''(peek and boo).

6. Diction

1. Dialectical AAE Diction

The poet intentionally used dialectical diction in his poem. He chooses to use all the dialectical features on African-American English (vernacular) instead of writing in the Standard English. He employs these features to the English readers his ability to deliver his thoughts clearly even if he deviate from the standers. The poem is analysed according to the standard levels of language that started with the phonological features and ends with the semantic one.

1. Phonological feature

The first feature is the phonological features. It reflects the dialectical way in pronouncing words, switching sounds, and deletion of specific ones. The next situational tables present a numeration of each word articulation in the current poem.

a. Articulation of the voice /d/ instead of the voice /ð/

Table (2) Articulation of the voice /d/ in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L4	Dese	these
L5	de	the
L6	dis	this

Lines	Words in AAE	Words in ASE
L7	dey	they
L8	dese	these
L9	de	the
L10	dese	these
L12	dese	these
L13	den	then
L13	de	the
L17	de	the
L17	de	the
L18	dem	them
L19	de	the
L20	dem	them
L21	dat	that
L23	dese	these
L24	dese	these
L25	de	the
L26	dese	these
L27	Den	Then
L30	dis	this
L31	den	then
L31	de	the
L38	dese	these
L39	de	the
L43	Dis	This
L47	Dese	These
Total		28

2. Articulation of the voice /t/ instead of the voice / θ/.

Table (3) Articulation of the voice /t/ in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L15	Evaht'ng	Everything
Total		1

3. Articulation of the voice /z/ instead of the voice /s/

Table (4) Articulation of the voice /z/ in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L11	Riz	Rise
Total		1

4. Reduction of Consonant cluster

Table (5) Reduction of consonant cluster in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L1	an'	and
L1	wo'	worn
L6	an'	and
L11	an'	and
L17	san'	sand
L22	stan'	stand
L25	ol'	old
L27	stan'in'	standing
L33	don'	don't
L38	an'	and
L41	kin'	kind
L43	Lef'	Left

Lines	Words in AAE	Words in ASE
L45	an'	and
Total		13

5. Realisation of final (ng)

Table (6) Realisation of final (ng) in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L5	peepin'	peeping
L6	sayin'	saying
L14	Laffin'	Laffing
L17	Kickin'	Kicking
Total		4

6. Deletion of (r) sound

Table (7) Deletion of (r) sound in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L1	wo'	worn
L3	befo'	before
L5	thoo	through
L6	hyeah	hear
L7	Evah	ever
L9	Membah	Remember
L11	fu'	for
L15	Evaht'ing	Everything
L19	cobblah	cobblar
L21	fu'	for
L23	tu'ned	turned

Lines	Words in AAE	Words in ASE
L29	Ahms	Arms
L30	a-	are
L34	Po'	poor
L35	yo'	your
L35	ownah	owner
L36	Po'	poor
L37	yo'	your
L40	Deah	Dear
L41	yo'se'f	yourself
L45	huh	her
Total		21

7. Consonant dropping

There only one Consonant dropping in the cyrrent poem. It isfound in the thirty-ninth line: '' "*Goo'-by," whut de baby said.''* The sound /d/ is droped from the writing form.

8. Dialectical variant of words.

Table (8) Dialectical variant of words in Dunbar's ''Two Little Boots''

Lines	Words in AAE	Words in ASE
L5	thoo	through
L39	whut	what
L41	O'	of
L46	hit	it
Total		4

2. Grammatical Features

The current poem consists of several grammatical features that deviate from the common standard English. They are also reflects the poet's ethnical writing.

a.   Subject-verb agreement

The first verb Subject-verb disagreement in the current poem is found in the third line: '' *Law, I 's kissed 'em times befo'.* '' normally, the subject ''I'' is followed by the auxiliary ''am.'' The poet uses the auxiliary ''is'' instead of ''am.''

The second disagreement is found in the twenty-first line: '' **Rocks was** *fu' dat baby's use.* '' The auxiliary ''**was**'' does not agree with the number of the subject '' **Rocks.** '' In this line, the auxiliary should be changed to ''were'' to agree its antecedent.

Another disagreement is found in the thirty-eighth line: '' *Dese brass* **tips** *is dull an' dead.* '' The auxiliary ''**is**'' in the current line also does not agree with its antecedent. The subject ''**tips**'' is presented in a plural form that needs to be followed by a plural form auxiliary. According to the poem tense, *'are* '' is the auxiliary that fit this position.

The last grammatical feature in the current is found in the forty-sixth line: '' **Heav'n** *itse'f hit* **seem** *to hide.* '' The verb ''**seem**'' does not agree with the number of the subject '' **Heav'n.** '' the verb should be attached with the third person singular (s) to be ''seems.''

3. Graphological feateure

a. The use of the letter (f) instead of the letters ''gh'' in writing

There is only one location of this substitution. It is found in the fourteenth line: '' *Laffin' in his happy way.* '' The verb '' *Laffin* '' is a dialectical substitution of the verb *''laghing.* ''

4.3.4.1.3   The Deviations

A. The Phonological Deviation

The entire poem is written in dialectical diction. Therefore, all the words are deviated from the standard English, but they follow the general form of the current poem. In this case, the words cannot be treated as phonological deviated words. In the same time, some words is deviated from the common dialectical representation of the poem.

The word ''***Ust***'' in the twenty-fifth line ''*Ust to make de ol' cat cry,*'' deviate from the common dialectical pronunciation of the era of writing the poem.

B. *Graphological Deviation*

1. Capitalasation

There are two capitalasation in the current poem. The first one is found in the sixth line: '' *Dis hyeah hole an' sayin' "**Boo**!*" Dunbar capitalised the word ''Boo'' to emphasise the bchild's happy and healthy moment before he dies.

The second capitalasation is found in the thirtieth line: '' *Eyes a-sayin' "**Dis** is pride!"* The demonstrative ''***Dis***'' (this) is capitalised to emphasise the happiness of the child.

2. Contraction

Dunbar uses contractions in several lines in the current poem. Some of them are old contracted form that people used to use in their daily life, but not in present days. Such as '' 'em'' that refers to the objective pronoun ''them.''

The first line consists of two contractions: '' *Law, **I** 's kissed '**em** times befo'.''* The first contraction in the current line is the contraction of the auxiliary ''is.'' It is presented as ''**'s.**'' The second contraction in the current line is the

contraction of the objective pronoun ''them'' which is shorten to be ''*'em.*'' The ''em'' contraction is repeated twice in the recent poem. The first one is found in the ninth line:''…. *he put 'em on*,'' and the second one is found in the nineteenth line: '' *Good de cobblah made 'em strong.*''

Another contraction is found in the thirty-seventh line: '' *Yo' bright tops don' look so red.*'' The negated auxiliary ''do not'' is contracted to be written as '' *don'*''

The last contraction is found in the forty-first line: '' *Ain't you kin' o' sad yo'se'f*'' where the negated auxiliary '' Are not'' is contracted to be ''*Ain't.*''

C. *Grammatical Deviation*

a. **Hyperbaton**

Hyperbaton is found in the nineteenth line: '' *Good de cobblah made 'em strong.*'' The definite article ''*de*''(the) in the current line followed the adjective '' *Good*'' instead of preceding it. After rearrange the sentence, it might be written as: '' *De good cobblah made 'em strong.*''

4.3.4.2 *The analysis of Paul Laurence Dunbar '' The News''*

4.3.4.2.1 *The Theme*

The general theme of the current poem is about the death in battlefield. The poem is narrated by an African-American slave who expresses his deep sadness toward the death of his master who was the son of his previous master (see Appendix 8). The poem reflects the pure love of a slave for his master that overcomes the power of slavery. Death in this poem represents the end of the life of the master and indicates the retrogradation of the old slave's life. The death of two masters may be devastated to the old slave that he hopes to be with his master in the last battle, but even after the death of the master, the old slave wants to take care of the body of his master because he once promised his

previous master to do that. Thus, Death is not an end of life but a complementary of life.

4.3.4.2.2   The Stylistics Devices

A. The Phonological Level

1. Alliteration

The first allertation in the current poem is found in the fourth line by the repetition of the /t/ sound: /doʊnt bi afeared tə tɛl-wʌt! mæstæh dɛd?/

alliteration in the current poem is found in the fifth line by the repetition of the /b/ sound: /ˈsʌmˌbadi brung di nuz ˈɜrli tu-deɪ/.

The ninth line display two alliterations. They are presented by the repetition of the /b/, and /l/ sounds: /lɛt mi leɪ daʊn əˈwaɪl, dʌ baɪ ɪz bɛd/.

The fourth alliteration is found in the tenth line by the repetition of the /t/ sound: /aɪ wants tə t'ink,—hɪt eɪnt ˈkiə ɪn maɪ hɛd/.

The two alliteration are found in the thirteenth line by the repetition of the /m/, and /d/ sound: /mæstah, maɪ mæstæh, dɛd dʌ ɪn di fil?/.

Another alletration is found in the fifteenth line by the repetition of the /w/: /aɪ wəz tu wik tə goʊ wid hɪm, deɪ sɛd/.

The last alliteration is found in the twentieth line by the repetition of the sound /j/: /əv ju,—jɛs, mastah,—aɪ ɛs follerin',—hyeah

2. Consonance

The first line consists of two consonance: /m/, and /n/ .

/Whut dæt jʊ ˈwɪspərɪn ˈkɪpɪn f'om mi?/.

The second line consists of two consonance: /t/, and /s/.

/doʊnt ʃʌt mi aʊt kəz aɪ ɛs oʊl ən kænt sil/.

The third line consists of one consonance: /n/.

/Somep'n's gɔn rɔŋ dæt ɛs ə-ˈkazɪn jʊ drɛd,—/.

The fourth line consists of two consonance: /d/, and /t/.

/doʊnt bi afeared tə tɛl-Whut! mastah dɛd?/

The fifth line consists of three consonance: /d/, /b/, and/n/.

/ˈsʌmˌbadi brung di nuz ˈɜrli tu-deɪ,—/

The sixth line consists of two consonance: /s/, and /d/.

/wʌn əv di sɔjers hi lɛd, dʊ jʊ seɪ?/

The seventh line consists of three consonance: /d/, /l/, and /h/.

/dɪd n't hi foller whah oʊl mastah lid?/

The eighth line consists of two consonance: /h/, and /d/.

/haʊ kɪn hi lɪv w'en ɪz leadah əz dɛd?

The ninth line consists of two consonance: /d/, and /l/.

/lɛt mi leɪ daʊn əˈwaɪl, dʌ baɪ ɪz bɛd/

The tenth line consists of two consonance: /t/, and /n/.

/aɪ wants tə t'ink,—hɪt eɪnt ˈkiə ɪn maɪ hɛd:—/

The eleventh line consists of two consonance: /l/, and /n/.

/kɪld waɪl ə-ˈlidɪn ɪz mɛn ˈɪntə faɪt,— /.

The twelfth line consists of two consonance: /d/, and /t/.

/dæt ɛs whut jʊ sɛd, eɪnt ɪt, dɪd aɪ hyeah raɪt?/.

The thirteenth line consists of three consonance: /m/, /d/, and /s/.

//mæstah, maɪ mæstæh, dɛd dʌ ɪn di fil?/.

The fourteenth line consists of two consonance: /m/, and /n/.

/Lif mi ʌp sʌm,—dʌ, ʤiz soʊ aɪ kɪn nil/.

The fifteenth line consists of two consonance: /w/, and /t/.

/aɪ wəz tu wik tə goʊ wid hɪm, deɪ sɛd/.

The sixteenth line consists of two consonance: /l/, and /m/.

/wɛl, naʊ aɪ 'll-fɪn hɪm-soʊ-mastah əz dɛd/.

The seventeenth line consists of two consonance: /s/, and /n/.

jɛs, sʌ, aɪ ɛs ˈkʌmɪn ez fas' ez aɪ kɪn,—/.

The eighteenth line consists of one consonance: /n/.

/ twʌz kɪn oʊ da'k, bət hɪt ɛs lightah aˈdʒin/.

The nineteenth line consists of two consonance: /p/.

/P'omised joʊ pappy aɪ di allus tɛk ˈkɪər/.

The twentieth line consists of two consonance: /s/, and /h/.

/ əv ju,—jɛs, mastah,—aɪ ɛs follerin',—hyeah!/.

3. Assonance

The first line consists of one assonances: /ɪ/

Whut dæt jʊ ˈwɪspərɪn ˈkipɪn f'om mi?/.

The second line consists of one assonances: /oʊ/.

/doʊnt ʃʌt mi aʊt kəz aɪ ɛs oʊl ən kænt si/.

The third line consists of one assonances: /ɔ/

/Somep'n's gɔn rɔŋ dæt ɛs ə-ˈkazɪn jʊ drɛd,—/.

The fifth line consists of one assonances: /u/.

/ˈsʌmˌbadi brung di nuz ˈɜrli tu-deɪ,—/.

The sixth line consists of one assonances: **/ʊ/.**

/wʌn əv di sojers hi lɛd, dʊ jʊ seɪ?/

The seventh line consists of one assonances: / i/**.**

/dɪd n't hi foller whah ʊʊl mastah lid**?/.**

The eighth line consists of one assonances: /ɪ/.

haʊ kɪn hi lɪv w'en ɪz leadah əz dɛd**?/**

The ninth line consists of one assonances: /aɪ/.

/lɛt mi leɪ daʊn əˈwaɪl, dʌ baɪ ɪz bɛd/**.**

The tenth line consists of one assonances: /aɪ/.

