Stylistic Analysis Of Foregrounded Deviationin Emilydickenson's Poems On Death

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1. Introduction

The main focus of this study is the stylistic analysis of Emily Dickinson's Death poems; the poems echoing the feelings of sorrow and dejection. It will look for irregularities and unconventionalities in Dickenson's poetry by pointing foregrounded deviation following the postmodern trend of the pursuit for meaning.

According to Widdowson, 'Stylistic is the study of literary discourse from a linguistic orientation" (Widdowson, 1975: 3). Style and Stylistics are important literary tools for the appreciation and study of literary texts. Stylistics as a manner of expression explains the choice and arrangement of the words, and their level of formality. It has been divided into several branches and theories. An important one among them is the model of foregrounding. The theory of foregrounding is the most powerful one in the literature. The term "foregrounding" is broader to the point that it resists definition. However, many stylisticians' have attempted to define it. For example, Van Peer and Hakemulder (2006) say that the term refers to specific linguistic devices, i.e., deviation and parallelism that are used in literary texts in a functional and condensed way. Shen argues that this theory "assumes that poetic language deviates from norms characterized the ordinary use of language and that this deviation interferes with cognitive principles and processes to make communication possible." (2007: 169). Foregrounded deviations include; lexical, semantic, grammatical and phonological aspects in literary texts. (Leech, 1969: 42-52). Foregrounding is the de-familiarization of the text (Jeffries & McIntyre, 2010:31). Foregrounding deviations are one of the best and effective tools of stylistic analyses (Östman&Verschueren, 2011:296). It is a feature of literary texts that is 'amenable to careful and systematic empirical study' (Miall&Kuiken, 1994: 405) and gives expressiveness to texts. Foregrounding commonly studies repetition, parallelism, and deviations such as lexical, grammatical, graphological, phonological, semantic, register and historical deviations in literary texts (Leech, 1969: 42-52). It is the brining of particular textual features into prominence, for instance, distinct patterns, repetitions, parallelism and deviations, from general linguistic rules or from the

style expected in a specific text type, genre, or context. The Foregrounding theory suggests that some parts of text have more effects on readers than the others.

The style may be formal or informal, colloquial, subdued, rhetorical, terse, colourful, poetic or highly individual. It tells us about the Manner of expression, Choice of words and the structure of a sentence.

This research is an effort to help readers discover the deviant meanings in the poems of Emily Dickenson. It will be argued with the application of stylistics that Dickinson's poetry has a definite literal and figurative meaning. Dickinson has created a distinctively elliptical language for expressing what was possible but not yet realized. This study is an effort to make her style and poetry easy to appreciate for the common reader.

An examination of the literature available on the topic suggests that no attempt has been made to examine/analyze the below mentioned poems in the light of foregrounding theory and this study therefore, intends to fill this gap.

1.2 Statement of the Problem

The researcher intends to analyze five poems from the point of view of foregrounded deviation in her poems on death. This research will substantiate the modernist cults of Dickenson's poetry on death through the stylistic choices of these poems.

1.3 Research Question

i.   How can extended meanings be extracted from an Emily Dickinson's poem using foregrounding theory?
ii.   What kind of effect is produced when EmilyDickinson's poems on death are analysed stylistically from the point of view of foregrounded deviation?

1.4 Objective of the study

i.   To enhance the understanding of Dickenson's poetry through the study of different foregrounded deviations.
ii.   To provide a model for the Stylistic appreciation of Dickenson's poetry, in particular, and other modern poets, in general.

iii.   To come up with a relatively more pragmatic value to the interpretation of literature, while at the same time debating the limitlessness of the meaning in linguistic and discourse.

1.5 Significance of the study

The goal of stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant. Also stylistics has a strong appeal to the modern readers and critics because it is so close in relation to human language. The current study will elevate readers' appreciation of poetry, in general,

and Dickinson's poems on death, in particular, by grounding it in stylistic evidences thus substantiating the meanings intuitively reached. A stylistic analysis will bring in solid proofs to validate such readings of Dickenson. This study will be helpful in providing dynamics in different meanings of a Dickinson' death poems within the context in particular and deviations in general.

2. Literature Review

Emily Dickinson, the nineteenth century American poet born in Amherst, Massachusetts, is famous for her poetic style. Her poetry was heavily influenced by the Metaphysical poets of seventeenth-century England. She was also under the influence of the Book of Revelation and her upbringing in a Puritan New England town, which encouraged a Calvinist, orthodox, and conservative approach to Christianity. (Mehmet Can EKİNCİ : 2017). The accumulation of stress throughout her life contributed to her premature death. (Tejvan, 2006)

However, the poetry of Emily Dickinson was often intentionally vague. The object of her devotion may have been no person in particular, but some unknown aspect of the divine. Dickinson's poetry strongly affects the minds of her readers because she uses many forms of figurative language, such as, irony, personification, paradox, and similes. Her use of word choice, imagery, and figurative language best expresses her meaning and by applying foregrounding theory, we would be able to explore the undiscovered world of deviation in her poems on death.

Emily Dickenson's expression in all her death poems is unique and attract the reader with her deliberate play with language. On the basis of expression, selection and arrangement of words, the level of style can be judged. All good poets use the basic literary techniques of figurative language, imagery, and diction in their poems. However, great poets use these techniques to transmit an experience to the reader; Emily Dickinson was one these poets. She used these techniques to bring the reader a new perception of life, and to widen and sharpen the readers' experiences.

Halima points out that Emily Dickinson's poems are very interesting, popular in society, but to understand the significance of Emily Dickinson's poem is challenging because it used implicit meaning or indirect expression. So we need to analyze figurative language that is used in Emily Dickinson's poem to know the meaning in her poem. (Halima: 2015)

Zhen Wang (2015) states that the enigmatic and lonely Amherst nun, was one of the most renowned American poets both in theme and in technique. She exerted a great deal of influence on modern American poetry. Her works appealed to a great many readers all over the world. The themes of her poems have been analyzed a lot. I intend to explore the characteristics of her poetic language from a stylistic perspective.

