

STYLISTIC ANALYSIS OF THE POEM “I DIED FOR BEAUTY” BY EMILY DICKINSON

¹Muhammad Irfan Ullah, ²Shazia Gul, ³Muhammad Aizaz

^{1,3} MPhil Scholars at Northern University, ²Department of English, University of Swabi, Swabi, KP, Pakistan.

Gmail: ¹ irfanuos14@gmail.com, ² Shazis118@gmail.com, ³ Aizaz09031999@gmail.com

ABSTRACT

This study aims to demonstrate how a poem can be analyzed through various stylistic levels to enhance its understanding. The poem has been examined from five key stylistic levels: phonological, graphological, semantic, morphological, and lexical. By analyzing these levels, the study reveals hidden and unique features of the poem, including the poet's distinctive style, use of punctuation, and thematic depth. The analysis emphasizes how stylistic choices contribute to the presentation of the central themes of beauty and truth, which are portrayed as intimately connected. Through symbolic language and vivid imagery, the poet creates powerful visual effects that deeply engage the reader. This stylistic examination strongly argues for the necessity of such an approach in literary analysis, as it allows readers to gain deeper insight into the poem's meaning, structure, and artistic expression, thereby enhancing the understanding of the poem's unique features.

Key Words: Stylistics, Morphological, Graphological, Phonological, Semantic, Lexical.

INTRODUCTION

1.1 Background of the Study

Style in literature refers to a writer's unique way of expressing thoughts through specific word choices and structures, which vary by writer, genre, place, and purpose (Mukhtar, 2017). Stylistics, closely linked to linguistics, examines the phonetic and visual elements of texts. It explores language varieties, features, and the rationale behind choices in tone, accent, and register (Wikipedia, 2010). Widdowson (1986) defines stylistics as the study of literary discourse through linguistics, while Miššikova (2003) emphasizes its focus on expressive and communicative strategies.

Stylistics is a linguistic approach that applies the tools of language study to the analysis of literary and non-literary texts. Emerging in the 1930s through British Contextualism, it gained a formal basis with Roger Fowler's view that stylistics requires a sound theory to define its core concepts. It examines grammar, lexis, semantics, phonology, and rhetorical devices to uncover the writer's intentions. Wales (2011, p. 397) defines stylistics as “the perceived distinctive manner of expression in writing or speaking,” emphasizing its role in analyzing expressive features.

A poem is composed in verse form, typically with rhythm and meter, and includes subtypes such as odes, sonnets, and elegies. This study explores Shelley's *Ode to the West Wind*, a lyrical form expressing deep personal feelings, often musical and without a fixed rhyme scheme. Stylistics, as Haynes (1989) notes, is the study of differences in language use, while Adejare (1992) and Yule (1996) see it as contextual variation. Trask (1997) and Lawal (1997) emphasize individual linguistic choices. Scholars like Freeman (1971), Widdowson (1975), Carter (1988), and Short & Candlin (1989) define stylistics as a linguistic approach to interpreting texts, both literary and non-literary.

This study analyzes the selected poem through a stylistic approach, which serves as a bridge between literature and linguistics. Stylistics examines various language features to uncover deeper meanings in a text. The analysis focuses on five stylistic levels: phonological,

graphological, morphological, semantic, and lexical. The poem contains rich figurative language, including imagery, symbolism, and personification. As no prior research has explored this poem from a stylistic perspective, the study investigates word choices, sound patterns, punctuation, and grammatical structures to reveal the poet's distinctive style and underlying meanings.

1.2 Statement of the Problem

Despite the poem under examination being the subject of various critical perspectives, such as thematic, symbolic, and literary analysis, a significant research gap exists in the lack of stylistic investigation. Previous studies have primarily focused on what the poem conveys rather than how it conveys meaning through language. The poem's structural and linguistic features, including sound patterns, punctuation, diction, and syntax, have not been adequately examined. This absence limits a comprehensive understanding of the poet's technique and the nuanced layers of meaning embedded in the text. Stylistics, as an interdisciplinary approach that combines linguistics and literary analysis, offers a systematic method for uncovering these features. The lack of stylistic analysis in existing scholarship highlights a critical gap that this study seeks to address. It aims to enhance readers' interpretive abilities and provide a more complete appreciation of the poem's form and function.