/aɪ wants tə t'ink,—hɪt eɪnt ˈkiə ɪn maɪ hɛd**:—**/

The eleventh line consists of one assonances: /aɪ/.

/kɪld waɪl ə-ˈlidɪn ɪz mɛn ˈɪntə faɪt,—/

The twelfth line consists of one assonances: /ɪ/.

/dæt ɛs whut jʊ sɛd, eɪnt ɪt, dɪd aɪ hyeah raɪt**?/.**

The thirteenth line consists of two assonances: /æ/, and /i/.

/mæstah, maɪ mæstæh, dɛd dʌ ɪn di fil**?/.**

The fourteenth line consists of one assonances: /ɪ/.

/lɪf mi ʌp sʌm,—dʌ, dʒiz soʊ aɪ kɪn nil/**.**

The fifteenth line consists of one assonances:/ə/.

/aɪ wəz tu wik tə goʊ wid hɪm, deɪ sɛd/**.**

The sixteenth line consists of one assonances: /ɪ/.

/wɛl, naʊ aɪ 'll-fɪn hɪm-soʊ-mastah əz dɛd/**.**

The seventeenth line consists of one assonances: /ɛ/.

/ jɛs, sʌ, aɪ ɛs ˈkʌmɪn ez fas' ez aɪ kɪn,—/

The eighteenth line consists of one assonances: /ɪ/.

/twʌz kɪn oʊ da'k, bət hɪt ɛs lightah aˈʤin/.

The eighteenth line consists of one assonances: /i/

/ˈpraməst joʊ pæpi aɪ di allus tɛk ˈkɪər/.

4. Caesura

The current poem's caesura echoes the speaker's trembling voice and perplexed mind. In addition to that, it draws a dividing line between two ideas and sometimes within the same one. It reflects the speaker's inner sadness, rage, anxiety, and despair, which make his talk with too many unnecessary pauses.

The first three caesuras have a close connection. They reflect the anxiety of the speaker who used enjambment in two of these lines. The first caesura is located at the end of the third line:'' *Somep'n's gone wrong dat 's a-causin' you dread,—. ''* It indicates the long pause when somebody expects to her a news or an answer of a question he made. The second one is found in the fourth line :'' *Don't be afeared to tell—Whut! mastah dead?''.* In this line it is used to indicates the person who delivered the death news is hasistant and not willing to reveal the news. It is used to raise the suspenseof the readers tward the news. The last caesura in the current sequence is located at the end of the fifth line: '*'Somebody brung de news early to-day,—''* it reflects the news impact on the speaker.

The fourth and fifth caesuras that are presented in the tenth line also indicate the speaker's confusion: *''I wants to t'ink,—hit ain't cleah in my head:—''* The same case is repeated in the eleventh'' *Killed while a-leadin' his men into fight,—''* and the fourteenth lines*:'' Lif me up some,—dah, jes' so I kin kneel.''*

The caesuras of the sixth line seem a little different from the others. It presented the thinking time that the speaker needs to realise the reality of the news as well as to make his decision to find him: '' *Well, now I 'll—fin' him—so—mastah is dead.''* This decision is confirmed in the following line: '' *Yes, suh, I 's comin' ez fas' ez I kin,—''* as well as in the last line in the poem that consists of three caesuras:''*Of you,—yes, mastah,—I 's follerin',—hyeah!''*

It is evident to the reader that each caesura cuts the free flow of speaking and thoughts' stream. Thus, it is a robust psychological interruption forcefully imposes on his talk.

B. The Grammatical Level

1. Anaphora

Anaphora in the current poem refers to the speaker more than anybody else. So, it is used to indicate the important presence of the speaker in the master residence. The monologue indicates that the speaker has authority over the other enslaved workers in his master's place, which gives him the right to give orders to others and has the capability to shame the soldier who delivered the master's death news to him. More anaphors are used that refer to many people in the poem who are mentioned below:

The first anaphora is found in the first line '' *Whut dat you whisperin' keepin' f'om me?''* The objective pronoun '*'me''* refers to the speaker in the poem. The same pronoun is used in the second line '' *Don't shut me out 'cause I 's ol' an' can't see.''* In addition to the objective pronoun, the second line consists of the pronoun '*'I''* which also refers to the speaker.

Another anaphora is found in the third line: ''… *a-causin' you dread,—'' This time the, the anaphora refers to the person who was ''whisperin''' in the first line and he is presented in the poem by the pronoun '*'you.''*

The sixth line: '' *One of de sojers he led, do you say*?''consists of two anaphors. The first one is the use of the pronoun *''he''* that refers to the ''Mastah'' who is

mentioned earlier in the fourth line, while the second pronoun ''*you*'' refers to the person who informs the speaker about the death of the ''*mastah.*''

The sixth line consists of two anaphors ''**…. One of de sojers he** *led, do* **you** *say?*the pronoun ''he''refers to the master, while the pronoun ''you'' refers to the servent who wae ''wespering the news to the resident of the house.

The seventh and eighth lines also consist of two anaphors that presented by the pronoun ''**he**'' that refer to the '' **'One of de sojers**'' who brought the death news to the master's family and is mentiond in the beginning of the sixth line.

''Did n't **he** *foller whah ol' mastah lead?*

How kin **he** *live w'en his leadah is dead?*''

Another anaphora is found in the ninth line:'' *Let* **me** *lay down awhile,… .*'' The objective pronoune ''me'' refers to the speaker. The same anaphoric reference is found in the tenth line:'' **I** *wants to t'ink,—***hit** *ain't cleah in my head:—*'' by the use of the pronoun''**I.**'' the same line consists another anaphora (the dialectical) ''**'hit**'' which means the pronoun '' **it**'' that refers to the idea or the thought in the speaker's mind.

The twelfth line has an excessive use of anaphora: '' *Dat 's whut* **you** *said, ain't* **it**, *did* **I** *hyeah right?*'' The first anaphora is presented by the pronoun ''you'', that refers to the person who delivered the death news to the speaker. The second anaphora ''it'' refers to the news itself. Finally, the last one ''I'' refers to the speaker.

The fourteenth line consists two anaphors:'' *Lif* **me** *up some,—dah, jes' so* **I** *kin kneel.*'' Both anaphors refer to the speaker.

The fifteenth line consists of three anaphors that vary in their reference:'' **I** *was too weak to go wid* **him, dey** *said.*'' The first anaphora ''I'' refers to the speaker. Then, the speaker uses the pronoun '' him'' to refer to the master who dies in the battle. The last anaphora is presented by the dialectical'' dey'' (they)

refers to the resident of the house who prevented the master from taking the speaker to the war.

The sixteenth and the seventeenth lines consist of three repetitions of the anaphoric pronoun ''I'' that refers to the speaker, and one objective pronoun ''him'' that refers to the master.

''Well, now **I** 'll—fin' **him**—so—mastah is dead.

Yes, suh, **I** 's comin' ez fas' ez **I** kin,—''

The eighteenth line consists of two anaphors: '' **T**was kin' o' da'k, but **hit** 's lightah agin:'' both anaphors refer to the idea or the thought inside the speaker's mind. The firs ''it'' is contracted , and the second one '**'hit''** is dialectic form of ''it.''

The nineteenth line consists of two subjective anaphors '**'I''**, both of them refer to the speaker:'' P'omised yo' pappy **I** 'd allus tek keer'' The first '**'I''** is elliptic but can be understood from the word '' P'omised'' that should follow it, but the second one is written.

The last anaphors in the current poem are presented by the use of the pronouns ''**you**'' which refers to the master and the pronoun '**'I''** that refers to the speaker: '' Of **you**,—yes, mastah,—**I** 's follerin',—hyeah!''

2. Cataphora

There is one cataphora in the current poem, which is found in the first line '' Whut dat **you** whisperin' keepin' f'om me?'' The pronoun '**'you''** refers to anonymous messenger who delivered a message from the battlefield about the death of the master.

3. Ellipsis

Generally, Ellipses in the current poem are used to represent faltering speech, particularly when the faltering entails a lengthy pause, a statement that trails off, or a sentence that is left unfinished on purpose. In the speaker's

position, the ellipsis reflects the speaker's confusion and disappointment that mangled with sadness and inner rage.

The fourth line consists of two ellipses:'' *Don't be afeared to tell—Whut! mastah dead?''* The first ellipsis is presented by the omission of the objective pronoun ''me'' that should be added after the verb '*'tell''* as well as the auxiliary ''is'' that is supposed to be located after the noun ''mastah'' After rewrite the sentence, the sentence well be written as '' *Don't be afeared to tell* **me***—Whut! Mastah* **is** *dead?''*

The eleventh line also consists of two ellipses:'' *Killed while a-leadin' his men into fight,—''* In this line, two important structures are omitted. The first on is the pronoun *''he''* and the auxiliary'' was'' that should be written before the verb '*'killed.''* After rewrite the sentence, the common structure should be '**'He was** *killed while a-leadin' his men into fight,—''*

In addition to hyperbaton which will explained later, the fourteenth line also has an ellipsis: '' *Lif me up some,—dah, jes' so I kin kneel.''* The second part of the word ''somebody'' is omitted from the word, so, the line should be '' *Lif me up some***body***,—dah, jes' so I kin kneel.''*

The next ellipsis is noticed in the sixth line: '' *One of de sojers he led, do you say?''* A relative pronoun ''whom'' is apparently omitted from the line's structure where it should be located after the noun '' *sojers.''* After addenig the relative pronoun, the sentence will be refer to the master as a subject, so, it will be written as'' *One of de sojers* **whom** *he led, do you say?''*

Another ellipsis is located in the ninth line:'' *Let me lay down awhile, dah by his bed;''* The preposition ''for'' is omitted from this structure where it should be located after the adverb '*'down.''* So the sentence will be rewritten as '' *Let me lay down* **for** *awhile, dah by his bed;''*

The last two lines in the current poem consist of four ellipses:

'' P'omised yo' pappy I 'd allus tek keer

Of you,—yes, mastah,—I 's follerin',—hyeah!''

The pronoun ''I'' is omitted from the nineteenth line where it normally located before the verb '' P'omised.'' The twententh line consists of three ellipses. First, the pronoun ''you'' is omitted from two locations. The first one should be after the verb '' *follerin''* and the second one is omitted with the interrogative '*'do''* which shold be located before the verb '' hyeah''. The lines should be arranged as:

*'' **I** P'omised yo' pappy I 'd allus tek keer*

*Of you,—yes, mastah,—I 's follerin' **you** ,—**do you** hyeah!''*

4. Parallelism

There is one parallel structure in the current poem that is found in the second line:*'' Don't shut me out **'cause I 's ol' an' can't see**.''* The adjectives ''*old*'' and '*'cannot see''* share the same general structure. Parallelism in the current location indicates the type of speech the speaker uses that tends to be fast.

5. Enjambment

Enjambment in the current poem reflects the speaker's state of mind that distracted with the death news that perplexed his thoughts and the sense arrangement of words.

There is an continuation of a sentence between the third and the fourth lines: '' *Somep'n's gone wrong dat 's a-causin' you dread,—*
Don't be afeared to tell—Whut! mastah dead?''
Another enjambment is found between the fifth and the sixth lines:

'' Somebody brung de news early to-day,—

One of de sojers he led, do you say?''

The third enjambment is found among the ninth to the twelvth lines that present a long monoloque whene the speaker asks and answers himself in the same time:

> *''Let me lay down awhile, dah by his bed;*
> *I wants to t'ink,—hit ain't cleah in my head:—*
> *Killed while a-leadin' his men into fight,—*
> *Dat 's whut you said, ain't it, did I hyeah right?''*

The fifteenth and the sixteenth lines also have a continouse idea between them:

'' I was too weak to go wid him, dey said,

Well, now I 'll—fin' him—so—mastah is dead.''

Another continouse idea that connected with enjambment is found in the range of the seventeenth to the twentieth lines:

> *'' Yes, suh, I 's comin' ez fas' ez I kin,—*
> *Twas kin' o' da'k, but hit 's lightah agin:*
> *P'omised yo' pappy I 'd allus tek keer*
> *Of you,—yes, mastah,—I 's follerin',—hyeah!''*

6. Reptition

a. Diacope

There is only one diacope in the current poem that is found in the thirteenth line:*'' **Mastah**, my **mastah**, dead dah in de fiel'?''* The word *''**mastah**''* which indicates the desperate, painful call of the old speaker to his dead master. The question mark indicates that the speaker been sceptic which refer to one of the first stage of grief.

Diacope is used in the current poem purposely to express the speaker's strong emotion and draw attention to importance of the ''master'' in the old slave life.

b. Ploce

Ploce repetition is found in the seventeenth the eighteenth lines:

*''Yes, suh, **I** 's comin' ez fas' ez **I** kin,—*

***T**was kin' o' da'k, but **hit** 's lightah agin:''*

The first ploce repetition is presented by the repetition of the pronoun'' ***I''***. and the second one is presented by the repetition of the pronoun '*'**it.**''*

ploce in the current poem is employed to emphasise status of the speaker. In this case is emphasis the great amount of thoughts inside the old speaker mind.

C. The Semantic Level

1. Imagery

a. Simile

The simile in the current poem is found in the seventeenth line:'' *Yes, suh, I 's comin' **ez fas' ez** I kin,—''* The simile reflects the speaker's determination and embedded strength. In Spite Of others declaration of his weakness, he determined to go to the battlefield to bury his master.