Aumann (2015) was of the opinion that both camps of form and content can be seen in scholarship on Emily Dickinson's poetry. First, scholars who claim her exciting punctuation, astonishing line breaks, and motivated rhymes are crucial for appreciating the meaning of her poems. Her infrequent choices are referred to her deviation of Victorian and Puritan ideas about order, rationality, and tradition. Furthermore, scholars who maintain Dickinson's

poems are amenable to paraphrase. Much of the critical literature on Dickinson expresses in straightforward prose what she expressed in poetry.

Natalie Adler (2015) rightly pointed out that Emily Dickinson is a difficult poet. Her poems resemble unsolvable puzzles, and they have an unusual quality that makes understanding seem outside the reader's knowledge. The extraordinary quality of Dickinson's poetry lies in the presence of something beyond our critical capacity that cannot be coupled, a knowledge that surpasses the poem. Her poems are reluctant to arrive at a satisfying conclusion, even as they gather momentum toward it.

3. Methodology and Theoretical Framework

3.1 Research Methodology

The goal of stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant. Also stylistics has a strong appeal to the modern readers and critics because it is so close in relation to human language. A stylistic analysis will bring in solid proofs to validate such readings of Dickenson. The researcher will look for four different types of deviations in Emily Dickinson's poems on death.i.e. Lexical, graphological, phonological and sementic deviation in the poems. The effect of these linguistic features of deviation on her style will be analyzed and extended meaning be brought forward. This study will be helpful in providing dynamics in different meanings of a Dickinson' death poems within the context in particular and deviations in general.

3.2 Delimitation of the Study

The study is delimited to five of Dickenson's representative poems: ("I Heard a Fly Buzz When I Died" "I've seen a Dying Eye", "It was Not Death", "Death sets a thing significant","if I should die".)In explicating these death poems, by Dickenson, references will be made to other poems of the poetess too where considered necessary. There are multiple kinds of deviations in her poetry but the present study focuses on foregrounded deviations such as sematic, Lexical,graphological and phonetic deviations in the selected poems. The purpose of this study is to contribute to the current research on Dickenson and focuses on her way of dealing with death themes.

3.3 Research Design

According to Leech and Short, (1981) foregrounding may either be:
1. Qualitative, which refers to the deviation from language code itself–breach of convention.
2. Quantitative, referring to the breach of expected frequency of any linguistic unit.

The research will be qualitative in nature because it will be analyzing the data in terms of linguistics deviation and will be presenting the understanding of the analyzed data. The researcher will follow the inductive approach in this research. No hypothesis would be made

in anticipation. The poem will thoroughly be analyzed and at the end the result of the analysis will be generalized.

The text of the poems of Emily Dickinson used for analysis will be the primary source taken from The Complete Poems of Emily Dickinsoneditied by Thomas H. Johnson.Other related literature like books, articles and further writings about Emily Dikinson's poetry and foregrounded deviations will be utilized as secondary sources. As supporting material for the research work, dictionaries and encyclopaedias will be used.

3.4Theoretical Framework

This research will analyze the data through Lexical, semantic, graphological and phonological deviationsas enumerated in the foregrounding theory of Leech. Linguistic deviation arises/happens/occurs when the writer or the poet choose not to abide by the rules of his language when s/he surpasses its norms and crosses the limits of the linguistic protocols that characterize it.

Foregrounding is a thoughtful defamiliarization of the text (Jeffries & McIntyre, 2010:31). It indicates linguistic sensitivity on the part of the writer creating solid stylistic effects against a given background by ignoring fixed linguistic rules, thus creating literariness. Foregrounding is a feature of literary texts that is 'liable to careful and organized empirical study' (Miall&Kuiken, 1994: 405) and lends powerful expressiveness to texts.

Chapter 4: Data Analysis

4.0 Background

In order to present the theoretical framework of the study, literary stylistics and the theory of foregrounding is discussed in detail in Chapter 3. In this chapter the theory of foregrounding will practically be applied and stylistic analysis of five selected poems by Emily Dickinson will be presented.

 Her poetry is full of multiple kinds of foregrounded deviations, however, focusof the present studyisonparticular foregrounded deviations only: Lexical, graphological, phonological and sementic deviation in the poems (See Chapter 3). The poems selected for this study are ("I Heard a Fly Buzz When I Died" "I've seen a Dying Eye", "It was Not Death", "Death sets a thing significant","if I should die".) (The Complete Poems of Emily Dickinson, by Thomas H. Johnson) (See Appendix). Analysis of the poems has been done from the perspective of stylistic to validate the modernist themes, features, and techniques. In her life time Dickinson created 1775 poems out of which a quarter is related to the theme of death. The poems selected for the study are some of the most magnificent instances from her poetry on death. The complexity and ambiguity of these poems has attracted critics over the years. The deviant poetics of Emily Dickinson in general and particularly in these poems , gives a sound analytical dimensions of the theory of foregrounding. Moreover, the poems have not been studied in depth from the modern perspective through the lenses of the foregrounding theory.

This analysis answers the following questions posed in Chapter 1:

iii.   How can extended meanings be extracted from an Emily Dickinson's poem using foregrounding theory?
iv.   What kind of effect is produced when Emily Dickinson's poems on death are analyzed stylistically from the point of view of foregrounded deviation?