1.3 Research Objectives

To identify and examine the various stylistic levels such as phonological, graphological, morphological, semantic, and lexical through which the poem can be analyzed.

To demonstrate how the application of stylistic analysis contributes to a deeper understanding of the poem's meaning and structure.

1.4 Research Questions

What stylistic levels can be identified and analyzed in the poem to uncover its linguistic and structural features?

How does stylistic analysis contribute to a clearer and deeper understanding of the poem's meaning and overall impact on the reader?

1.5 Significance of the Study

This study is significant as it emphasizes the role of stylistic analysis in interpreting poetry. By examining various linguistic features, it reveals how language shapes meaning and emotional impact. The analysis enhances readers' appreciation of the poem's structure and style, offering a deeper and more informed understanding that goes beyond surface-level interpretation and encourages critical engagement with literary texts.

LITERATURE REVIEW

According to Widdowson (1975, p.3), stylistics involves examining literary discourse through a linguistic lens. He explains that stylistics bridges the gap between literary criticism and linguistics, functioning as a blend of both disciplines. Similarly, Short and Candlin (1989, p.183) define stylistics as a linguistic approach to analyzing literary texts, emphasizing its role in merging language and literary studies. Leech and Short (1981, p.10) argue that style clarifies meaning and serves multiple authorial purposes, extending beyond writing to spoken language, though it typically refers to an author's writing style. Wreth (1997) and Gavins (2001) note that metaphor constructs an epistemic sub-world within the text. Supporting this, Lakoff and Turner (1989) and Lakoff and Johnson (1980) view metaphors as ontological and epistemic mappings from a source to a target domain. Ruekijo (2007) asserts that metaphors shape textual worlds by reframing reality, often in culturally specific ways, and can influence how readers perceive the world.

Hira et al. (2016) conducted a stylistic analysis of Emily Dickinson's poem "*Hope is the thing with feathers*", tracing the term "stylistics" back to its Latin root *elocutio*, meaning a unique manner of expression. This aligns with Leech's (2014) view that style is how something is spoken, written, or performed. Hira et al. (2016) analyzed the poem across four stylistic levels: phonological, graphological, grammatical, and lexical. On the phonological level, they identified sound devices such as alliteration, assonance, and consonance used for aesthetic effect. Graphological analysis highlighted unconventional use of punctuation and capitalization to emphasize key words. Lexical analysis revealed various parts of speech, while grammatical analysis, supported by Aritonang (2019), noted variations in tense. Similarly, Batool (2014) examined Dickinson's poem "*Success is counted sweetest*" from a stylistic perspective, identifying themes like isolation, death, and the paradox of success, using different levels of stylistic analysis.

Pervez (2018) analyzed Daud Kamal's "*An Ode to Death*" from a semantic perspective, highlighting various meanings conveyed through figurative language. The present researcher will draw on Pervez's findings to explore figurative devices, symbols, and imagery that indirectly express the poet's message on the semantic level. Similarly, Hashmi et al. (2019) conducted a stylistic analysis of Robert Frost's "*Stopping by Woods on a Snowy Evening*", examining each stylistic level in detail. They found that Frost used specific words to create a powerful effect on readers, with repeated mental process verbs like *think*, *see*, *know*, and *watch* significantly shaping reader perception (Hashmi et al., 2019, p. 373). Another stylistic study by Abdul Bari and Summara (2014) on Frost's "*The Onset*" revealed that each stylistic level, including phonological and graphological, was effectively used to foreground the poem's theme. Words such as *fated*, *night*, *snow*, and *snake* demonstrated Frost's skilled application of stylistic devices.