2. Analepsis

There is one analepsis in this poem which is found in the nineteenth line '' *P'omised yo' pappy **I 'd allus tek keer**.''* The speaker recalled an old memory about a promise he had made to his old master to take care about his son (the current master) who is died in the battle.

3. Asterismos

There are two asterismos in the current poem that are located in two lines that follow each other to attract the readers' attention to the importance of the rest of the line that follow each one of them.

The fires asterismos is found in the twelfth line:'' *Dat 's whut you said, **ain't it**, did I hyeah right?''* the speaker uses asterismos to be sure about place where his master died as he wants to collect all the informations about the death.''

The second asterismos is found in the thirteenth line:*''Mastah, my mastah, dead dah in de fiel'?''* The purpose of asterismos in this line is similar to the previous one, but with emphasis on the master himself which indicates that the speaker still in the denial stage of grief.

4. The AAE Diction

The current poem is written by an African-American poet, so it is normally reflects his ethnicity, and cultural style. In the same time the main character in the poem is a African-American home slave who used to serve at least with two generations of masters, the father and his son. Accordingly, his talk are dominated by his original dialectical and accentual words and expressions[1].

It is important to put in mind that the poet does not aim to achieve any unusual expressions to the readers, but he presents everyday realistic African-American conversation.

1. Phonological feature

a. Articulation of the voice /d/ instead of the voice /ð/.

Table (9) Articulation of the voice /d/ in Dunbar's*'' The News''*

Lines	Words in AAE	Words in ASE
L1	whut	what
L1	dat	that
L2	'cause	because
L3	Somep'n	Something
L3	dat's	that is
L4	whut	what

---

[1] The dialectical words interpretation are baised on '' Online Glossory of Dialectical Terms in Dunbar Poetry''

L5	de	the
L6	de	the
L9	dah	there
L12	Dat's	That is
L13	dah	there
L13	de	the
L14	dah	there
L15	wid	with
L15	dey	their
Total		15

b. Articulation of the voice /t/ instead of the voice / θ/.

Table (10) Articulation of the voice /t/ in Dunbar's *'' The News''*

Lines	Words in AAE	Words in ASE
L10	t'ink	think
Total		1

c. Articulation of the voice /z/ instead of the voice /s/.

Table (11) The articulation of the voice /z/ in Dunbar's *'' The News''*

Lines	Words in AAE	Words in ASE
L17	ez	as
L17	ez	as
Total		2

d.   Reduction of consonant cluster

Table (12) The reduction of consonant cluster in Dunbar's'' The News''

Lines	Words in AAE	Words in ASE
L2	o'l	old
L2	an'	and
L7	o'l	old
L13	fiel'	field
L14	lif	lift
L14	jes'	just
L16	fin'	find
L17	fas'	fast
L18	kin'	kind
Total		9

e. Realisation of final (ng)

Table (13) The realisation of final (ng) in Dunbar's'' The News''

Lines	Words in AAE	Words in ASE
L1	whisperin'	whispering
L1	keepin'	keeping
L3	causin'	causing
L11	leadin'	leading
L17	comin'	coming
L20	follerin'	follering
Total		6

f.   Deletion of (r) sound.

Table (14) Deletion of (r) sound in Dunbar's'' The News''

Lines	Words in AAE	Words in ASE
L3	a-	are
L4	mastah	master
L7	whah	where
L7	mastah	master
L8	leader	leader
L9	dah	there
L10	cleoh	clear
L11	a-	are
L12	hyeah	hear
L13	Mastah	Master
L13	mastah	master
L13	dah	there
L14	dah	there
L16	mastah	master
L17	suh	sir
L18	da'k	dark
L18	lighta'h	lighter
L19	P'omised	Promised
L19	yo'	your
L20	mastah	master
L20	hyeah	hear
Total		21

g.   Dialectical variant of words.

Table (15) The dialectical variant of words in Dunbar's'' The News''

Lines	Words in AAE	Words in ASE
L7	foller	follow
L10	hit	it
L10	hit	it
L12	whut	what
L18	O'	of
L18	hit	It
L20	follerin'	following
Total		7

2. Graphological Feature

A- The use of the Letter ''k'' instead of the letter ''c'' in writing

Table (16) The use of the Letter ''k'' instead of the letter ''c'' in Dunbar's'' The News''

Lines	Words in AAE	Words in ASE
L8	kin	can
L14	kin	can
L17	kin	can
L19	tek	take
L19	keer	care
Total		5

3. *Grammatical Feature*

The current poem consists of several grammatical features that deviate from the common standard English. They are also reflects the poet's ethnical writing.

a. *Subject-verb disagreement*

The first verb Subject-verb disagreement in the current poem is found in the second line:*''Don't shut me out 'cause I 's ol' an' can't see.''* The pronoun ''I'' is followed by the auxiliary verb ''is'' instead of the common auxiliary ''am.''

The structure '' ' Somep'n's gone wrong dat 's'' in the third line consists of another disagreement. The verb ''gone'' should be written as ''went.''

The tenth line consists of two disagreement:'' ***I wants*** *to t'ink,—**hit ain't** cleah in my head:—''* the first case is presentet by the attachment of the third singular ''s'' with the verb ''want'' which follows the pronoun ''I'' instead of written in a bare form. The second disagreement in the same line is presented by the negated auxiliary verb '' ***ain't''*** that follow the pronoun ''hit'' which present of the dialectical form of the pronoun ''it.'' So after rewritten the line , it should be formed as '' ***I want*** *to t'ink,—**hit is't** cleah in my head:—''*

The same disagreement is found in the twelfth line: *''... , **ain't it**, did I hyeah right?''* when the pronoun *''it''* is preceded by'' ***ain't.''***

Another disagreement is found in the thirteenth line, but in this time it is one a pronoun- auxiliary agreement, but a verb form'' *Mastah, my mastah, **dead** dah in de fiel'?''* the verb '' ***dead''*** is written in a present tense while it should be written in the past tense '***'died***.''

The last two verb disagreement are found in the seventeenth and the twentieth lines: '' ***I 's comin'''*** and "***I 's follerin'***.'' Both of them present a

disagreement between the pronoun ''I'' and its antecedent ''is'' which should be change into ''am.''

4. Lexical feature

The use of specific dialectical words.

Table (17) The dialectical words in Dunbar's'' The News''

Lines	Words in AAE	Words in ASE
L19	pappy	father
Total		1

4.3.4.2.3   The Deviation

The deviations in the current poem may face some disagreements from the readers because the poet presents his poem in dialectical diction.So, the readers maybe confused to consider them as a normal method of writing or as deviations. To clearify the researcher's viewpoint of treding them as deviations, it most be noticed that the main character in the poem is an enslaved man who lived in his masters' home for years. Threrfore, he tries to mimic their speaking style to gain their trust which he achived according to the text.

A. Graphological Deviation

1. Contraction

Many contractions are found in the current poem. It makes the poem less formal and more familiar to everyday conversation. Since contractions relatively bond to the "sounds" of spoken words are used in informal conversation, the reader's mind will automatically associate them with simpler, more conversational style of writing.

Generally, contraction form is well known by most of the readers, but according to the online audio books (online source, 2) the poet randomly uses unusual form of contraction in several places when the soundtrack pronounces

the words in a specific form differ from the written ones. So, in this case it can be distinguished from the phonological diction that is mentioned earlier. These unusual contractions will be mentioned first in the analysis. The first one is found in the first line when the [r] letter is deleted from the proposition "*f'om.*"

The second unusual contraction is found in the eighth line when the fornm of the relative adverb ''when'' is written as '*'w'en.''* Finally, the last unusuall contraction is found in the eighteenth line where the poet uses the form '*'agin''* instead of ''again.''

Back to the common forms of contraction of the current poem where the first two contractions are found in the second line, the words ''do not'', and ''cannot'' are contracted as ''***Don't***,'' and '' ***can't.***'' The third line also consists of two contractions: '' *Somep'n's gone wrong dat **'s**.*'' The word '' Somep'n's'' (Something's) the auxiliary '' is'' is contracted to be '' '***s.***'' the same contracton form is found in auxiliary verb ''is'' after the dwmonstrative '' *dat **'s***'' (that's).

The negative form of the auxiliary verb ''do'' is contracted twice, the first one is located in the fourth line when '' ***Don't''*** is used imperatively instead of its full form ''Do not.'' The second one is found in the seventh line when '' ***Did n't***'' is used instead of ''did not.''

The auxiliary verb '' ***ain't***'' is used instead of its full form 'is not'' in the tenth and the twelveth lines. In the same time the twelveth line consists of a second constraction by the the ues of the diactical word '' ***Dat 's***'' instead of ''that is.''

Another contraction is found in the sixteenth line: '' *Well, now **I 'll**….* .'' The auxiliary verb ''shall'' is written as '' ***I 'll***''

The eighteenth line consists of two contractions: '' ***T****was kin' o' da'k, but hit 's lightah agin:''* the first one is the contraction of the pronoun ''it'' which is

written ae '' *Twas*'' and the second one is the contraction of the auxiliary ''*is*'' after the pronoun ''*hit 's*''(it is).

The last contraction in the current poem is found in the nineteenth line by the sue of the form '' *I 'd*'' instead of '' I would.''

2. Capitalasition

The fourth line consists of two contrasted capitalasations: '' *Don't be afeared to tell—**Whut! mastah** dead?* The demonstrative ''what is capitalised and followed with exclamation mark which is used to convey extreme emotional shock of the speaker even when the word '*'whut*'' is not in the beginning of the sentence , while the word '*'mastah*'' is not capitalised where it should be for it is a beginning of a sentence.

Another reduction of capitalasation is found in the twelfth line: '' *Dat 's whut you said, ain't it, **did** I hyeah right?*'' The auxiliary ''did'' should be written with acpitalisation because ''did'' is a beginng of a sentence. After rewrite the sentace with its several corrections, it is changed to '' *Dat 's whut you said**, is not it? D**id I hyeah right?*

3. Punctuation

b. Comma

The punctuation in the current poem is realized by the deletion of a comma in the third line that should consist of one after the word **''wrong'',** **so the sentence would be written as** '' *Somep'n's gone wrong, dat 's a-causin' you dread,—*''

A question mark in the twelfth line;'' *Dat 's whut you said, **ain't it,** did I hyeah right?*'' the question mark should be added after the clause '' ***ain't it***'' because it is a question.

B. The Grammatical Deviation

a. Hyperbaton

A hyperbaton is found in the fourteenth line:*'' Lif me up some,—dah, jes' so I kin kneel.''* The subject of the sentence is shifted to the end of the sentence when it should be located at the beginning: '' **Somebody** *lif me up,—dah, jes' so I kin kneel.''*

b. Shift in Tense

The shift in the general tense in the current poem is based on the variety of events in it when the speaker uses three tenses in his monologue. The first tense in the present tense that presents the major event in the poem. Then, he shifts to the past tense when he talks about the master's death and when he recalls an old memory with his first master. Finally, he uses the future tense in the sixteenth line when he is determined to find his master. Therefore, the general tense of the poem is the past and the present tense. In that case the deviation occurs only by the use of the future tense which is found in the sixteenth line: ' *'Well, now I **'ll**—fin' him''*

4.4 The Quantitative Analysis

As stated previously in chapter three, this study is an amalgamation of both qualitative and quantitative methods of analysis in order to achieve the specified goals and acquire objective results as much as possible. After completing the qualitative analysis of death in the selected poems in terms of their phonological, graphological, grammatical, lexical, and Semantic stylistic devices and deviations that illuminate how death is portrayed as a reflection of gender and ethnicity, The objective results of the socio-stylistic study of death are now being quantitatively supported by time spent shedding light on the statistical analysis.

Quantitative analysis is an essential approach for determining magnitudes and frequencies to answer specific queries. As a result, the current study employs descriptive statistics to determine the most prominent socio-stylistic tactics employed by Dickinson, Whitman, Harper, and Dunbar in general. It leads to discover certain differences through comparison devoted to the second stage of analysis. The quantitative analysis is essential for aesthetic purposes, it constitute personal yardsticks that reflect the poets and poetesses experience and beliefs. in fact, the eight poems' analysis revealed significant variations in the devices and deviations occurrences, which are presented in eleven tables. These tables employ statistics to measure frequency and percentage.

The analysis is divided into five sections in order to fulfill the study objectives. In each section, two poets will be compared according to their gender or ethnicity. It is also divided into two subsections. The first one will specialise in the description of the self-righting style of writing regarding the general theme and the structure of each poem. The importance of this section lies in clarifying how each poet expresses death uniquely. The second subsection will deal with

descriptive statistics according to such traits as phonological, graphological, grammatical, and Semantic stylistic devices and deviations.

4.4.1 Theme and Form

It is also known as a summary statistic that quantifies the characteristics of the element of data or summaries them. This technique is devoted to investigating types of devices and deviations by each poet as well as the reason for the domination of certain devices over each style. This is because these types of devices are related to the personal features and style of the selected poets and poetesses more than certain conditions or general incidents.

4.4.1.1 Overall analysis

After analysing eight poems, two by each poet, it is found that many noticeable features reflect the poet's and poetesses' uniqueness. These features relate to the theme and the structure of each poem as well as the presentation of the scene.

1. **The form**

Each poem has a unique form that distinguishes it from others in the same time there is also a great similarity among them, especially in reflecting gender.

Dickinson and Harper are female poetesses who wrote their poems in stanzas rather than in freestyle. At the same time, each one tends to rely heavily on a particular stylistic device and use it repeatedly in her poem. They are also similar in using rhyme schemes. Each poem has a strict rhyme that distinguishes it from others.