"I Heard a Fly Buzz—When I Died—"
 It is a beautiful lyric poem having four quatrains, or composed of the stanzas of four-line. In every stanza of the poemthe lines alternate frequently between six and eightsyllables. The poetess used unconventional rhyme scheme. The two true rhymes in the poem are "was/buzz" and "me/be". Uniqueness in the poem is created through tonal harmony, By Emily Dickinson through her vast canvas of superbnovel images: "Windows failed," "Heaves of Storm," "Blue—uncertain stumbling Buzz," "Breaths ... gathering firm."
 It was a practice in the seventeenth and eighteenth centuriesthatcommon nouns and the words of choice were habitually capitalized. But the practice was out of date in Dickinson's time. Shedeliberately use this out-of-fashion form in this poem. She capitalized the following words in this poem;
"Fly," "Stillness," "Room," "Air," "Heaves," "Storm," "Eyes," Breaths," "Onset," "King," "Keepsakes," "Signed," "Blue," "Buzz," and "Windows."
This practice, perhaps, was adopted by her because for her poetry is a celebration of the precise use of words, andthe intensity of meaning is achieved through capitalization.
 Dickinson is famous for her unfamiliartreatment of punctuation. In this poem, she uses dashes both at the ends and in the middle of thelines. The use of dashed has always been the critically analyzed, but in case ofDickinson,who did not naturallyobey the norms of grammar, used dashes to challenge readers mind and let the reader interpret for themselves and extract meaning. The use of dashes in the first line of the poem, separate and intensify the shockingsurprise that the speaker for whom the pronoun "I" is used in the opening clause is talking from the grave."
 It appears as through the occurrence in "I Heard a Fly Buzz—When I Died—" is timeless. It has crossed the boundries of time and space and it could be narrated by everyone, everywhere becausethe speaker of the poem is not a living being but a dead person.It has been presented in the poemin a manner that the meaningto be incurred is timeless—that it is related not to one individual, but to humanity at large .i.e. everyone who exists and perishes.
Semantic Deviation
 Transcendentalism, an American movement of philosophical and literary trend. Inone of the outgrowth of Romanticism, the middle-class commercialism was opposed by transcendentalist attitude and have started looking for evidence of the divine in the world while considering very liberally of godliness. Personal instinct, systematized mysticism, and a comprehensive optimism about human nature was prioritized.
 Puritanical approach of the world, in a variety of manner, can be seen in Dickinson's poetry. Undoubtedly her numerous references to God and practice of hymnology as poetic meter

bring forthher Christian outlook. Her invocations of religion are often delusional. As in "I Heard a Fly Buzz—When I Died—," the presence of the King challenged.

The pervasive fly in "I Heard a Fly Buzz—When I Died—" has been anissue for critics since the posthumouspublication of the poem. In the book Lyric Time: Dickinson and the Limits of Genre, Sharon Cameron considers that the fly carriesansignificantposition in the experience of death of the narrator.

Sheclaims that the fly, by intruding at the time of death with its "Blue—uncertain stumbling Buzz—" obliterates the speaker'sfabricatedconcept of death. Cameron believes that theexpression of fly by the word "stumbling" represents that it is also dying, and the speaker's "experience becomes one with the fly's."

InderNathKher in his book "The Landscape of Absence: Emily Dickinson's Poetry" deliberates on the use of the imagery of the fly. Kherpresented that the buzzing sound of the fly signifies "the last cognizantconnection with life."

Kher, by pointing this thing out that Dickinsonusually use blue asrepresentation for eternity, suggests that in this poem the buzz of the flyis described as "Blue," andbecomes "the symbol of complete extinction."

In the enclosed place where the dying speaker lies in the poem "I Heard a Fly Buzz—When I Died—," the outside environment does trickle in, as when the "Stillness in the Room" is thought to be identicaltothe stillness "Between the Heaves of storm." Dickinson's "stillness" might be equivalent to the eye of the storm. Remembering an outdoor existence, Dickinson is probablydemonstrating the little stillness between the dying person's "storm" of heavy and uneasy breathings—a storm accompanied by the tumultuous storm of mourning by the mourners. The stillness between breaths isrigid because it is probably indicating death, and at the same time another storm of sobbing might be taken up by the grievers. The stillness between storms might also be referring to the motionless moment of death, between the storm of life (earth) and the heaving storm of death (heaven).

With grief and heavy heart the mourners wait for the "Onset" of death and for the entrance of "the King" to take the soul up to heaven. The word "Onset" has numeroususesat the time of death.

In this poem "I Heard a Fly Buzz—When I Died—," a creature which can possible be frustrating, is still not consideredto be either disgusting or malicious. Perhaps this fly could be the symbol of Beelzebub, a fallen angel that has come to take the dead to the depth of distruction.

Whether the fly is representing this or that, it seems to denote a disappointment in comparison to the appearance of Christ coming down with grace in the company of his extraordinary ranks of angels in order to take the soul of dead person to heaven.

The dying person is him or herself not sure as to who the fly is or what it embodies. There is some blue on the fly, which may offer the dying person somehope.The color of a clear sky is blue and it is considered to attract the individual toward the endlessdesire for purity. Blue is also considered to be the color of truth by the Egyptians.

In the poem as the fly's "uncertain stumbling Buzz"represents the uncertainty of the dying person that her or she is not sure of the meaning or significance of the fly. Thisambiguitymightalsospecifythe fact that perhaps flies were often misunderstood by us.

2912 | Arif Khan   Stylistic Analysis Of Foregrounded Deviationin Emilydickenson's Poems On Death

The significance of the fly in the poem "I Heard a Fly Buzz—When I Died—" is twofold; first it is shown as hindrance between the dying person and the light, and secondly its buzzing soundis disturbing the stillness. The poet expresses his last feel in the "Windows failed," which may represent that the dying person eyes (the opening to the soul) ceased to see and loose it connection with this mortal world and not that the light from the sun stopped entering the room through window.

The poem "I Heard a Fly Buzz—When I Died—" opens a new path to travel on. It is guiding the reader to change his / her point of view of death and the flies.To develop a new myth of the fly as the soul's liberator, instead of being considered to be an irritating creature. In this myth, which is, in reality, being highlightedthrough Dickinson's poem, the fly would lay eggs in the corpse and it offspring would then eat away the decomposing flesh resulting in the freedom of soul from the imprisoning body.