Saima et al. (2014) conducted a stylistic analysis of Robert Frost's poem "*Bereft*", examining it at the graphological, grammatical, syntactical, and phonological levels. Their findings confirmed that, like other Frost poems, the theme of loneliness is foregrounded through specific word choices such as "*alone*" and "*no one*". Frost's effective use of figurative devices like imagery, symbols, personification, and antithesis reinforces the message of enduring faith in God amidst isolation. Similarly, Komal (2017) analyzed Ted Hughes's "*The Casualty*" across stylistic levels—graphological, phonological, morphological, and lexicon-syntactic—highlighting how the capitalized title affects readers' perception. Akhter (2017) also contributed to this field through a stylistic study of William Davies's "*Leisure*", which explores themes of materialism, paralleling "*An Ode to Death*" by Daud Kamal. Ramzan (2021) studied Shadab Zeest Hashmi's "*You Are Chained*", emphasizing foregrounding techniques that expose the theme of oppression in Kashmir, thus contributing to showcasing Pakistani English poets globally.

Ibrahim (2014) conducted a stylistic analysis of selected poems from Segun Adekoya's *Here and There* using Halliday's Systemic Functional Linguistics. He examined the poems at phonological, graphological, semantic, and syntactic levels, identifying features like phonological foregrounding, graphological deviation, figurative language, and linguistic parallelism. Khan et al. (2014) similarly analyzed William Blake's "*Night*", revealing the use of specific stylistic choices to highlight the theme of environmental destruction. Biswajit (2020), in his stylistic study of Tennyson's "*The Lady of Shalott*", praised the poem's smooth flow and detailed its analysis across lexical, phonological, grammatical, and graphological levels. Mahmood (2015) explored Blake's "*Holy Thursday I*", highlighting the poem's simple

grammar, symbolic language, and innocence conveyed through poetic devices. Likewise, Batool et al. (2016) analyzed Wordsworth's "*Daffodils*", focusing on nature's soothing role. They examined graphological, phonological, semantic, and morphological features, and discussed the impact of culture and figurative language in deepening poetic meaning.

Khan et al. (2015), in their research on John Keats' poem "*Ode to a Nightingale*," conducted a stylistic analysis across various levels. The study focused on the poem's structure, style, themes, and Keats' treatment of nature and beauty. At the graphological level, the researcher highlighted the use of vivid imagery, capitalization, and the poem's three-stanza structure. Punctuation marks such as full stops, commas, colons, semicolons, hyphens, and question marks were also examined. On the phonological level, the rhyme scheme of each stanza was analyzed, noting that each stanza contains eleven lines written in iambic pentameter. Sound devices like alliteration were explored, along with poetic devices such as metaphor, simile, antithesis, personification, and symbolism. Visual and auditory imagery were emphasized for their role in enhancing the poem's theme and emotional impact. The study also noted the use of medieval diction and concluded that the poem carries a romantic tone filled with sensuous imagery, hope, and positivity.

RESEARCH METHODOLOGY

3.1 Research Paradigm

The research follows an interpretivist paradigm, which emphasizes understanding and interpreting the deeper meanings within literary texts. This paradigm aligns with the qualitative nature of the study, allowing the researcher to explore the stylistic and thematic elements of Emily Dickinson's poetry through close textual analysis. It focuses on subjective interpretation, acknowledging that meanings in literature are constructed through language, context, and the reader's engagement with the text.

3.2 Data Collection

The primary source of data is the text of the selected poem by Emily Dickinson, while secondary data includes scholarly work on other poems that support the present study. The researcher first conducted a close reading of the poem and then examined research papers of a similar nature to enhance the stylistic analysis. Additional data for interpretation was gathered from journals, academic articles, and credible online sources, all cited using the APA referencing style. Two criteria guided the selection of the poem: it must center on the theme of death, and it must not have been previously analyzed in stylistic studies. Several poems by Emily Dickinson meeting these criteria were identified through online research.

3.3 Data Analysis

This study adopts a qualitative approach, focusing on a detailed stylistic analysis of the poem through close reading. Every aspect of the poem is carefully examined, including word choice, grammatical structure, punctuation, and sound devices. The analysis also covers the morphological level, with particular attention to the use of affixes such as prefixes and suffixes. The primary source of data is the text of the poem itself, which serves as the foundation for the stylistic evaluation and interpretation.