Then tend to use traditional form of writings because as women in the nineteenth century, they are restricted by many roles forced by the society and rules to play in their community.

Whitman and Dunbar, on the other hand, wrote their poems in free verse instead of using stanzas. Therefore, there is no rhyme scheme in their poems. They use free verse in their poems which can call them as drum-taps. The drum-taps express war's inevitability and capture its horrors.

Free verse style allows Whitman and Dunbar to explore complex emotions and ideas without the constraints of traditional poetic structure. The result is poems that feel organic and natural, with a rhythm and flow that reflects the ebb and flow of life itself.

2. The Theme

The theme in Dickinson's and Harper's poems are similar. They both wrote about someone who is dying in his bed and has a proper burial. In Harper's, the dying person is surrounded by his family or friends. In Emily's, the dying person has escorted by death and many people around him, either around his house, as in " *There's Been Death in the Opposite House*," or the people in the street, as in the" *I cannot Stop for Death*."

Whitman and Dunbar are also similar. They both wrote about someone who is dying on a battlefield. Both poems reflect the desire of the speaker to find the dead Pearson and bury him because they cannot have a proper or instant burial, except in Dunbar's poem "*Two Little Boots,"* the little child burial was unmentioned.

Whitman, Dunbar, And Harper's poems have written for a well-known person who happens to be a male, except for Dickinson, who does not identify the gender of the dead person in her poems. This leads the readers to the fact that

Dickinson wrote her poems for the sake of death rather than for the dying person as the others.

4.4.2. Gender and Ethnicity

The current study is divided into two main divisions. The first one belongs to the disparity of gender between male poets and female poetesses who belong to the same ethnicity. In contrast, the second one belongs to the disparity of ethnicity between Caucasian and African- American poets. Therefore, the following analysis is divided into two sub-division each one display the result of a specific variable.

The quantitative analysis of gender will display the disparity of gender between a male poet and a female poetess of the same ethnicity according to the level of stylistic devices and deviations. Therefore, every level of the devices will be divided into two sub-parts. The first presents the quantitative analysis of Dickinson and Whitman, while the second presents a quantitative analysis of Harper and Dunbar.

The quantitative analysis of gender will display the disparity of ethnicity between two females poet and two males of different ethnicity according to the level of stylistic devices and deviations. Therefore, every level of the devices will be divided into two sub-parts. The first presents the quantitative analysis of Dickinson and Harper, while the second presents a quantitative analysis of Whitman and Dunbar.

4.4.2.1 Quantitative Analysis of Gender

4.4.2.1.1 The Phonological Level

Table (18) Frequency and Percentages of the phonological level

Phonological Devices	Devices	Poets							
		E.D.		W. W.		F.H.		P.D.	
		F	%	F	%	F	%	F	%
	Alliteration	14	10.21	2	0.53	8	4.34	11	5.85
	Consonance	47	34.30	245	65.68	95	51.63	106	56.38
	Assonance	22	16.05	110	29.49	78	42.39	44	23.40
	Caesura	53	38.68	16	4.28	3	1.63	27	14.36
	Apocope	1	0.72	0	0	0	0	0	0
	Total	137	100	373	100	184	100	188	100

a. Emily Dickinson and Walt Whitman

The overall analysis of the socio-stylistic study of the presentation of death according to the disparity of gender between Dickinson and Whitman shows that the most frequent phonological device used by Dickinson is caesura which amounts to (38.68%), among other devices, as shown in Table (18). In comparison to Dickinson, Whitman shows little attention to caesura, with a percentage of (4.28%) and a great deal of consonance, which records (65.68%), while Dickinson records only (34,30%) consonance, found to be the second most frequent device for Dickinson, with a percentage of (16.05%).

In addition to consonance, assonance is the second most frequent device for Whitman, with a percentage of (29.49%). While assonance by Dickinson scores (16.05%). The recurrent use of consonance and assonance by each poet helps to form a noticeable musical beat in the poem. In addition, they assist the readers in feeling the discrepancy between accelerated and slow syllables.

The phonological Deviation, on the other hand, has no vast effect on the current poems because Dickinson uses it for one time with a percentage of (100%). Therefore, it does not affect the poem's style. At the same time, Whitman does not involve phonological Deviation in his poems because he wrote his poems in a freestyle.

The phonological Deviation, on the other hand, does not serve the analysis because it is used only once by Dickinson, with a percentage of (100%), with no percentage to be mentioned in Whitman's poems, as is shown in Table (3).

Table (19) The frequency and percentages of phonological Deviation

Devices	Poets							
	E.D.		W. W		F.H		P.D	
Phonological deviation	F	%	F	%	F	%	F	%
	1	100	0	0	1	100	1	100
	1	100	0	0	1	100	1	100

b. Frances Harper and Paul Dunbar

The overall analysis of the socio-stylistic study of the presentation of death according to disparity of gender between Harper and Dunbar shows that both poets relay heavily on consonance as the most frequently used phonological device and assonance as the second. Consonance is employed in Harper's poems with percentage of (51.63%), and assonance with a percentage of (42.39%). In Dunbar's poems consonance scores (56.38%), and assonance (23,40%).   On the other hand deviation has no effect in the poets style at all.
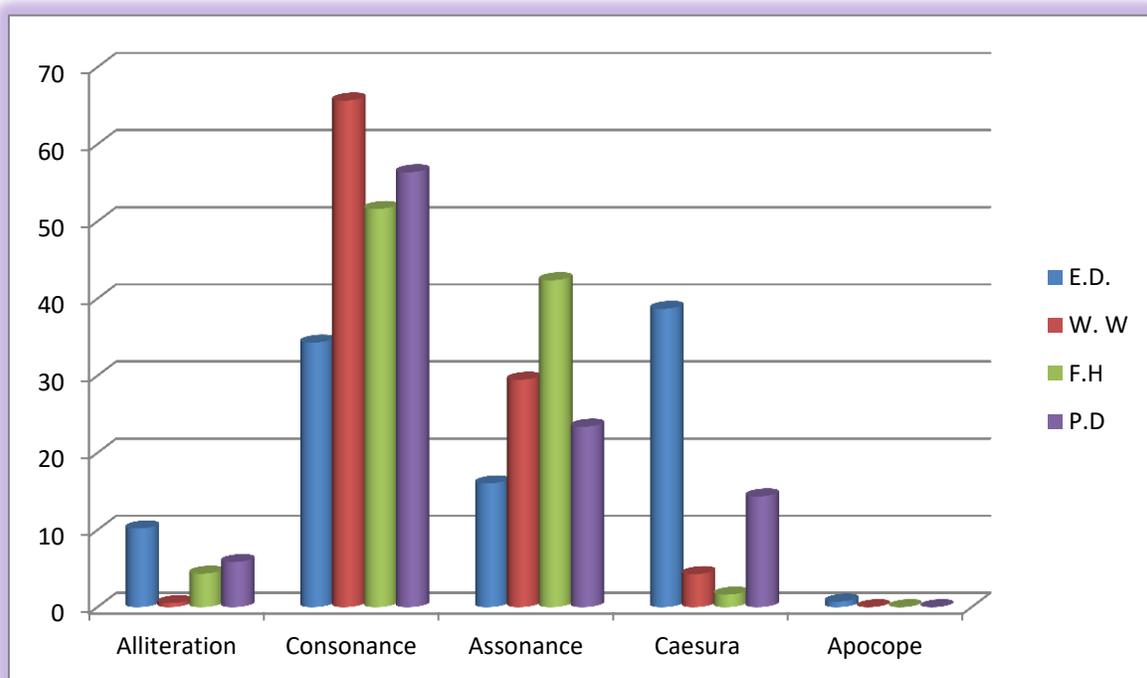
Figure (4) The total phonological level

4.4.2.1.2 The Graphological Deviation

Table (20) Frequency and Percentages of graphological deviation

Types		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
Capitalasation		63	94.02	4	23.52	0	0	22	75.86
Contraction		4	5.97	7	41.17	7	87.5	5	17.24
Punctuation		0	0	6	35.29	1	12.5	2	6.89
Total		67	100	17	100	8	100	29	100

(The table is labeled vertically on the left: Graphological Deviation, and the header spans "Poets" over the four poet columns)

a. Emily Dickinson and Walt Whitman

The overall analysis of the graphological level and its deviation in the current study differs from the other levels of devices. The graphological level of language is tackled in chapter three of the study. Therefore, there are no certain

rules that can be added, but the graphological deviation has significant importance in each poet's style.

Graphological deviations are categorized into three types, all of which are found in Whitman's poems. According to Table (20) result, Whitman used the graphological deviation more than Dickinson. He excessively uses all types to achieve his uniqueness, while Dickinson excessively used one type over the others. Even though Dickinson's poems are shorter than Whitman's, she employs capitalisation sixty-three times, with a percentage of (94.02%), while Whitman used it only four times more than him, with a percentage of (23.52%). He prefers to use contraction to prove his point.

Contraction, on the other hand, is the most frequent graphological deviation that is used by Whitman, he uses it seven times, with a percentage of (41,17%). while Dickinson has used it four times, with a percentage of (5,97%).

The unusual use of punctuation is the second most use grapholgical deviation used by Whitman , with a percentage of (35,29%). In the same time, it dickinson does not use any unusual punctuation in her poems.

b. Frances Harper and Paul Dunbar

The overall analysis of graphological deviation between Harper and Dunbar does not differ from the one between Dickinson and Whitman. It follows the same general analysis, especially when using types and frequencies. Dunbar tends to excessively use all three types of graphological deviations in his poems, while Harper uses them fewer and uses one of them more than the others. Dunbar tends to use unusual capitalisation more than other graphological deviations. He uses it twenty-two times with a percentage of (75.86%). While Harper does not uses it at all. Harper prefers to use the contraction more than other graphological deviations, with a percentage of (87.5%). At the same, contraction presented as the second most frequently used by Dunbar, with a percentage of (17,24%).

The unusual punctuation is the less used graphological deviation by both poets. Harper uses it one time, With a percentage of (12,5%), while Dunbar uses it twice, with a percentage of (6,89%).

4.4.2.1.3   The Grammatical Level

Table (21) Frequency and Percentages of grammatical devices

<table>
<thead>
<tr><th rowspan="3">Grammatical Devices</th><th rowspan="3">Devices</th><th colspan="8">Poets</th></tr>
<tr><th colspan="2">E.D.</th><th colspan="2">W. W</th><th colspan="2">F.H</th><th colspan="2">P.D</th></tr>
<tr><th>F</th><th>%</th><th>F</th><th>%</th><th>F</th><th>%</th><th>F</th><th>%</th></tr>
</thead>
<tbody>
<tr><td>Anaphora</td><td>10</td><td>14.08</td><td>43</td><td>23.62</td><td>39</td><td>36.11</td><td>46</td><td>34.84</td></tr>
<tr><td>Cataphora</td><td>2</td><td>2.81</td><td>9</td><td>4.94</td><td>2</td><td>1.85</td><td>6</td><td>4.54</td></tr>
<tr><td>Parallelism</td><td>5</td><td>7.04</td><td>8</td><td>4.39</td><td>1</td><td>0.92</td><td>1</td><td>0.75</td></tr>
<tr><td>Enjambment</td><td>41</td><td>57.74</td><td>38</td><td>20.87</td><td>60</td><td>55.55</td><td>42</td><td>31.81</td></tr>
<tr><td>Ellipsis</td><td>3</td><td>4.22</td><td>17</td><td>9.34</td><td>4</td><td>3.70</td><td>12</td><td>9.09</td></tr>
<tr><td>Analepsis</td><td>1</td><td>1.40</td><td>0</td><td>0</td><td>0</td><td>0</td><td>1</td><td>0.75</td></tr>
<tr><td>Repetition</td><td>9</td><td>12.64</td><td>67</td><td>36.77</td><td>2</td><td>1.85</td><td>24</td><td>18.18</td></tr>
<tr><td>Total</td><td>71</td><td>100</td><td>182</td><td>100</td><td>108</td><td>100</td><td>132</td><td>100</td></tr>
</tbody>
</table>

a. Emily Dickinson and Walt Whitman

The overall analysis of the socio-stylistic study of the presentation of death according to the disparity of gender between Dickinson and Whitman shows that the most frequent grammatical device used by Whitman is repetition which amounts to (36,77%), among other devices as shown in Table (21). In comparison to Whitman, Dickinson shows little attention to repetition with a percentage of (12,64%) and a great deal of enjambment, which records (57,74%), while Whitman records only (20,78%), as shown in Table (21). In addition to repetition and

enjambment, anaphora is found to be the second most frequent device for both Whitman and Dickinson. Anaphora is recorded (23.62%) by Whitman and (14.08%) by Dickinson. The recurrent use of anaphora by each poet helps to make the poem more enjoyable to read and not as challenging to retain in one's memory, so it offers a smooth transition between the text's lines. Furthermore, it can be used to appeal to the audience's emotions in order to sway them. Thus the poets manipulate their devices to reach the ultimate level of readers' self-awareness of death.