Clark Griffith in his book, The Long Shadow: Emily Dickinson's Tragic Poetry, observed that in Dickinson's death poems we will find at least one of three questions of what, why and how death experience is?The poem "I Heard a Fly Buzz—When I Died—" tells the reader about how death experience is and it givesthe reader an experience death in imagination through a first-person speaker's recollection about the ambiances of a death yet to come, a rhetorical device called "prolepsis" .

Thepresence of a buzzing fly in its very first line indicates the profound irony in the poem. The poem "I Heard a Fly Buzz—When I Died—"in factviolatesthe Romantic sentimentalist conventions of the melodramatic sensibility, with the interruption of a fly buzzing on the death bedwiththegrief-stricken loved ones. In fact, looking at the poem in total, it can be observed that the "buzzing Fly" dominate three forth of the poem. But Dickinson was successful in making the poem's harsh irony to a more reflective purpose than mere satire.

The poem begins with a striking sentence and catches the attention of the reader. The interest of the reader is maintained through dramatic presentation of the fly through its reentry in the last line of third stanza"There interposed a Fly."Theintenseportrayals of the sounds near the death bed of the speaker act as counterpoint to the continuous buzzing of the fly. For example, the "Stillness in the Room," the noiselessness of imminent death, forms an environment of silence "Between the Heaves of Storm" (line 4). Moreover, the word "Heaves," refers to the effort of lifting andrhythmicrise and fall, invokes up not only the loudsound of aintense storm, but also to the continuous struggle of maintaining breath to avoid the great change.

In the second stanza, the mourners are distinguished by their body parts and sounds, their "Eyes" and "Breaths." Also like the still point in the midst of a storm, the "Eyes around—had wrung them[selves] dry / And Breaths were gathering firm" (lines 5-6). Tired with crying, the mourners hold their breaths, both in compassion with the person on the death bed and in expectation of "that last Onset—when the King / Be witnessed—in the Room—" (lines 7-8). The word "Onset," can be elaborated in two ways, either a "beginning" or an "attack".

Lexical Deviation

Dickinson in her poem "I Heard a Fly Buzz—When I Died—," has given a visually broken pattern by the use of dashes, suggesting pauses, and capital letters, which suggest unusualprominence. Audibly the sequences of unstressed syllables showsthe broken sound

pattern such as "in the Room" and "in the Air," and by another aspect of sound: the poem's rhymes. The only traditional, full rhyme appears in the final stanza, with "see" and "me." The rhyme scheme in the first and second stanzas, the second and fourth lines end in "m" sounds—they rhyme a little. The scant rhymes showharmony among the words—and by extension the ideas they express a lulling effect by sets of parallel sounds. These sounds representsdeficient pairing, but finally yield perfect rhymein the final stanza, bringing an impression of unity attained at the moment of death.

Grammatical deviation
The deficiencyin rhymes, the heavy use of dashes, and thevague grammar and syntax were sufficient evidence the readers of her time that her poetry was full of flaws.
Conrad Aiken, titled her as "brilliant," but also "erratic" in his introduction to the volume of her poetry edited by him.He has aversion for her form. "Her disregard for recognized forms or for uniformities was incorrigible. Grammar, rhyme, metre—everything was treated according to her taste and way of thought or freedom of utterance."
The critical approach of the twentieth century in general and the growth of "free verse"in particular made the unrhymed, meter-free poetry a special recognition.Emily Dickinson didn't obey thepractices that were upheld by her contemporaries.

"It was not Death, for I stood up"
"It was not Death, for I stood up" is one of the striking and difficult poem of Emily Dickinson.
Many of her poems try to explore the nature of death and this poem is best example on the same topic. The poetess approached the topic by elicitation of how one feels when engrossed by this unbearable sentiment through an insightful description of depression. The poem portrays a distressing experience of hopelessness and dejection. The incomprehensibility of this experience makes it dreadful. Even language fails to provide suitable words for the expression of such extreme hopelessness. Instead, the speaker expresses him/her experience by describing what it was not: it wasn't death, night, "Frost," nor "Fire," however, in a way it felt like "all" of these. The beginning of the poem becomes more striking by listing a multitude of negatives vividly suggesting a world without meaning or feeling.
The subject matter is not clearly expressed. The poet is attempting to describe a feeling which she finds almost indescribable. When the poet fails to figure out what it is, she expressed in terms of what it is not in order to find what it is like. The theme of the poem is evidently of an abstract nature, is extracted in metaphors of places and physical sensation. She provided a glimpse into the state of her mind with the help of vivid images.
The poet describes that she is aware of the fact that she wasn't dead because she "stood up," and she wasn't feeling external cold or heat, because she felt both of them in different parts of the body. This gradual expression of feeling reveals the fact that the poet can't sensibly comprehend what she was passing through.
The opens with a description of a terrible feeling that the poet doesn't name right away. Instead, she elucidates her feeling by saying what it was not: she identifies that "It was not

Death" because she could stand up, while "all the Dead, lie down." In other words, she could move around.

Semantic Deviation

Comparative Approach:

The poet has used the technique of comparison for the analysis of the exact state of the mind under investigation. The subsequent impression of the state of mind in a situation discussed in the poem is that it is one of separation from normal state, of hollowness and utter despondency. The comparison of her condition with death and darkness is evident in stanzas one and three. Though being alive and it might be day time but her emotional gloominess and aloofness from life prevent her insight from what is affirmative, lively, and uplifting.