DATA ANALYSIS AND DISCUSSION

4.0 Levels of Stylistic Analysis

The analyst breaks down various language levels that are phonological level, Graphological level, linguistic level, and lexical level. The commitment of this Study for the current investigation lies on the examination. In phonological level, the language element can be seen through rhyme and sound pattering (similar sounding word usage, sound similarity, and

Consonance). In graphological level, there is irregularity of numbering lines in Stanzas. In linguistic level, the analyst discovers various provisions, equal Structures, and prepositional expressions in the two sonnets that convey the subject of dark Oppression. In lexical level, the two sonnets have different rehashed pronouns, words Choice, allegories, and likenesses. In outcome, the specialist discovers that the two sonnets Use distinctive language provisions to foster a similar subject; dark mistreatment and Survival.

4.1 Phonological Level

Phonology deals with the sound patterns of a particular language. It encompasses all the rules of sound system or patterns of a given language. It deals with phones, phonemes, and allophones. In Phonology, the rules of pronunciation are studied that how two phonemes combine to form a word and make a sound. On phonological level, the researchers explore the different sound devices in the poem which are alliteration, assonance, consonance, onomatopoeia, repetitions of certain words for musical effect etc.

4.2 Graphological Level

Graphology studies all the rules of the structure of a language. On this level, the researchers look at the use of different punctuation marks, the rhythm, anything strange about the poem, the unusual use of capitalizations etc.

4.3 Morphological Level

Morphology is the study of the morphemes. Morpheme is the smallest meaningful unit in a language. It aims at studying those rules which are used to form words from smaller units. It studies different affixes like prefixes and suffixes that are used and added to the stem words for the formation of new words. On this level, the researchers explore the use of different suffixes and prefixes in the poem.

4.4 Semantic Level

Semantics deals with the study of meanings. It studies how a word can have a literal meaning and contextual meaning. It also studies the use of different words for different meanings. On this level, the researchers explore the different figurative devices in the poem like imagery, personification, metaphors, simile, symbols, tone, characters.

4.5 Lexical Level

Lexical level in stylistic analysis deals with the handling of the lexis or words or dictions. The different elements on lexical level will be studied by the researcher. Those elements are the following: Noun, Pronoun, Verb, Adjective, Adverb, Preposition, Conjunction, Interjection and Article.

Stylistic Analysis of the Poem

A: Phonological Level

i) Rhyme Scheme

The rhyme plan of the sonnet "I Died for Beauty" by Emily Dickinson is ABCB in which the second and the fourth line of every refrain rhyme with one another. The entire sonnet has just three refrains and every refrain follows the previously mentioned rhyme scheme. According to Wales, rhyme is a sort of phonetic reverberation found in stanza: all the more exactly, a phonemic coordinating (2011). Rhyme is the redundancy of comparable sounds in a similar verse. The writers make the rhyme in the sonnet deliberately to convey specific his/her message or to give a stylish touch in the sonnet.

ii) Assonance

Sound similarity is the redundancy of a similar vowel sounds in a similar line of a sonnet. The artist has utilized sound similarity in the accompanying lines: And so, as Kinsmen, met a Night-

iii) **Consonance**

Consonance is the redundancy of similar consonant sounds in a similar line of a sonnet. The artist has utilized consonance in the accompanying lines of the sonnet:

I died fir **Beauty** –**but** was scarce

When one who died for Truth, was lain

B: Morphological Level

On morphological level, the specialist will be taking a gander at the prefixes and additions that are utilized with the stem words to shape new words. Prefix is utilized toward the start of the stem words to shape new words. Postfix is utilized toward the finish of the stem words to shape new words.