Table (22) Frequency and percentages of grammatical repetition

	Types	Poets							
		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
Grammatical Repetition	Epanaphora	5	55.55	9	4.94	1	50.00	1	4.16
	Epiphora	0	0	1	0.54	0	0	0	0
	Ploce	1	11.11	19	10.43	0	0	2	8.33
	Anadiplosis	1	11.11	0	0	0	0	0	0
	Epizeuxis	0	0	2	1.09	1	50,00	0	0
	Polyptoton	0	0	10	5.49	0	0	1	4.16
	Diacope	1	11.11	17	9.34	0	0	1	4.16
	Polysyndeton	1	11.11	9	4.94	0	0	0	0
	Refrain	0	0	0	0	0	0	19	79.16
	Total	9	100	67	100	2	100	24	100

Repetition as shown in Table (22) is the most used device by Whitman. It is a unique device that may be divided into several types. It helps to deliver Whitman's wit to the readers as well as his masterful choice of effective words. Obviously, Whitman does not just use repetition more than Dickinson but he also

uses a great deal of variety of them. In the poem" vigil strange" Whitman frequently repeat the word " vigil" which is presented the first word in the poem. In the same time, he tends to repeat pronouns such as "me" to emphasise the sound of the speaker, and "you" to emphasise the role of the speaker in giving orders in his poem" pensive on her dead gazing." By dividing the percentage of repetition by its types, the final result of 100% is calculated from the percentage of repetition not the total percentage of the grammatical devices. Therefore, Whitman ploce with a percentage of (10.43%) and diacope with a personage of (9.34%) are used regularly in his poems, while Dickinson tends to uses epanaphora more often in a percentage of (55.55%).

Repetition in these poems is used to emphasise certain points in the poem, which the poet deliberately uses in specific locations.

However, Both repetition and enjambment are used to emphasize the imperfection of human nature through uncompleted sentences that need enjambment and their deep pain that needs repetition to establish the fundamental root of human sorrow.

On the other hand, Deviation for both poets is a method to define their poems according to their gender and to specify the target readers. Generally, Whitman is known for participating in real wars, so he manages to identify the language of his fellow soldiers (men). For this reason, he extensively uses hyperbaton more than other deviations in a percentage of (57.69%) and then shifts in tense in a percentage of (30.76%) as shown in Table (19). The verb conjugation is used for few times with a percentage of (7.69%). The grammatical number on the other hand is the least used Deviation by Whitman with a percentage of

(3.84%). Undoubtedly both types of deviations are obviously used by ordinary men whom he writes for them.

Dickinson, on the other hand, is known for her loneliness. She tends to use highly ordered grammatical structures, but she likes to deviate from the poems' grammatical structure by shifting the tense of the poem to connect it with the readers' real-life death memories. She tends to write in the same ways that ladies around her use in daily life.
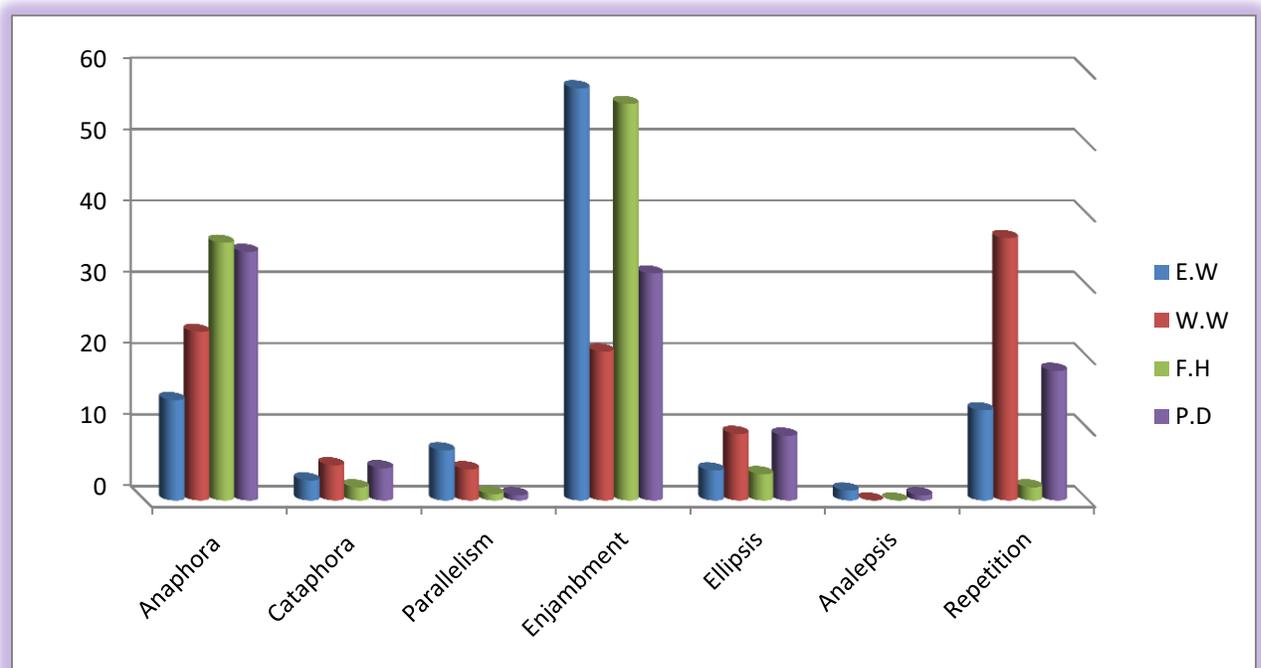

Figure (5) The grammatical level of devices

Table (23) Frequency and percentages of grammatical deviation

	Types	Poets							
		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
Grammatical Deviation	Shift in Tense	4	100	8	30.76	3	23.07	1	33.33
	Hyperbaton	0	0	15	57.69	9	69.23	2	66.66
	Grammatical number	0	0	1	3.84	1	7.69	0	0
	Verb Conjugation	0	0	2	7.69	0	0	0	0
	Total	4	100	23	100	13	100	3	100

b. Frances Harper and Paul Dunbar

The overall analysis of the socio-stylistic study of the presentation of death according to disparity of gender between Harper and Dunbar shows that the most frequent grammatical device that employed by Harper is enjambment which amounts to (55.55%), among other devices, as shown in Table (21). In comparison to Harper, Dunbar also shows attention to enjambment with a percentage of (31.81%) and a great deal of anaphora, which records (34.84%), while Harper records only (36.11%), as shown in Table (21). In addition to anaphora and enjambment, repetition is found to be the third most frequent device for Dunbar. It is recorded (18.18%). While it is not that important to Harper, She pays a little attention to repetition, with a percentage of (1.85). The recurrent use of anaphora by each poet helps to make the poem easier to read and helps the readers to connect the ideas and characters together. It also offers a smooth transition between the text's lines.

Furthermore, anaphora helps to organise the readers' thoughts as well as the flow of events in each poem because both poets used to employ two main characters in each one of their poems with several side characters. Enjambment, on the other hand, is used to connect the poems' events and keeps the poems' events moving at a regular speed. In this sense, the poets manipulate their devices to reach the ultimate level of readers' deep emotional attachment to death.

However, anaphora and enjambment are used to emphasise the need for pertinence with the elements of life because imperfection is a natural sense inside each person, especially by poets who are writing in a language other than their native one.

Deviation, on the other hand, is the best way to mark the gender differences between Harper and Dunbar. Harper tends to use more types of grammatical deviations than Dunbar, but hyperbaton is the most repeated grammatical deviation for both of them. Harper uses it nine times to achieve the percentage of (69.23%). In comparison, Dunbar uses it twice, with a percentage of (66,66%). Similarly, tense shifts are the second most frequent device for both of them, with a percentage of (23,07%) by Harper and (33.33%) by Dunbar.

4.4.2.1.4 The Semantic Level

Table (24) Frequency and Percentages of grammatical devices

<table>
<tr><td rowspan="3"></td><td rowspan="3">Devices</td><td colspan="8">Poets</td></tr>
<tr><td colspan="2">E.D.</td><td colspan="2">W. W</td><td colspan="2">F.H</td><td colspan="2">P.D</td></tr>
<tr><td>F</td><td>%</td><td>F</td><td>%</td><td>F</td><td>%</td><td>F</td><td>%</td></tr>
<tr><td rowspan="17">Semantic Devices</td><td>Imagery</td><td>22</td><td>68.75</td><td>4</td><td>9.75</td><td>21</td><td>44.68</td><td>6</td><td>3.68</td></tr>
<tr><td>Euphemism</td><td>3</td><td>9.37</td><td>1</td><td>2.43</td><td>2</td><td>4.25</td><td>0</td><td>0</td></tr>
<tr><td>Anthropomorphism</td><td>2</td><td>6.25</td><td>0</td><td>0</td><td>3</td><td>6.38</td><td>1</td><td>0.61</td></tr>
<tr><td>Paradox</td><td>1</td><td>3.12</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Synecdoche</td><td>1</td><td>3.12</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Pun</td><td>1</td><td>3.12</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Onomatopia</td><td>1</td><td>3.12</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Merism</td><td>0</td><td>0</td><td>1</td><td>2.43</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Allusion</td><td>0</td><td>0</td><td>1</td><td>2.43</td><td>7</td><td>14.89</td><td>1</td><td>0.61</td></tr>
<tr><td>Synecdoche</td><td>1</td><td>3.12</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Apostrophe</td><td>0</td><td>0</td><td>4</td><td>9.75</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Irony</td><td>0</td><td>0</td><td>6</td><td>14.63</td><td>11</td><td>23.40</td><td>0</td><td>0</td></tr>
<tr><td>Adynaton</td><td>0</td><td>0</td><td>11</td><td>26.82</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Meronymy</td><td>0</td><td>0</td><td>10</td><td>24.39</td><td>0</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Asterismos</td><td>0</td><td>0</td><td>3</td><td>7.31</td><td>3</td><td>6.38</td><td>2</td><td>1.22</td></tr>
<tr><td>Diction</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>0</td><td>153</td><td>93.86</td></tr>
<tr><td>Total</td><td>32</td><td>100</td><td>41</td><td>100</td><td>47</td><td>100</td><td>163</td><td>100</td></tr>
</table>

a. Emily Dickinson and Walt Whitman

The overall analysis of the socio-stylistic study of the presentation of death according to the disparity of gender between Dickinson and Whitman shows that the most frequent Semantic device used by Dickinson is imagery, with a percentage of (68.75%), and euphemism, with a percentage of (9.37%), among other devices as shown in table (24) In contrast to Dickinson, Whitman has little attention to euphemism, with the only percentage of (2.43%). On the other hand, compared to Dickinson, Whitman shows little attention to imagery, with a percentage of (9.75%). And shows great attention to adynaton, with a percentage of (26.82%), and meronymy which represents (24.39%) of the total percentage of devices.

Dickinson uses imagery to connect her poem with the readers' real life. Imagery helps to draw a clear poetic vision dragged from the real death situation. Dickinson's imagery relies heavily on symbolism with a percentage of (50%), and personification, with a percentage of (22.72%), among other types, as shown in Table (25).

Table (25) Frequency and Percentages of imagery's Types

	Types	Poets							
		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
Imagery	symbolism	11	50	3	75	12	57.14	0	0
	Personification	5	22.72	0	0	2	9.52	1	16.66
	Simile	4	18.18	0	0	3	14.28	1	16.66
	Metaphor	2	9.09	1	25	4	19.04	4	66.66
	Total	22	100	4	100	21	100	6	100

Table (26) Dialectical Deviation

Dialectical Deviation	Types	Poets							
		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
	Dialectical	0	0	0	0	4	100	0	0
		0	0	1	0	0		0	0
	Total	0	0	0	0	4	100	0	0

b. Frances Harper and Paul Dunbar

The overall analysis of death according to the disparity of gender between Harper and Dunbar shows that the most frequently used Semantic device by Harper is imagery with a percentage of (44.68%), among other devices. While Dunbar records only (3.68%) as shown in Table (24), the second employed device by Harper is irony, with a percentage of (23.40%), with no attention in the behalf of Dunbar toward this device. In the same time, allusion has a significant importance in delivering Harper's thoughts to the readers. In the same time, allusion is considered to be one of the most effective Semantic devices in Harper's poetry, with a percentage of (14.89%), but it scored only (0.61%) of Dunbar's statistics.

The statistical analysis shows that Harper pays great attention to the use of imagery, with a percentage of (44.68%). It scores the higher percentage above all situations because of the extensive use of symbolism and its total score from imagery is (57.14%) and metaphor with score of (19.04%).

Dunbar also relies on imagery to set his scenes with a percentage of (3.68%), but he is mostly interested in a metaphor which score (66.66%) of the total score of imagery.

Dialectical diction (AAE) scores the higher percentage of Dunbar's poetry with a percentage of (93.86%). He tends to use dialectical diction (African-American English) in all his poems. According to the previous analysis of Dunbar diction, it is clarified that AAE has several phonological, grammatical, and Semantic features that distinguish it from the structure of standers English, as it is shown in Table (27).