A variety of comparison being made by the poet to express her feeling: she says that what she has experience "was not Night." But the way she merely knew that she wasn't dead because she could still stand up, the speaker emphasizes that she is just aware of the reality that what she felt wasn't "Night" because bells were still ringing to mark the middle of the day. The poet here refers to the bells of the church that announce the hour, and she uses an extraordinary and outstanding image to illustrate this: instead of plainly giving the expression that the bells rang, the speaker says they "Put out their Tongues, for Noon." By "tongue," the poet refers to the part of a bell that bangs against its walls. This personification is a bit absurd, given that it makes the bells appears like they're disrespectfully mocking at the poet by piercing out their "tongues."

The poet expresses her experience uniquely by stating that it wasn't "Fire" or "Frost." Yet she says that it was like both of them, and she especially compares her feeling to "Frost" (or "frosts") and cold. The reader understands that coldness refers to death.

Towards the end of the poem, the poet compares her feeling to a lonely person being lost at sea, to whom land is not visible. But by comparing her experience to death, the poet proposes that what she has felt was like death in a number of ways. The poet advocates that her feeling contain a profound sense of emptiness or emotionlessness: the only thing distinguishing her from "the Dead" was the fact that she could still stand up.

Symbolism

In order to convey her feeling with full intensity she used different symbols. In this poem The bells symbolizes daily life. The speaker says that she is aware of the fact that the hopelessness she experienced "was not Night" because the bells were ringing as they usually do in the middle of the day. Importantly, the bells in the poem are strange and slanted.

Cold symbolizes emotionlessness and death. The reference of "Frost" in the poem, and other instances of feeling cold, propose that the poet felt as though she was dead; her depression filled her with a sensation of numbness and nothingness.

On the other hand, fire generally symbolizes vitality and intensity. The poet's reference of feeling "Siroccos," or extremely hot winds, on her skin suggests that in spite of her feeling numb and away from worldly things, she was still agonizingly aware of being alive. In the poem the imagery of fire and heat suggests how intense and long-term her suffering was.

The poem highlights this meaning by raising an image of "Grisly frosts" that appear in the morning at this time of year. These chilly mornings signal the irreversible changeover to winter, and the word "Grisly" makes the frosts sound horrible and deadly. This comparison

of her experience to the specific time of the year; the poet proposes that she felt as though she were at the verge of death.

Use of Images:

The poem "It Was Not Death, For I Stood Up", uses imagery to set the mood of the poem. Night represent darkness and slumber: noon stands for the time of daylight and energetic work. Marble feet refer to cold feet. The third stanza says: "And yet it tasted like them all; the figures I have seen, set orderly, for burial, reminded me of mine." The poet says that her feelings remind her of the dead. The 'standing figures' represent the funerals ones. The poet's condition is like an abandoned landscape.

Funeral images are used by Dickinson in the poem. In the fourth stanza the poet says: "As if my life were shaven, and fitted to a frame, and could not breathe without a key; and "'t was like midnight, some." A corpse being shaved and fitted in the coffin to show the arrival of death. Her writing compels the reader to imagine her life in a frame, and how she cannot breathe. She displays the soul's dreadful misery by comparing its state to midnight. The image of a shipwreck in the final stanza express the chaos and utter hopelessness.

The beating ground denotes the soil from where various forms of life originate. Frosts and autumns brings with them a momentary end of such life. Hence they appear to be abolishing the beating ground.

Spar refers to the heavy, solid pole such as is used for a pole or yard on a ship. She is in such a state of disappointment that she sees no chance of improvement in her condition and no spar to become stable with. Her despair is so complete that she has become absolutely frozen. The overall impact of the use of imagery in the poem is complex and pulls the reader into the sensation of turmoil. The rhythm also boosts the feeling of breathlessness apparent from the poem.

Use of Analogies:

Analogies are used by the poet to express her troubled state of mind. It was as if her whole life were molded like a piece of wood confined and limited into a shape which was not its own nature, and from which it could not escape. It was as if it was midnight all around her and all movement and sound had ceased, leaving only a sense of silence and empty space. It was a feeling like a sudden, sharp frost on burning ground. It was also a sensation of absolute hollowness, of time and cold without end where no hope of rescue.

Personification

The poet personifies the ringing bells of the church. In line 4 of the first stanza she talks about the ringing as the bells' "put[ting] out their Tongues." This might delicately propose that the bells were scornful to the poet representing the fact that life is goes on and it pays no attention to the pain of the poet.

Grammatical deviation

As the poet attempts to define what she was passing through, she uses anaphora and broader parallelism to create a feeling of endlessness. Repeating the same words and sentence constructions again and again, she illuminates her struggle to exactly name or label what she went through; she keeps turning to comparisons that can't quite capture it. The poet enlists what was not her experience, and anaphora is used by her for the creation of rhythm and

structure. Take the anaphora of the phrase "It was not" in lines 1, 3, and 5. It stresses that the poet can't directly describe or identify what she is passing through: she can only describe it through what it was not. The repetition of the phrase "It was not" at the start of the first and third lines also calls the attention of the reader both to the impossibility of describing the poet's experience. The word "for" also repeats here, creating grammatical parallelism. This, in turn, shows the speaker is struggling but couldn't succeed to work through what she experienced logically.

The recurrence of the word "It" shows consistency of the terrible experience. To look for the identity of 'It' is the dominant interest in this poem. This search is mind-centered and is directed at analyzing its misunderstanding. Day and night, fire and ice seemed to be surrounded within the poet's mind. The poet adopts her personal and not general point of view to resolve this dilemma. Readers can perceive that the poem is taking place in the poet's mind, or her inner world. As she intends to speak about her unique feeling, she wanders all over the place—from day to night, from frosty autumn mornings to the "Siroccos" blowing off the Sahara and to the centre of the sea with no land or ships in sight. The poem shows her attempting to navigate this inner landscape of suffering.

The word "Death" has been repeated by the poet in its different form "Dead" represents that the experience of the poet is weird that she feels close to death. It is also a good example of a literary device Polyptoton. In the same manner the repetition of the word "for" in line 1,3,4,7 and 11 shown emphasis of the counter argument that though the experience of the poet is deadly but not death.