The writer has utilized the accompanying postfixes and prefixes in the sonnet "I Died for Beauty" by Emily Dickinson:

The following are suffixes: Died: die + ed, Adjusted: adjust + ed, Died: die + ed, Lain: lie + n, Adjoining: adjoin + ing, Questioned: question + ed, Softly: soft + ly, Failed: fail + ed, Replied: reply + ed, Said: say + d. Talked: talk + ed, Rooms: room + s, Reached: reach + ed, Lips: lip + s, Covered: cover + ed and Names: name + s. And prefixes are: Ad + join+ ing: adjoining

C: Lexical Level:

On lexical level, the researcher will be looking at the different parts of speech used in the poem. The poet has used the following parts of speech in her poem "I Died for Beauty":

Noun: The poet has used the following nouns in her poem: Beauty, tomb, truth, room, beauty, truth, two, brethren, kinsmen, night, rooms, moss, lips, names.

Pronoun: The poet has used the following pronouns in her poem. I, who, he, I, I, I, we, he, we, our, us. The poet has used the personal pronoun "I" four times in her short poem.

Verb: The poet has used the following verbs in her poem. Died, was, died, was, lain, questioned, failed, replied, are, are, said, met, talked, had, reached, covered.

Preposition: The poet has also used some prepositions in her poem "I Died for Beauty". Those prepositions are: For, in, for, in, for, for, between, up.

Conjunctions: The poet has used the following conjunctions in her poem: But, and, and, and.

Adjectives: The following adjectives are used: Scarce, adjusted, one, adjoining, one.

Adverbs: The poet has used the following adverbs: When, softly, why, so, as, until.

Articles: The poet has used the following articles: The, an, the, a, the, the.

D: Graphological Level:

As indicated by Gomez, Graphology is an etymological degree of investigation that contains the investigation of realistic parts of language (2015). Graphology manages the investigation of actual attributes and example of penmanship to distinguish the essayist. Graphology in language text covers accentuation. The language text with Intentional graphology can have really significance and impact on the reader. In addition, Literary works particularly sonnet has no limits. The author has the opportunity to make a sonnet by indicating graphology to make an impact of a specific Interpretation.

On Graphological level, the researcher will be exploring the language structure of the poems. It encompasses all those rules that make up the sentence structures of a language. It includes the different kind of punctuation marks, the number of stanzas, the kind of meter, the type of

stanza, and anything unusual about the poem. The analysis of the poem “I Died for Beauty” by Emily Dickinson on Graphological level is the following:

1.Full Stop/Period: It is one of the common qualities of Emily Dickinson that she uses a very unique and strange kind of punctuation marks in her poems. There is not even a single full stop in the whole poem. Full stops are used at the end of the sentence when an idea or a thought is completed. Emily Dickinson has used no full stops in her whole poem. It shows the continuation in her thoughts.

2. Comma: In the whole poem there are 6 commas used by the poet. The whole poem consists of 12 lines with 6 commas in it. Commas are used to show a pause in a poet’s thoughts.

3. Dash: A dash hints a brief break in thoughts or helps to add information to a sentence. A dash has no space before or after it. Emily Dickinson is popular for her unusual usage of dash in her works. She uses a lot of dashes in her poems. She even uses dash instead of a full stop to end a line. Every writer writes uniquely, and Emily Dickinson’s uniqueness lies in her unusual usage of punctuation marks. The poet has used eleven dashes in her poem “I Died for Beauty”. In a poem of 12 lines, 11 dashes suggest the poet’s love with this one punctuation mark that she uses mostly in all of her poems. In this poem, the poet has used the dashes instead of the full stops to finish the lines.

Emily Dickinson’s use of punctuation is also original. Dash is definitely her favorite. She used it whenever she wanted. She is a poet with her own characteristics regardless of the “rules”. Except for its musical effect, dash can extend the whole poem and even add meaning to it. Sometimes she didn’t write out what she desired to say, just used a dash and let readers fill in it. Undoubtedly it brings a subtle and mysterious color to her poem. It will influence or even change readers’ appreciation of the poem.

4. Stanza: There are three stanzas in the whole poem “I Died for Beauty” by Emily Dickinson. Each stanza has 4 lines.

5. Meter: The poem is written in the iambic meter. The first foot is unstressed and the second foot is stressed. Iambic tetrameter and iambic trimeter dominate the poem.