According to the result in Table (26), Harper is the only poet who uses dialectical deviation in her poems. It is mentioned earlier that Harper is an African-American female poet whose poems are written in standard English. Still, she intentionally uses some words that are known to be dialectical, or as it is called, AAE. She uses dialectical deviation four times with a percentage of (100%). These forms are found heavily in Dunbar poems, but the main difference between them is that Dunbar wrote all his poems in AAE style, so he is not deviating from them. Harper, on the other hand, used them to deviate from the general structure of her poem.
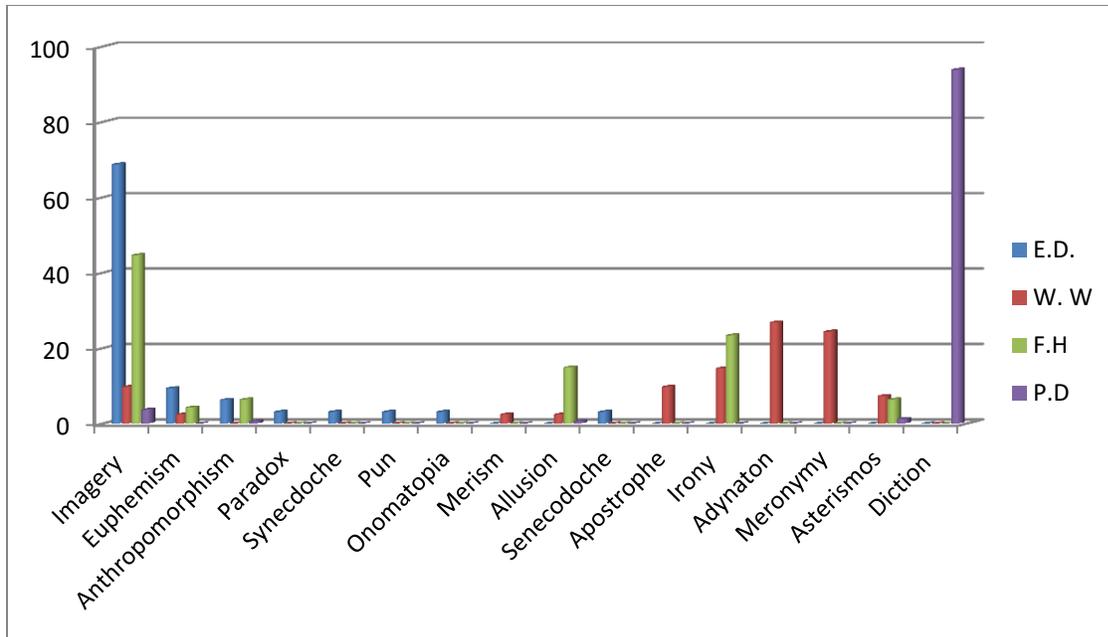
Figure (6) Frequency and percentages of Semantic devices

Table (27) Frequency and percentages of dialectical diction

	Types	Poets							
		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
Dialectical Diction	Phonological	0	0	0	0	0	0	134	87.58
	Graphological	0	0	0	0	0	0	6	3.92
	Grammatical	0	0	0	0	0	0	12	7.843
	Semantic	0	0	0	0	0	0	1	0.65
	Total	0	0	0	0	0	0	153	100

4.4.2.1.5   The Lexical Deviation

Table (28) Frequency and Percentages of lexical deviation

lexical Deviation	Types	Poets							
		E.D.		W. W		F.H		P.D	
		F	%	F	%	F	%	F	%
	Hyphenated	0	0	3	75	5	83.33	0	0
	New word	0	0	1	25	1	16.66	0	0
	Total	0	0	4	100	6	100	0	0

a. Dickinson and Whitman

On the other hand, Whitman uses Lexical Deviation by forming new words by compounding two words with a hyphen with a percentage of (75%) and using an unusual new form of past tense with a percentage of (25%). In comparison with Whitman, Dickinson shows no interest in forming new words.

b. Harper and Dunbar

According to the result in Table (28), Harper uses a hyphen to create new words, especially when she names her main characters as if she adds some complicated features to them to look majestic and fit the glorious description of her scenes. He repeated making new words five times in his poems, with a percentage of (83,33%). She also creates an unusual past verb form with a percentage of (16.66%).

On the other hand, Dunbar does not tend to produce any new words in his poems.

4.4.2.2 The Quantitative Analysis of Ethnicity

4.4.2.2.1   The Phonological Level

a. Emily Dickinson and Frances Harper

The analysis of the socio-stylistic study of the presentation of death according to the disparity of ethnicity between Dickinson and Harper shows that the most frequent phonological device used by Dickinson is caesura which amounts to (38.68%), among other devices, with fifty–three repetition. In comparison to Dickinson, Harper shows little attention to caesura, with a percentage of (1.63%) and a great deal of consonance, which records (51.63%), while Dickinson records only (34.30%) consonance, found to be the second most frequent device for Dickinson.

In addition to consonance, assonance is the second most frequent device for Harper, with a percentage of (42.39%). While assonance by Dickinson scores (16.05%).

The phonological deviation, on the other hand, has no vast effect on the current poems because Dickinson uses it for one time with a percentage of (100%). In contrast, Harper pays no attention to the phonological deviation.

b. Walt Whitman and Paul Dunbar

The overall analysis of the socio-stylistic study of the presentation of death according to the disparity of ethnicity between Whitman and Dunbar shows that they have the same interest in the same phonological devices but with a significant discrepancy in the repetition of each type. Whitman pays a great deal of consonance, which records (65.68%) with 245 repetitions. At the same time, consonance is recorded in 106 repetitions, with (56.38%) in Dunbar's.

In addition to consonance, assonance is the second most frequent device for both of them. It is repeated 110 times in Whitman's, with a percentage of (29.49%). While assonance by Dunbar scores (23.40%) by forty-four repetitions.

According to the result of Table (18), the caesura is found to be the third most frequent device for them, but has more effective use in Dunbar's, with a percentage of (14.36%) by twenty-seven repetitions, while it is used only for sixteen times in Whitman's with a percentage of (4.28%).

The phonological deviation, on the other hand, has no vast effect on the current poems because Dunbar uses it only once with a percentage of (100%). In comparison, Whitman pays no attention to the phonological deviation.

4.4.2.2.2 The Graphological Level

a. Emily Dickinson and Frances Harper

According to the final result in Table (20), Dickinson tends to use graphological deviation in all its types more than Harper. At the same time, she excessively used capitalisation over the other devices, with a percentage of (94.02%) by sixty-three times repetitions. In contrast, Harper does not use any capitalisation in her poems. She prefers to use other contractions to prove her point. She uses contractions seven times, with a percentage of (87.5%). And she uses unusual punctuation once, with a percentage of (12.5%). In contrast, Dickinson does not use any unusual punctuation in her poems.

b. Walt Whitman and Paul Dunbar

According to the result in Table (20), both Dunbar and Whitman use all three types of current deviations, but the frequency is slightly different for each one has its own style. Therefore, to achieve his unique style of writing, Dunbar used each type more than Whitman. Unusual capitalisation scores the higher percentage above all Dunbar's types, with a percentage of (75.86%) by twenty-two repetitions. In comparison, Whitman pays little attention to the use of unusual

capitalisation by using it only four times, with a percentage of (23.52%). Simultaneously, Whitman uses contraction more than Dunbar, with a percentage of (41.17%). For Dunbar contraction scores (17.24%). The least used graphological deviation for both poets is punctuation, with a percentage of (35.29%) for Whitman and (6.89%) for Dunbar.

4.4.2.2.3 *The Grammatical Level*

a. Emily Dickinson and Frances Harper

The overall analysis of the socio-stylistic study of the presentation of death according to the disparity of ethnicity between Dickinson and Harper according to the grammatical level shows that the most frequent grammatical device used by both poets is enjambment, with a percentage of (57.74%) by Dickinson, and (55.55%) by Harper. In addition to enjambment, anaphora is found to be the second most frequent device for both Dickinson and Harper. It is recorded (14.08%) by Dickinson and (36.11%) by Harper.

On the other hand, in comparison with Harper, Dickinson uses a great variety in using complex grammatical structures in her poems by using parallelism with a percentage of (7.04%), repetition with (12.64%), cataphora (2.81%), and analepsis (1.40). In contrast, Harper pays little attention to parallelism, with a percentage of (0.92%), repetition (1.85%), cataphora (1.85%), and no interest in analepsis.

According to the statistics in Table (22), Dickinson uses more types of repetitions than Harper, such as Epanaphora, Ploce, Anadiplosis, Diacope, and Polysyndeton. In contrast, Harper uses only Epanaphora and Epizeuxis.

The grammatical deviation, on the other hand, is best used by Harper. She uses various types of grammatical deviations. As shown in Table (23), hyperbaton has the highest score in Harper's poems, with a percentage of (69.23%), then the

shift in tense (23.07%), and Grammatical number (7.69%). In contrast, Dickinson uses highly structured poems but deviates in her poems' tenses four times to achieve foregrounding, with a percentage of (100%).

b. Walt Whitman and Paul Dunbar

The overall analysis of the socio-stylistic study of the presentation of death according to the disparity of ethnicity between Whitman and Dunbar shows that the most frequent grammatical device used by Whitman is repetition which amounts to (36,77%), among other devices, as shown in table (21). In comparison to Whitman, Dunbar shows little attention to repetition, with a percentage of (18.18%) and a great deal of anaphora, which records (34.84%). At the same time, anaphora is found to be the second most frequent device for Whitman, with a percentage of (23.62%). In addition, enjambment is the second most frequent grammatical device for Dunbar, with a percentage of (31.81%). In contrast, it scores (20.87%) by Whitman.

On the other hand, unlike Dickinson and Harper, both Whitman and Dunbar employ great variety in using complex grammatical structures in their poems by using cataphora that scored (4.94%) by Whitman and (4.54%) by Dunbar and Ellipsis with a percentage of (9.34%) by Whitman, and (9.09%) by Dunbar. But at the same time, Whitman uses all grammatical devices more than Dunbar.

According to the repetition, Whitman uses more types than Dunbar, with more frequencies, repetition is the most used device by Whitman. It is a unique device that may be divided into several types. The current poems consist of eight types of repetitions, as shown in Table (22). Whitman, for example, has a percentage of (36.77%), while Dunbar uses repetition with a percentage of (18.18%). However, Whitman does not just use repetition more than Dunbar, but

he also uses a great deal of variety. After calculating the percentage of repetitions that is calculated from the percentage of the repetition, the result shows that Whitman tends to employ ploce more than any repetition, with a percentage of (10.43%). It is also used by Dunbar, with a percentage of (8.33%), but refrain is the most frequent type of repetition used by him, with a percentage of (79.16%). Then after comparing their styles, it turns out that they have similar employment in several types of repetitions, such as Epanaphora, with a percentage of (4.94%) by Whitman and (4.16%) by Dunbar, as well as in polyptoton, with a percentage of (5.49%), and (4.16%) for Dunbar. At the same time, Whitman uses many types of repetitions that dos not used by Dunbar, such as epiphora, epizeuxis, and polysyndeton. In contrast, Whitman does not use refrains in his poems.

Deviation, on the other hand, is the best way to mark the ethnic differences between Whitman and Dunbar. Whitman tends to use more types of grammatical deviations than Dunbar, but hyperbaton is the most repeated grammatical deviation for both of them. Whitman uses it fifteen times to achieve the percentage of (57.69%). In comparison, Dunbar uses it twice, with a percentage of (66,66%). Similarly, tense shifts are the second most frequent device for both of them, with a percentage of (30.76%) by Whitman and (33.33%) by Dunbar. At the same time, Whitman shows more control over the grammatical structure shown by his ability to manipulate them to achieve the aim he wants to deliver to the readers.

4.4.2.2.4 The Semantic Level

a. Emily Dickinson and Frances Harper

The result in Table (24) shows that the most frequent Semantic device used by Dickinson is imagery, with a percentage of (68.75%), and euphemism, with a percentage of (9.37%), among other devices. Similar to Dickinson, Harper has a great interest in using imagery, with a percentage of (44.68%), and irony, among

other devices. In contrast to Dickinson, Harper has little attention to euphemism, with the only percentage of (4.25%). The second employed device by Harper is irony, with a percentage of (23.40%). In the same time, allusion has a significant importance in delivering Harper's thoughts to the readers, with a percentage of (14.89%). In contrast, Dickinson has no interest in neither irony nor allusion.

After dividing the percentage of imagery on its types, it seems that imagery is based on symbolism in Dickinson's poetry with a percentage of (50%), and Harper's with a percentage of (57.14%). At the same time Dickinson pays a great attention to Personification with a percentage of (22.72%), and simile(18.18%). Harper, on the other hand, pays a great attention to metaphor with a percentage of (19.04%), and simile (14.28).

The Semantic level is deviate from its standard use by Harper where she uses dialectical words in her poems instead of following the general standards of her own poems, with a percentage of (100%) by for frequencies. Dickinson, on the other hand, does not deviate from her Semantic standards.

b. **Walt Whitman and Paul Dunbar**

The result in Table (24) shows that the most frequent Semantic device used by Whitman is adynaton, with a percentage of (26.82%), and meronymy which represents (24.39%) of the total percentage of devices. In contrast, Dunbar pays a great attention to his poems' diction. He intentionally wrote them in AAE and uses with various features such as phonological, graphological, grammatical, and Semantic , with a percentage of (93.86%), as it is shown in Table (27).

Dialectical diction (AAE) scores the higher percentage of Dunbar's poetry with a percentage of He tends to use dialectical diction (African-American English) in all his poems. According to the previous analysis of Dunbar diction, it

is clarified that AAE has several phonological, grammatical, and Semantic features that distinguish it from the structure of standers English,

Dunbar also relies on imagery to set his scenes with a percentage of (3.68%), but he is mostly interested in a metaphor which score (66.66%) of the total score of imagery.

On the other hand, the Semantic deviation is not used by neither Whitman nor Dunbar, because each one write his poems in one type of style. In contrast, Dickinson shows no interest in forming new words.

4.4.2.2.5 The Lexical Deviation

A. Dickinson and Harper

According to the result in Table (28), Harper uses a hyphen to create new words, especially when she names her main characters as if she adds some complicated features to them to look majestic and fit the glorious description of her scenes. He repeated making new words five times in his poems, with a percentage of (83,33%). She also creates an unusual past verb form with a percentage of (16.66%).