Anaphora appears again in stanzas 4 and 5, as the poet starts three lines in a row with the word "And". Again, this repetition conveys that the poet can't define what she is passing through in a entirely straightforward way. Each comparison leads to yet another comparison, as she attempts to put words to this appalling feeling. Readers feels that the list of comparisons will never come to an end as the poet could add "and" after "and"—without apprehending what she actually felt.

The repetition of "and" also links the comparisons together. It implies that the poet's feeling included all of these things: she felt like a sanded-down plank of wood, and like she could not breathe without a "key," and like she was in a kind of lasting "Midnight." The use of anaphora, then, emphasizes just how dreadful and also just how inconceivable the poet's feeling was, since no single, isolated comparison can fully capture it.

Graphological Deviation

There are 24 lines in the poem's, which are divided into six quatrains, or four-line stanzas. These quatrains induce the musical forms of ballads and religious hymns, both of which influenced the work Emily Dickinson. They produce a sense of order and continuous flow and rhythm in the poem, contributing to the sense that the poet is endeavoring to sensibly work through and recognize her unique experience. At the same time, the poem reveals that this experience was so dreadful because it can't be understood: it escapes the poet's rational hold. The poet has used dashes though out the poem. The dashes are used in such an excellent manner that they compel the reader to complete the line and the mind of the reader is also working with that of the poet and try to find word to complete the experience. The poet is

successful in transferring the same feeling to readers with the help of the dashes. It's the first quatrain only that ends with a period. The rest of the poem is essentially one long, constant sentence, punctuated with commas and dashes throughout, until a full stop at the end. As the sentence goes on, and the dashes push forward the mind of the reader over the ending of lines and stanzas. The poem expresses the poet's efforts to make sense of what she was going through and the dashes added intensity to it.

The poem is written in ballad meter (a term sometimes used interchangeably with common meter, though there are minor distinctions). In this meter, lines alternate between iambic tetrameter and iambic trimeter.

Consider, for example, the poem's opening quatrain:

It was | not Death, | for I | stood up,
And all | the Dead, | lie down -
It was | not Night, | for all | the Bells
Put out | their Tongues, | for Noon.

"nots" in the above lines can also possibly be stressed but generally speaking the lines progress according to a regular iambic rhythm. The use of this meter in the poem bring into line it with both church hymns and the long custom of ballads. Interestingly, the poem also includes one variation in this metrical pattern. Line 13, "As if my life were shaven," has only seven syllables instead of eight, and ends on an unstressed syllable:

As if | my life | were sha- | ven

This variation makes the line itself seem "shaven" down, much like the poet's life felt. This recurring sound haunts the poem, in a way, creating a sense that despite the variations in the poet's description, the suffering she describes is all-encompassing and continual.

Capitalization

It is important to note that Dickinson is not a musical poet in the purely lyrical sense of the word: she saw herself as a translator of music into language. Dickinson's capitalization is highly unconventional. She capitalizes words in the middle. The punctuation and capitalization define "unintelligible experience of hopelessness" as the theme of the poem. They also increase the strength of the metaphor. Dickinson's capitalization and punctuation not only define her style, but they also provide added symbolic meaning and musical interpretation to her poetry. Her poems comprise capitalized words which are not usually capitalized. However, Dickinson is not consistent in her capitalization. She does not capitalize every single noun. In the poem, the word "Death", "Dead","Night","Toungs","Frost","Siroccos""Fire","Chancel","Figures" etc. are capitalized to show the intensity of the feeling of disparity of the poet. Furthermore, Dickinson also capitalizes words which are not nouns, as seen in line 19 of "Or Grisly frosts¬¬¬¬¬¬-first Autumn morns". The word "grisly" is an adjective, but Dickinson chooses to capitalize it.

The language features that have been broken down are used to reveal the interpretations in each poem.

A. Language Features in Emily Dickinson's "I felt a Funeral, in my Brain" and "If I should die"

This section of analysis answers the first research problem, the language feature that exist in Emily Dickinson's "I felt a Funeral, in my Brain" and "If I should die" poems. The language features are analyzed using Verdonk theory about four levels of language that has been reviewed previously. The language results from four language levels: lexical, graphological, phonological, and syntactic levels are linked up to the reasons of applying them in the poems in order to obtain the poems' interpretations.

1. Language Features in "I felt a Funeral, in my Brain" Poem

"I felt a Funeral, in my Brain" is the first literary work analyzed in the study. This poem was first published in 1896, a decade after Dickinson's death. It is included in The Complete Poems of Emily Dickinson, which was published in 1960, as the poem number 280. This poem uses a first-person narrative. It can be seen from the use of "I" and "my". Overall, the poem consists of five stanzas with four lines which make up each stanza. The number of words in each line varies
between three to eight words. Each stanza is separated by a space before continuing to the next stanza.

The language features found in the poem are analyzed according to the four language levels by Verdonk. Those levels are lexical, graphological, phonological, and syntactic levels. The analyses of the language features found in the poem are provided in the following.

a. Lexical Level

In this level, the researcher found the figures of speech that are used in the poem. The figures of speech in both poems are quite similar, with one difference only, which is simile in the first poem. Both poems have metaphor, personification, imagery, and symbol. Those figures of speech are used to convey the meaning of the poem.

i. Metaphor

The first figure of speech found in the poem is metaphor. In metaphor, two distinctively different, yet similar things are compared (Nørgaard, Montoro, &Busse, 2010, p. 107). In the poem, the funeral service is a metaphor for the speaker's depression. It represents a dying part of the speaker. A funeral service is a service held to honor a deceased person, marking the person's passing from the state of living to the state of death. Thus, it marks the passing of the speaker from sanity to insanity.