6.Unusual Punctuation: According to Calhoun, punctuation is “considered as one of the non-verbal tools of poetic expressions available to the poet” (2015, p. 25). Punctuation marks have to be used according to their functions. Writing with poor punctuation will make the readers unable to understand the meaning of what is written. The poem has a unique kind of punctuation. It is one of the traits of Emily Dickinson that she uses a strange kind of punctuation in her poems. This poem, too, has a unique and strange kind of punctuation marks. The whole poem does not have even a single full stop. Most of the lines finish with a dash instead of a full stop. The dash dominates the poem.

7.No Title: Usually, the poems have titles to suggest what the poem is all about, but in Emily Dickinson’s case, she does not give titles to her poems. She presents the titles of her poems in the first lines of her poems.

8.Enjambment: When a line flows on into the next line without a punctuation mark, and the sense continues, it is called enjambment. (Norton, 2005). In this poem, the first three lines are in enjambment.

E: Semantic Level: Semantics manages the investigation of importance. It is worried about the diverse sort of implications utilized by the writer in the sonnet. It investigates the exacting implications and the relevant importance in a text. The semantic examination of the sonnet is as per the following:

Semantics is the investigation of importance and furthermore it is one of the most extravagant and most exciting parts of phonetic (Riemer, 2010:2-6). Since Informally it is not difficult to concur that importance is the core of language. Which means, we may say, is that language is for. To have language without importance would resemble having lungs without air (Riemer, 2010:2). Thus, without an ability to communicate meaning, then, at that point, language lose one of its fundamental perspectives. We essentially consistently talk or write to communicate a significance of some sort. This most clearly valid for bits of language which pass on data. Yet, not just sentences have significance to communicate data. Indeed, even the briefest most ordinary words, which we would not typically consider as containing data like the, not, or even oof! contribute something explicit to the importance of expression wherein they happen and would thus be able to be honestly considered as having significance by their own doing.

. In literature, a piece of work could be interpreted in many ways and all of them could be correct at the same time. The poem under study is a short poem about the relationship between truth and beauty. The artist appears to acknowledge that both the theoretical thoughts of truth and magnificence are connected. The sonnet is a moral story, a kind of expanded allegory where components of the account (like occasions or characters) address something past what is promptly clear. The sonnet is likewise a sort of discussion between two individuals. One of them kicked the bucket for magnificence and the other passed on for truth. The sonnet could likewise be an enthusiasm for Socrates who kicked the bucket for truth, and John Keats, who was a genuine admirer of excellence. The two figures are embodied forms of the thing for which they gave their lives, and passing is the penance for a more prominent great. That the two figures kicked the bucket for excellence and truth exhibits the lengths to which they would go in assistance of something they viewed as more significant than themselves. It likewise shows that despite the fact that the two figures (magnificence and truth) are dead, yet still they know and having a discussion. It implies that the two are immortals. It implies that individuals might bite the dust yet the idea of truth and excellence stays alive forever.

As per Simpson, semantics level is the significance of words and Sentences (2004, p. 5). Grains added that semantic explicitly the investigation of etymological Meaning of words and sentences, it has much affected by reasoning and rationale in its set of experiences (2011, p. 379). There are four kinds of semantics that are referenced By Wales, those are lexical semantics, sentence semantics, account semantics, and Literary semantics (2011, p. 380). Lexical semantics study the diverse sense Relations of words like equivalent, hyponym, and metaphorical language. Sentence Semantics study the implications that occur between parts of the sentences in term or jobs, for instance specialist and patient. In story semantics, it worries about the Discussion of themes, for example, potential words that happen in a text. Account semantics Is impacted by some sort of reasoning. Last is artistic semantics, scholarly Semantics serves mental, philosophical or general hypothetical way to deal with the elements of abstract text.

CONCLUSION

This section presents the outcomes of the analysis conducted in the previous part of the study. The investigation aimed to confirm how stylistic choices at various linguistic levels help uncover the deeper meanings embedded in each aspect of the poem. While individual interpretations of poetry may vary from reader to reader, the essential goal remains to grasp the poet's intended message. A poet writes not merely for artistic expression but to convey meaning and provoke thought in the reader. In this context, stylistic analysis becomes a



powerful tool to decode that intended message and bridge the gap between the poet and the audience.