B. Whitman and Dunbar

Whitman uses Lexical Deviation by forming new words by compounding two words with a hyphen with a percentage of (75%) and using an unusual new form of past tense with a percentage of (25%). In comparison with Whitman On the other hand, Dunbar does not tend to produce any new words in his poems.

4.5 Hypotheses Verification

This section aims at presenting the hypotheses verification after analysing the results of the qualitative and quantitative analyses.

1. The first hypothesis which states that " Imagery, metaphor, personifications, and irony are the stylistic devices that present death image in the selected poems." is verified as proved in (24).

2. The second hypothesis which states that " Epanaphora and ploce dominate each poet's style according to her/ his gender in presenting death " is verified as proved Table (22).

3. The third hypothesis, which states that there are " Symbolism dominates each poet's style according to her/ his ethnicity in presenting death." Is partially approved and partially rejected as shown in Tables (24), and (25).

4. The fourth hypothesis which states that there are "Grammatical deviations are employed more frequently by each poet t " is verified as proved in man's style and partially verified in women's style, as shown in Table (23).

5. The fifth hypothesis which states that there are " There are more differences than similarities in each poet's style in relation to death " is verified as proved in all previous Tables.

CHAPTER FIVE
CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS

5.0 Introductory Remarks

Depending on the findings of this study, this chapter sums up the main conclusions and offers a number of recommendations and suggestions for further research.

5.1 Conclusion

1. Death is presented in the language of the poem directly and indirectly by employing various stylistic devices that are divided into five levels; phonological, graphological, grammatical, semantical, and lexical. Each level presented several devices and deviations that clarify the concept of death in the selected poems.
2. In contrast to women, who are content with their role as subordinates, men are more interested in power and want to be leaders.
3. Women speak quietly, implicitly, and indirectly, whereas men prioritize communicating information explicitly.
4. It is concluded that each poet has its own style in presenting death by utilising several stylistic devices that dominate her/ his style according to his/ her gender.

   A. According to the disparity between Dickinson and Whitman, the results are divided according to each level of stylistic devices in their poems.

   a. According to the phonological level, it is concluded that caesura and Consonance are the dominated phonological devices in Dickinson's

poems, while consonance and assonance are the dominated devices in Whitman's. At the same time Dickinson uses stanzas in her poems, so she follows a specific phonological pattern, but Whitman uses free verse style in his poems. Finally, Dickinson tends to employ all types of phonological devices including apocope, but Whitman does not.

b. According to the grammatical level, it is concluded that enjambment and anaphora are the dominated devices in Dickinson's poems. And repetition and anaphora are the dominated devices in Whitman's. At the same time, Dickinson tends to employ more types of grammatical devices including analepsis, while Whitman does not. Finally, unlike Dickinson who does not use many types of repetition, Whitman employed various types of repetitions.

c. According to the semantical level, it is concluded that imagery and Euphemism are the dominated devices in Dickinson's poems. While, adynaton and meronymy dominated Whitman's style.

B. According to the disparity between Harper and Dunbar, the results are divided according to each level of stylistic devices in their poems.

a. According to the phonological level, it is concluded that consonance and assonance are the dominated phonological devices in Harper's and Dunbar's poems. At the same time Harper uses stanzas in her poems, so she follows a specific phonological pattern, but Dunbar uses free verse style.

b. According to the grammatical level, it is concluded that enjambment and anaphora are the dominated grammatical devices in Harper's. At the same time, anaphora and enjambment are dominated Dunbar's style.

   c. According to the semantical level, it is concluded that imagery, irony and allusion are the dominated devices in Harper's poems. While, dialectical diction and its features dominated Dunbar style.

5. It is concluded that each poet has its own style in presenting death by utilising several stylistic devices that dominate her/ his style according to his/ her ethnicity.

A. According to the disparity between Dickinson and Harper, the results are divided according to each level of stylistic devices in their poems.

   a. According to the phonological level, it is concluded that caesura and Consonance are the dominated phonological devices in Dickinson's poems, while consonance and assonance are the dominated phonological devices in Harper's.

   b. According to the grammatical level, it is concluded that enjambment and anaphora are the dominated grammatical devices in both Dickinson's and Harper's poems.

   c. According to the semantical level, it is concluded that imagery and Euphemism are the dominated devices in Dickinson's poems. While, imagery and allusion are the dominated devices in Harper's poems.

B. According to the disparity between Whitman and Dunbar, the results are divided according to each level of stylistic devices in their poems.

   a. According to the phonological level, it is concluded that consonance and assonance are the dominated phonological devices in Whitman's and Dunbar's poems.

   b. According to the grammatical level, it is concluded that repetition and anaphora are the dominated devices in Whitman's poems. At the same time, anaphora and enjambment are dominated Dunbar's style.

c. According to the semantical level, it is concluded that adynaton and meronymy dominated Whitman's style, while dialectical diction and its features dominated Dunbar's style.

d. Many types of deviations are employed by each poet.

6. According to the deviation, it is concluded that each poet employed many types of deviations in his/ her poems:

A. According to the disparity of gender between Dickinson and Whitman, the results are divided according to each type of deviation in their poems.

a. According to the phonological deviation, since Dickinson wrote her poems in stanzas that followed a specific phonological order, it is concluded that she is the only one who deviated from the poem's pattern because Whitman wrote his poems in free verse style.

b. According to the graphological level, it has not had devices to be distinguished. Therefore, it is concluded that the difference in style is found in its deviation types. Therefore it is concluded that capitalasation is the only graphological deviation in Dickinson's poems, while, Whitman uses all the three types of graphological deviations in his poems where is the unusual contraction dominated his style.

c. According to the grammatical deviation, it is concluded that Whitman extensively uses all types of deviations such as hyperbaton, shifts in tense verb conjugation, and unusual grammatical number. On the other hand, Dickinson tends to use highly ordered grammatical structures, but she likes to deviate from the poems' grammatical structure by shifting the tense of the poem to connect it with the readers' real-life death memories. At the same time, Dickenson deviated her poems' tense to the past, while Whitman deviated them by using the future tense.

d. According to the lexical level, it have not have devices to be distinguished, therefore, it is concluded that the difference in style is found in its deviations. Whitman uses lexical deviation by forming new words by compounding two words. In the same time, he used an unusual new form of past. In comparison with Whitman, Dickinson shows no interest in forming new words.

e. According to the semantical deviation, it is concluded that it is neither Dickinson nor Whitman uses semantical deviation.

B. According to the disparity of gender between Harper and Dunbar the results are divided according to each type of deviation in their poems.

a. According to the semantical deviation, it is concluded that Dunbar use phonological deviation, while Harper does not use it in her poems.

b. According to the graphological deviation, it is concluded that Harper used to use contraction and punctuation in her poems, while, Dunbar uses all the three types of deviations such as capitalasation, punctuation and contraction.

c. According to the grammatical deviation, it is concluded that Harper used to use unusual hyperbaton, unusual grammatical number, and shifted her poems' tense by using the future tense. While Dunbar used unusual hyperbaton, and shift his poems tense by using the future tense,

d. According to the lexical deviation, it is concluded that Harper used to make new words by either using hyphen or forming unusual word, while Dunbar does not use any lexical deviation in his poems.

e. According to the semantical deviation, it is concluded that Harper deviate her style by using dialectical diction in her poem by borrowing words from AAE. While Dunbar wrote all his poems in AAE style, therefore, he is not deviate from his own style.

C. According to the disparity between Dickinson and Harper the results are divided according to each type of deviation in their poems.

a. According to the phonological deviation, both Dickinson and Harper wrote there poems in stanzas that followed a specific phonological order, but Dickinson is the only one who deviated the poem pattern.

b. According to the graphological deviation it is concluded that capitalasation is the only graphological deviation in Dickinson's poems, while Harper used to use contraction and unusual punctuation.

c. According to the grammatical deviation, it is concluded that Dickinson followed a highly grammatical structure when she wrote her poems, but she deviated her poems' tense to the past to serve a specific effect. In contrast. Harper used to use unusual hyperbaton, unusual grammatical number, and shifted her poems' tense by using the future tense.

d. According to the semantical deviation, it is concluded that Harper deviate her style by using dialectical diction in her poem by borrowing words from AAE. While Dickinson does not deviate her style.

e. According to the lexical deviation, it is concluded that Dickinson does not use any semantical deviation in her poems, while harper used to make new words by either using hyphen or forming unusual word.

D. According to the disparity between Whitman and Dunbar the results are divided according to each type of deviation in their poems.

a. According to the phonological deviation, it is concluded that both Whitman and Dunbar wrote their poems in free verse, but Dunbar deviated her style by using unusual pronunciation in his poems.

b. According to the graphological deviation it is concluded that both Whitman and Dunbar used to use all the three types of deviations in

their poems, but Whitman used to use contraction more than other deviations while Dunbar preferred unusual capitalasation.

c. According to the grammatical deviation, it is concluded that Whitman extensively uses all types of deviations such as hyperbaton, shifts in tense verb conjugation, and unusual grammatical number. On the other hand, Dunbar used to use only hyperbaton and shift his poems tens by using the future tense.

d. According to the semantical deviation, it is concluded that both Whitman and Dunbar maintained their style in writing their poems. The only difference between them was the style of writing, Whitman wrote his poems in ASE while Dunbar wrote his poems in AAE.

e. According to the lexical deviation, it is concluded that both whitman and Dunbar used to form new words by using a hyphen or forming new words by use unusual past form.

7. According to the similarities, it is concluded that there are several similarities and differences among the poets' style presenting death.

a. It is concluded that all poets accepted death as a part of life.

b. They preferred to give the power to death over life.

c. They portrayed death as a threshold to a better life.

d. Whitman, Dunbar and Harper employed several characters and a narrator in their poems, except Dickinson who use herself as a narrator with no other speaker in her poems.

e. Whitman, Dunbar and Harper described the death of a beloved person except Dickinson who either talked about her death or unknown person.

5.2 Pedagogical Recommendations

In connection with the results of analysis and conclusions of the present study, it is pedagogically recommended that:

1. University teachers and students concerned with the English language and literature should be familiar with stylistics and its branches, as this field of study bridges language and literature with each other.

2. socio-stylistics is a recent development in the main stream of stylistic studies that is very important to highlight by teachers of literature since it provides insights about how to interpret a text and understand its implicit themes.

5. 3 Suggestions for Further Research

This thesis follows a socio-stylistic approach to death in selected American poems. Stylistics helps students become more perceptive by analysing textual details. The primary purpose of socio- stylistic analysis is to aid readers in making sense of the poems; the secondary aim is to increase the reader's knowledge and awareness of language. Suggestions for further studies may include

1. A socio-stylistic analyse of nursery poems composed for Arabic and American children.
2. Transcultural stylistic analysis of May Ziade's Arabic and English essays.
3. A Socio-stylistic analysis of American and Arabic toy advertisements.
4. A socio-stylistic Analysis of Arabic leaders and Americans political speeches.

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APPENDICES

POEMS

APPENDIX 1

Emily Dickinson's poems

Because I could not stop for death

1. Because I could not stop for death –
2. He kindly stopped for me –
3. The Carriage held but just Ourselves –
4. And Immortality.

5. We slowly drove – He knew no haste
6. And I had put away
7. My labor and my leisure too,
8. For His Civility –

9. We passed the school, where Children strove
10. At Recess – in the Ring –
11. We passed the Fields of Gazing Grain –
12. We passed the Setting Sun –

13. Or rather – He passed us –
14. The Dews drew quivering and Chill –
15. For only Gossamer, my Gown –
16. My Tippet – only Tulle –

17. We paused before a House that seemed
18. A Swelling of the Ground –

19. The Roof was scarcely visible –

20. The Cornice – in the Ground –

21. Since then – 'tis Centuries – and yet

22. Feels shorter than the Day

23. I first surmised the Horses' Heads

24. Were toward Eternity –

"There's been a Death, in the Opposite House"

1. There's been a Death, in the Opposite House,
2. As lately as Today —
3. I know it, by the numb look
4. Such Houses have — alway —

5. The Neighbors rustle in and out —
6. The Doctor — drives away —
7. A Window opens like a Pod —
8. Abrupt — mechanically —

9. Somebody flings a Mattress out —
10. The Children hurry by —
11. They wonder if it died — on that —
12. I used to — when a Boy —

13. The Minister — goes stiffly in —
14. As if the House were His —
15. And He owned all the Mourners — now —
16. And little Boys — besides.

17. And then the Milliner — and the Man
18. Of the Appalling Trade —
19. To take the measure of the House —

20. There'll be that Dark Parade —

21. Of Tassels — and of Coaches — soon —
22. It's easy as a Sign —
23. The Intuition of the News —
24. In just a Country Town —

APPENDIX 2
Walt Whitman's Poems

"PENSIVE, on her dead gazing"

1- PENSIVE, on her dead gazing, I heard the Mother of All,

2- Desperate, on the torn bodies, on the forms covering the battle-fields gazing;

3- (As the last gun ceased, but the scent of the powder-smoke linger'd,)

4- As she call'd to her earth with mournful voice while she stalk'd:

5- Absorb them well, O my earth, she cried—I charge you, lose not my sons! lose not an atom;

6- And you streams, absorb them well, taking their dear blood;

7- And you local spots, and you airs that swim above lightly impalpable,

8- And all you essences of soil and growth—and you, O my rivers' depths;

9- And you mountain sides—and the woods where my dear children's blood, trickling, redden'd;

10- And you trees, down in your roots, to bequeath to all future trees,

11- My dead absorb or South or North—my young men's bodies absorb, and their precious precious blood,

12- Which holding in trust for me, faithfully back again give me, many a year hence,

13- In unseen essence and odor of surface and grass, centuries hence;

14- In blowing airs from the fields, back again give me my darlings—give my immortal heroes;

15- Exhale me them centuries hence—breathe me their breath—let not an atom be lost;

16- O years and graves! O air and soil! O my dead, an aroma sweet!