There is another metaphor in stanza 1 as displayed in the following line below.
And Mourners to and fro   (line 2/stanza 1)
Kept treading – treading – till it seemed   (line 3/stanza 1)
That Sense was breaking through –   (line 4/stanza 1)

According to the Oxford Advanced Learner's Dictionary, "mourner" means the person who attends a funeral, a friend or a relative of the dead person. They come to the funeral to mourn for their pain over losing the dead person. If it is connected to the rest of the lines, "mourners" here is a metaphor for the speaker's pain. "Tread" means to put your foot down while you are stepping or walking. By keeping on "treading" in the speaker's brain, the "mourners" are

stepping on all over the speaker's brain. It indicates that the pain is pressuring and pushing the speakers down continuously.

Another metaphor is found in stanza 3 as displayed in the following lines.

And then I heard them lift a Box   (line 9/stanza 3)
And creak across my Soul   (line 10/stanza 3)
With those same Boots of Lead, again,   (line 11/stanza 3)

In stanza 3, a metaphor is found in line 11, "Boots of Lead". The boots made from "lead" here are owned by the mourners. As the boots are made of lead or a heavy grey metal, when they are used to tread on the speaker, they inflict a great pain until his or her soul is "creaked". It is mentioned before that "mourners" is a metaphor for the pain of the speaker. Therefore, "Boots of Lead" here is interpreted as a great pressure of the pain the speaker experienced until his or her soul is damaged.

Another metaphor in the poem exists in stanza 4 as displayed below.

As all the Heavens were a Bell,   (line 13/stanza 4)
And Being, but an Ear,   (line 14/stanza 4)

Line 13 above shows a metaphor in which "heavens" is compared to "a bell" directly. The comma at the end of the line indicates that the sentence has not yet finished. Therefore, it needs to be connected to the next line, which is line 14, in order to be interpreted.

Line 13 and 14 illustrate how the speaker becomes the passive receiver or an "Ear" for the sound of the world. This shows how the speaker is isolated from the world as the communication between the speaker and others is one way only.

Other metaphors are found in stanza 5 as displayed in the following lines.

And then a Plank in Reason, broke,   (line 17/stanza 5)
And I dropped down, and down –   (line 18/stanza 5)
And hit a World, at every plunge,   (line 19/stanza 5)
And Finished knowing – then –   (line 20/stanza 5)

In line 17, reason is compared metaphorically to a plank or a piece of wood. The piece of wood is from the casket of the speaker. It is broken as the casket is lowered to the grave. As he or she "hits" every rock at the way to the bottom of the grave, the speaker "finishes knowing" that he or she has died and buried. The speaker's "reason" that is compared to a piece of wood illustrates his or her sanity. The speaker's sanity breaks and the speaker finally notices that he or she falls down into "a world", which is the psychological chaos of his or her mind then.

   ii.   Personification

The second figure of speech is personification. In personification, an inanimate object, or animate non-human, or abstract quality is given human qualities (Wales, 2001, p. 294). Dickinson uses personification twice in throughout the poem, in stanza 1 and 4.

I felt a Funeral, in my brain,   (line 1/stanza 1)
And Mourners to and fro,   (line 2/stanza 1)
Kept treading – treading – till it seemed   (line 3/stanza 1)
That Sense was breaking through   (line 4/stanza 1)

She personifies "sense" by giving it the action of "breaking through". "Sense" is given the humane quality which is "breaking through". The personification can only be interpreted completely if it is connected to the previous lines.

    i.   Simile

The next figure of speech found in the poem is simile. In simile, a comparison of two things is made with the use of word as "like" or "as" (McRae, 1998, p. 141). In the poem, simile only occurs once.

A Service, like a Drum –   (line 6/stanza 2)
Kept beating – beating – till I thought (line 7/stanza 2)
My mind was going numb –   (line 8/stanza 2)

The line above compares "a service" to "a drum" indirectly, therefore the use of the word "like". Dash at the end of line 6 indicates that the line is unfinished. It needs to be connected to the next lines in order to convey the meaning completely.

    i.   Imagery

The next figure of speech is imagery. In imagery, language is used to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience (Cuddon, 2013, p. 354). Imagery occurs twice throughout the poem.

And Mourners to and fro   (line 2/stanza 1)
Kept treading – treading – till it seemed   (line 3/stanza 1)

Dickinson uses imagery to give an image of the funeral service that occurs in the speaker's mind. In the funeral service that occurs in the speaker's mind, the mourners keep wandering around. If those lines containing imagery above are connected with the last line of stanza 1, it is apparent that the imagery above is used to convey the speaker's feeling about his or her depression.

That Sense was breaking through – (line 4/stanza 1)

    iii.   Symbol

The last figure of speech in the poem is symbol. Symbol stands for an animate or inanimate object which represents or 'stands for' something else (Cuddon, 2013, p. 699). Symbol is only used once throughout the poem.

And then I heard them lift a Box   (line 9/stanza 3)

The word "box" symbolizes a casket which is usually used to keep a deceased person's body. If the line above is connected to rest of the lines in stanza 3 below, the poet's purpose in using the symbol could be understood.

And creak across my Soul   (line 10/stanza 3)
With those same Boots of Lead, again,   (line 11/stanza 3)
Then Space – began to toll,   (line 12/stanza 3)

At the end of the funeral service, the casket is carried by "them" which refers to the mourners in order to be buried. The "Mourners" or the pain puts a great pressure with "Boots of Lead" until the speaker's soul is creaked or damaged. He or she feels that the casket is moved from one space to another. It indicates that the funeral is for the speaker all along.

Stanza 3 supports the fact that what the speaker is talking throughout the poem is his or her depression. The speaker can hear or feel the depression and the effects of it but he or she cannot see them. The pain damages the speaker's soul with a great pressure. Then, the speaker's feels that he or she is driven by the pain to another space.

b. Graphological Level

In graphological level, graphological features such as punctuations and capitalization found in the poem are analyzed. The first part of the analysis discusses the graphological deviations in "I felt a Funeral, in my Brain", while the second part discusses punctuations in the poem: dash and comma.

i. Capitalization

The first graphological feature is capitalization. Every first letter of each beginning words in every line are written in capital letter, which considered traditional and common in poem (Ríos, 2000). There are a few words that are capitalized even though they are not supposed to be, for example in line 1 below.