Through a detailed stylistic examination of Emily Dickinson's poem "I Died for Beauty," it was discovered that she employed a range of symbolic and figurative devices to explore her recurring fascination with death and the possibility of an afterlife. Her frequent use of punctuation, musical sound patterns, and vivid imagery contribute to the emotional and philosophical depth of the poem. The absence of an official title, the presence of historical and symbolic expressions, and her distinctive word choices reflect her unique poetic style. The study also revealed that Dickinson's engagement with themes such as immortality, spirituality, and existential doubt remained central throughout her life and writing. As Wendy Martin notes, Dickinson viewed death as a mystery she could never fully resolve but continuously explored. Her poetic language, shaped through structural, lexical, and phonological choices, creates a literary experience that clearly sets poetic language apart from everyday expression.

RECOMMENDATIONS

This investigation managed the complex examination of the sonnet. Different analysts can also conduct a Semantic Analysis of the sonnet by examining the various types of implications it presents. Different specialists can also conduct a similar analysis of Emily Dickinson, drawing parallels with a local author who shares similar perspectives on the subject of death.

REFERENCES

- Adejare, O. (1992) Language and Style in Soyinka: A systematic Text and Linguistic Study of Literary Dialect.
- Akhter, S. Stylistic Analysis of the poem "Leisure" By William Davies.
- Alfred Kazin, *An American Procession*. New York: Knopf, 1984.
- Ali, H., Bhatti, I. A., & Shah, A. H. (2016). Stylistics Analysis of the Poem—Hope is The Thing with Feathers. *World Journal of Research and Review*, 3(4), 18-21.
- Analyzing and Teaching Literature. London: Longman.
- Aslam, S., Aslam, B., Mukhtar, P., & Sarfaraz, A. (2014). Stylistics analysis of the poem Bereft by Robert Frost. *European Journal of Research and Reflection in Arts and Humanities*, 2(1), 1-5.
- Birch, D. (1989), *Language, literature, and critical practice: Ways of Analyzing text*, London and New York:
- Bradford, R, *Stylistics*, London: Rutledge,
- Carter, R. (1989). What is the stylistics and why do we teach it in different ways? In M.Short, (Ed), *Reading*,
- Crystal, D & Davy. D. (1969). *Investigating English Style*. London: Longman.
- Dickinson, Emily, *The Complete Poems*, www.bartleby.com/113/ (accessed October 17, 2007).
- Foreign Language Teaching and Research Press, 2000.
- Francis H. Stoddard, "Technique in Emily Dickinson's Poems," in *Critic*, Vol. 17, No. 516, January 9, 1892, pp. 24-25. Allison, Alexander W., et al, eds., "Emily Dickinson," in *The Norton Anthology of Poetry*, Norton, 1983, pp. 804-16.
- Freeman, D.C. (Ed) (1971), *Linguistics and literary Style*, New York: Holt, Rinehart & Winston.
- Harmon, William, and Hugh Holman, eds., "Realistic Period in American Literature, 1865-1900," in *A Handbook to Literature*, Prentice Hall, 2003, pp. 422-23.