"Vigil strange"

1. Vigil strange I kept on the field one night,

2. When you, my son and my comrade, dropt at my side that day,

3. One look I but gave, which your dear eyes return'd, with a look I shall never forget;

4. One touch of your hand to mine, O boy, reach'd up as you lay on the ground;

5. Then onward I sped in the battle, the even-contested battle;

6. Till late in the night reliev'd, to the place at last again I made my way;

7. Found you in death so cold, dear comrade – found your body, son
     of responding kisses (never again on earth responding;)

8. Bared your face in the starlight – curious the scene – cool blew the moderate night wind;

9. Long there and then in vigil I stood, dimly around me the battle-field spreading;

10. Vigil wondrous and vigil sweet, there in the fragrant silent night;

11. But not a tear fell, nor even a long-drawn sigh – Long, long I gazed;

12. Then on the earth partially reclining, sat by your side, leaning my chin in my hands;

13. Passing sweet hours, immortal and mystic hours with you, dearest comrade – Not a tear, not
     a word;

14. Vigil of silence, love and death – vigil for you, my son and my soldier,

15. As onward silently stars aloft, eastward new ones upward stole;

16. Vigil final for you, brave boy, (I could not save you, swift was your death,

17. I faithfully loved you and cared for you living – I think we shall surely meet again;)

18. Till at latest lingering of the night, indeed just as the dawn appear'd,

19. My comrade I wrapt in his blanket, envelop'd well his form,

20. Folded the blanket well, tucking it carefully over head, and carefully under feet;

21. And there and then, and bathed by the rising sun, my son in his grave, in his rude-dug grave I
     deposited;

22. Ending my vigil strange with that – vigil of night and battle-field dim;

23. Vigil for boy of responding kisses, (never again on earth responding;)

24. Vigil for comrade swiftly slain – vigil I never forget, how as day brighten'd,

25.I rose from the chill ground, and folded my soldier well in his blanket, And buried him where he fell.

APPENDIX 3

Frances Ellen Watkins Harper's poems

"The Death of the Old Sea King"

1. T was a fearful night—the tempest raved
2. With loud and wrathful pride,
3. The storm-king harnessed his lightning steeds,
4. And rode on the raging tide.

5. The sea-king lay on his bed of death,
6. Pale mourners around him bent;
7. They knew the wild and fitful life
8. Of their chief was almost spent.

9. His ear was growing dull in death
10. When the angry storm he heard,
11. The sluggish blood in the old man's veins
12. With sudden vigor stirred.

13. "I hear them call," cried the dying man,
14. His eyes grew full of light;
15. "Now bring me here my warrior robes,
16. My sword' and armor bright.

17. "In the tempest's lull I heard a voice,
18. I knew 'twas Odin's call.

19. The Valkyrs are gathering round my bed

20. To lead me unto his hall.

21. "Bear me unto my noblest ship,

22. Light up a funeral pyre;

23. I'll walk to the palace of the braves

24. Through a path of flame and fire."

25. Oh! wild and bright was the stormy light

26. That flashed from the old man's eye,

27. As they bore him from the couch of death

28. To his battle-ship to die,

29. And lit with many a mournful torch

30. The sea-king's dying bed,

31. And like a banner fair and bright

32. The flames around him spread.

33. But they heard no cry of anguish

34. Break through that fiery wall,

35. With rigid brow and silent lips

36. He was seeking Odin's hall.

37. Through a path of fearful splendor,

38. While strong men held their breath,

39. The brave old man went boldly forth
40. And calmly talked with death.

"*The Drunkard's Child*"

1. He stood beside his dying child,

2. With a dim and bloodshot eye;

3. They'd won him from the haunts of vice

4. To see his first-born die.

5. He came with a slow and staggering tread,

6. A vague, unmeaning stare,

7. And, reeling, clasped the clammy hand,

8. So deathly pale and fair.

9. In a dark and gloomy chamber,

10. Life ebbing fast away,

11. On a coarse and wretched pallet,

12. The dying sufferer lay:

13. A smile of recognition

14. Lit up the glazing eye;

15. "I'm very glad," it seemed to say,

16. "You've come to see me die."

17. That smile reached to his callous heart,

18. It sealed fountains stirred;

19. He tried to speak, but on his lips

20. Faltered and died each word.

21. And burning tears like rain

22. Poured down his bloated face,

23. Where guilt, remorse and shame

24.Had scathed, and left their trace.

25."My father!" said the dying child,

26.(His voice was faint and low,)

27."Oh! clasp me closely to your heart,

28.And kiss me ere I go.

29.Bright angels beckon me away,

30.To the holy city fair –

31.Oh! tell me, Father, ere I go,

32.Say, will you meet me there?"

33.He clasped him to his throbbing heart,

34."I will! I will!" he said;

35.His pleading ceased -- the father held

36.His first-born and his dead!

37.The marble brow, with golden curls,

38.Lay lifeless on his breast;

39.Like sunbeams on the distant clouds

40.Which line the gorgeous west.

APPENDIX 4

Paul Laurence Dunbar's poems

''THE NEWS''

  1- Whut dat you whisperin' keepin' f'om me?

  2- Don't shut me out 'cause I 's ol' an' can't see.

  3- Somep'n's gone wrong dat 's a-causin' you dread,—

  4- Don't be afeared to tell—Whut! mastah dead?

  5- Somebody brung de news early to-day,—

  6- One of de sojers he led, do you say?

  7- Did n't he foller whah ol' mastah lead?

  8- How kin he live w'en his leadah is dead?

  9- Let me lay down awhile, dah by his bed;

10- I wants to t'ink,—hit ain't cleah in my head:—

11- Killed while a-leadin' his men into fight,—

12- Dat 's whut you said, ain't it, did I hyeah right?

13- Mastah, my mastah, dead dah in de fiel'?

14- Lif me up some,—dah, jes' so I kin kneel.

15- I was too weak to go wid him, dey said,

16- Well, now I 'll—fin' him—so—mastah is dead.

17- Yes, suh, I 's comin' ez fas' ez I kin,—

18- Twas kin' o' da'k, but hit 's lightah agin:

19- P'omised yo' pappy I 'd allus tek keer

20- Of you,—yes, mastah,—I 's follerin',—hyeah!

''Two Little Boots''

1. Two little boots all rough an' wo',
2. Two little boots!
3. Law, I 's kissed 'em times befo',
4. Dese little boots!
5. Seems de toes a-peepin' thoo
6. Dis hyeah hole an' sayin' "Boo!"
7. Evah time dey looks at you—
8. Dese little boots.
9. Membah de time he put 'em on,
10. Dese little boots;
11. Riz an' called fu' 'em by dawn,
12. Dese little boots;
13. Den he tromped de live long day,
14. Laffin' in his happy way,
15. Evaht'ing he had to say,
16. "My little boots!"
17. Kickin' de san' de whole day long,
18. Dem little boots;
19. Good de cobblah made 'em strong,
20. Dem little boots!
21. Rocks was fu' dat baby's use,
22. I'on had to stan' abuse
23. W'en you tu'ned dese champeens loose,
24. Dese little boots!
25. Ust to make de ol' cat cry,

26.   Dese little boots;

27.   Den you walked it mighty high,

28.   Proud little boots!

29.   Ahms akimbo, stan'in' wide,

30.   Eyes a-sayin' "Dis is pride!"

31.   Den de manny-baby stride!

32.   You little boots.

33.   Somehow, you don' seem so gay,

34.   Po' little boots,

35.   Sence yo' ownah went erway,

36.   Po' little boots!

37.   Yo' bright tops don' look so red,

38.   Dese brass tips is dull an' dead;

39.   "Goo'-by," whut de baby said;

40.   Deah little boots!

41.   Ain't you kin' o' sad yo'se'f,

42.   You little boots?

43.   Dis is all his mammy 's lef',

44.   Two little boots.

45.   Sence huh baby gone an' died.

46.   Heav'n itse'f hit seem to hide

47.   Des a little bit inside

48.   Two little boots.

المستخلص

تبحث الدراسة في أسلوب أربعة شعراء أمريكيين معروفين، وذلك من خلال تطبيق التحليل الأسلوبي الاجتماعي والتركيز على معالجتهم لمفهوم الموت بوصفه موضوعًا مركزيًّا في القصائد الثمانية المختارة التي كُتِبَتْ في القرن التاسع عشر ضمن عَصر الرومانسية وما بعده على وجه التحديد، فهو يبحث في تأثير متغيرين اجتماعيين: الجنس، والعرق على شاعرينِ وشاعرتين في استخدام الأدوات الأسلوبية والانحرافات اللغويّة، ويعتمد اختيار هذين المتغيرين على تأثيرهما المعروف في عالم الشعر. ومن ثمّ إجراء تحليل مقارن لأربعة شعراء، يتألفون من شاعرينَ وشاعرتين قوقازيين وشاعرين وشاعرتين أمريكيتين من أصل أفريقي، بهدف دراسة أساليبهم ووجهات نظرهم المتميزة. ويتم تحليل القصائد لاستخدامها في الأساليب والانحرافات الأسلوبية التي تنقسم إلى خمس فئات: الصوتية، والكتابية، والنحوية، والمعجمية، والدلالية.

تختار هذه الدراسة نموذجًا انتقائيًا يجمع بين الأدوات الأسلوبيّة الأساسية بمتغيرين اجتماعيينِ، ويسعى الإطار المنهجي إلى الإجابة على الأسئلة المركزية للدراسة الحالية والتي تتمحور حول الأدوات الأسلوبية المستخدمة للتعبير عن مفهوم الموت في كل قصيدة، ومظاهر الانحرافات التي تسيطر على أسلوب كل شاعر بحسب جنسِهِ وعرقه في عرضِهِ لموضوع (الموت)، ثُمُّ يخلصُ إلى معرفة أوجه التشابه والاختلاف في أسلوب كل شاعر فيما يتعلق بهذا الموضوع .

وتهدف الدراسة من خلال التساؤلات الرئيسة إلى: (١) التعرف على الأدوات الأسلوبية المستخدمة للتعبير عن مفهوم الموت في كل قصيدة. (٢) التعرف على الأساليب الأسلوبية التي تسيطر على أسلوب كل شاعر حسب جنسه في عرضه لموضوع (الموت). (٣) إبراز الأساليب الأسلوبية التي تسيطر على أسلوب كل شاعر بحسب انتمائه العِرقيّ في عرض موضوع (الموت). (٤) الكشف عَنْ أنواع الانحرافات التي يستخدمها كل شاعر. (٥) معرفة أوجه التشابه والاختلاف في أسلوب كل شاعر فيما يتعلق بالموت.

وتمشيا مع الأهداف المذكورة أعلاه، تم وضع الفرضيات الآتية:

يفترض: (١) الصور والاستعارة والتشخيصات والسخرية هي الأدوات الأسلوبية التي تقدم صورة الموت في القصائد المختارة. (٢) يهيمن بعض أنواع التكرار على أسلوب كل شاعر بحسب جنسه في عرضِ موضوع (الموت). (٣) تهيمن الرمزية على أسلوب كل شاعر بحسب انتمائه العرقي في

عرض موضوعه. (٤) يتم استخدام الانحرافات النحوية بشكل متكرر من قبل كل شاعر. (٥) هناك اختلافات أكثر من أوجه التشابه في أسلوب كل شاعر فيما يتعلق بالموت.

وأظهرت نتائج التحليل أن جميع الفرضيات متحققة جزئيًّا، وأهم استنتاجات الدراسة هي:
(١) هناك العديد من الأساليب الأسلوبية التي يستخدمها كل شاعر لعرض لغة (الموت)، مثل الجناس، والسخرية، والتكرار، والرمزية، والصور. (٢) لكل شاعر أساليب لغوية محددة تهيمن على الأسلوب بحسب جنسه في عرض موضوع (الموت). (٣) لكل شاعر أدوات لغوية تهيمن على أسلوب كل شاعر بحسب انتمائه العرقي. (٤) سيطر الانحراف النحوي على أسلوب الشعراء، بينما سيطر الانحراف الكتابيّ (الطباعيّ) على أسلوب الشاعرات. (٥) هناك اختلافات أكثر من أوجه التشابه بين كل عرق، وأوجه تشابه أكثر من الاختلافات بين الشعراء من نفس الجنس في الأسلوب فيما يتعلق بالموت.

بسم الله الرحمن الرحيم

وَمَا جَعَلْنَا لِبَشَرٍ مِنْ قَبْلِكَ الْخُلْدَ أَفَإِنْ مِتَّ فَهُمُ الْخَالِدُونَ} .

صدق الله العلي العظيم

دراسة اسلوبية اجتماعية لتمثيل الموت في قصائد أمريكية مختارة

رسالة

قدمتْ إلى مجلس كلية التَربيّة للعلوم الانسانيةُ جامعة بابل من متطلبات نيل درجة الماجستير في التربيةِ /اللغة الانجليزية/ اللغة

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