- Harold Bloom. *The Western Canon: The Books and School of the Age*. New York: Harcourt Brace, 1994.
- Hashmi, M. A., Mahmood, M. A., & Mahmood, M. I. (2019). Stylistic Analysis of Robert Frost's Poem "Stopping by Woods on a Snowy Evening". *International Journal of English Linguistics*, 9(3).
- Hendrickson, Paula, "Dickinson and the Process of Death," in *Dickinson Studies*, Vol. 77, 1991, pp. 33-43.
- Ibadan: Heinemann Educational Books.
- Ibrahim, A. A STYLISTIC ANALYSIS OF SELECTED POEMS IN SEGUN ADEKOYA'S 'HERE AND THERE'.
- Joanna Thornborrow and Shan Wareing, *Patterns in Language: Stylistics for Students of Language and Literature*. Beijing:
- Kehar, T. A. Semantic Analysis of Ode to Death Poem.
- Khan, A. B., Batool, S., Sandhu, M. A., Ahmed, M., & Batoo, S. (2014). Stylistic analysis of William Blake's poem: Night. *Journal of ELT and Applied Linguistics (JELTAL)*, 2(4), 95-98.
- Khan, A. B., Raffique, S., & Saddique, G. (2014). Stylistic analysis of the poem "The Onset" by Robert Frost. *International Journal of Academic Research and Reflection*, 2(4).
- Leech, G. & Short, M. 1981. *Style in fiction: a linguistic introduction to English fictional prose*. New York: Longman.
- Massachusetts, USA: G. & C. Meriamm Company.
- McNaughton, Ruth E. *The Imagery of Emily Dickinson*. University of Lincoln, Nebraska, 1949.
- Mukhtar, K. O. M. A. L. (2017). Stylistic Analysis of Ted Hughes' Poem: "The Casualty". *Research Journal of English Language and Literature (RJELAL)*, 5(4), 394-401.
- Ramzan, M., Khan, A. K., & Khan, I. U. (2021). Stylistic Analysis of Shadab Zeest Hashmi's Poem "You are chained". *Research Journal of Social Sciences and Economics Review (RJSSER)*, 2(1), 280-285.
- Ransom, John Crowe, "Emily Dickinson: A Poet Restored," in *Emily Dickinson: A Collection of Critical Essays*, edited by Richard Sewall, Prentice Hall, 1963, pp. 88-100.
- Reeves, James, "Emily Dickinson: Overview," in *Reference Guide to American Literature*, edited by Jim Kamp, St. James Press, 1994.
- Routledge.
- Shorts, M. 1996. *Exploring the language of poems, plays and prose*. Harlow: Longman
- Simpson, P. (2004). *Stylistics*. New York: Routledge.
- Simpson, P. (2004). *Stylistics: A Resource Book for Students* (Routledge English Language Introductions). London: Routledge.
- Simpson, P. 2004. *Stylistics: a resource for students*. London: Routledge
- SparkNotes Editors. (2005). Shelly's Poetry: "Ode to the West Wind". Retrieved from <http://www.google.com/url?sa=t&source=web&rct=j&url=https://www.sparknotes.com/poetry/shelley/section4/&ved=2ahUKEwjH0ryknofwAhVPecAKHcPiDacQFjALegQIFBAC&usg=AOvVaw3pNUep991PrGU1CLvCGx10&cshid=1618730392423>
- Strunk William, E. W. (1999). *The Elements of Style* 4th Edition. Longman.
- Thomas Johnson. *The Letters of Emily Dickinson*. Cambridge: Harvard University Press, 1958.



- Thomson, L. (1976). Robert Frost: The Later Years, 1938-1963. New York: Henry Holt & Company.
- Thornborrow, J. & Wareing, S. 1998. Patterns in language: an introduction to language and literary style. London: Routledge
- Verdonk, P. (2002). Stylistics. Oxford: Oxford University press.
- Vivian R. Pollak, A Historical Guide to Emily Dickinson. Oxford: Oxford University Press, 2004.
- Wales, K. (2011). A Dictionary of Stylistics 2nd Edition. Harlow: Pearson Education.
- Wales, K. (2011). A Dictionary of Stylistics 3rd Edition. New York: Routledge.
- Wales, K. 2001. A dictionary of stylistics (2nd edn; 1st edn. 1989). Harlow: Longman
- Webster, N. (1981). Webster's New Collegiate Dictionary. Springfield,
- Webster's New Collegiate Dictionary. (1981). Springfield, Massachusetts, U.S.A: G. & C. Merriam Company.
- Widdowson, (. (1975). Stylistic of teaching and literature. London: Longman.
- Woodman. (1975). Stylistic and The Teaching of Literature. London: Longman.
- Yuanli Zhang, W. D. (2017). Analysis on Nature in Robert Frost's Poetry. English Language, Literature & Culture, 26.
- Yaoxin Chang. A Concise History of American Literature. Tianjin: Nankai University Press, 1987.
- Yule, G. (1998). Explaining English Grammar. Oxford: Oxford University Pres.