I felt a Funeral, in my Brain,   (line 1/stanza 1)

The words "funeral" and "brain" are considered as graphological deviations since they are not the initial word in a line of poems, thus their initial letters should not be capitalized. In addition, they also do not fulfill the Trask's criteria to be written in capital letters (Trask, 1997, pp. 71-84).

Those words are capitalized purposely to assert their importance and emphasizes the meaning of the line. The word "Funeral" is important as it is a metaphor for the speaker's depression. In addition to that, the word "Funeral" gives an insight that the speaker is passing from the stage of sanity to insanity. In the other hand, the word "Brain" becomes a hint that the "funeral" the speaker feels is not a real event, rather it is a metaphor. Therefore, the words "Funeral" and "Brain" are capitalized for their importance to give emphasis on the meaning of the line.

ii. Punctuations

Punctuations are the next graphological features spotted in "I felt a Funeral, in my Brain". Throughout the poem, Dickinson does not use a period or full stop. She uses dash (–) and comma (,) instead. The use of a period "shows the completion of the poetess' mind" (Ali, Bhatti, & Shah, 2016, p. 20). Therefore, it is safe to say that Dickinson's thoughts in this poem are not conveyed completely yet.

1) Dash

The total number of dashes used in the poem are 12 dashes, 6 dashes in between words and 6 dashes at the end of the line. The lines below are the example of dashes in between words and at the end of the line.

Kept treading – treading – till it seemed   (line 3/stanza 1)

That Sense was breaking through –   (line 4/stanza 1)

Dashes in line 3 are used the purposefully for emphasizing the word "treading". The word "treading" is emphasized as it is vital to convey the image of the mourners pacing back and forth inside the speaker's mind. On the other hand, the dash at the end of line 4 shows that the poet wants to emphasize on the whole line.

2) Comma

The total number of commas used in the poem are 20 commas, with 11 commas in between words and 9 commas at the end of the line. The line below has 3 commas in it, 2 in between words and 1 at the end of the line.

And I, and Silence, some strange Race,   (line 15/stanza 3)

The first comma in the line above indicates parallelism between "I" and "Silence as the subjects in the line, while the second comma is used to separate thoughts between the subjects and their position. At the end of the line, the comma indicates a brief pause before the poet moves on to the next line.

c. Phonological Level

In this level, sound features which are found in the poem are discussed. Even though both poems used in the study are in written form, sound features can still be found when the poems are sounded. Phonological features existed in the poem are alliteration, assonance, consonance, onomatopoeia, and rhyme. Those features are analyzed as they are noticeable as sound features in the poem.

The sound features in phonological level are divided into segmental and suprasegmental features. Alliteration, assonance, consonance, and onomatopoeia are included in segmental features, while rhyme is covered in suprasegmental feature.

d. Syntactic Level

In this level, the syntactic features such as tense and word repetition that occur in the poem are analyzed. There are only two tenses occur in the poem: simple past tense and past progressive tense. The tenses occur in 13 out of 20 lines. From 13 occurrences of tenses, two of them are past progressive tense, while the rest of them are simple past tense. Other than tense, word repetition is also analyzed in this level.

i.   Simple Past Tense

The first tense that appears in the poem is simple past tense. A sentence in simple past tense is marked by the use of verb in past form. Simple past tense occurs nine times throughout the poem, in line 1, 3, 5, 7, 9, 12, 13, 17, 18, 19, and 20. The examples below follow the structure of simple past tense.

In stanza 1, there are three occurrences of simple present tense. The verb of the sentence is in bold font.

I felt a Funeral, in my Brain   (line 1/stanza 1)

And Mourners to and fro   (line 2/stanza 1)

Kept treading – treading – till it seemed   (line 3/stanza 1)

That Sense was breaking through –   (line 4/stanza 1)

As shown in the stanza above, the first occurrence of simple past tense is in line 1, which is marked by the use of past tense form of the verb "feel". Both the second and the third occurrence are spotted in line 3. "Kept" is the past tense form of the verb "keep", "seemed" is the past tense form of the verb "seem".

Stanza 2 has similar case as that in stanza 1. There are three occurrences also and the place of occurrences is also identical, in the first and the third line of the stanza.

And when they all were seated,   (line 5/stanza 2)

A Service, like a Drum –   (line 6/stanza 2)

Kept beating – beating – till I thought   (line 7/stanza 2)

My mind was going numb –   (line 8/stanza 2)

As seen in the above stanza, the simple past tense occurs in line 5 and 7. In line 5 is indicated by the use of verbs "were" and "seated". "Were" is the past tense form of plural "are" and "seated" is the past tense form of the verb "seat". "Kept", which is the past tense form of "keep", and "thought", the past tense form of "think", mark the existence of simple past tense in line 7.

ii.   Past Progressive Tense

The second tense that appears in the poem is past progressive tense. It is used for "an action over a period of past time". In a sentence, past progressive tense is marked by the past form of "be" plus an active participle. The tense occurs twice throughout the poem, in line 4 and 8.

That Sense was breaking through –   (line 4/stanza 1)

My mind was going numb –   (line 8/stanza 2)

Both lines above have past progressive structure, which is indicated by the use of "was", the past tense form of the singular verb "is", and a verb in a progressive form. In line 4, "was" is followed by "breaking", the progressive form of "break", while in line 8, it is followed by "going", the progressive form of "go".

Dickinson's use of simple past tense and past progressive tense in the poem is intentional. Like a recount text, Dickinson wants the readers to know that the speaker's story about his or her depression is real by using past tense in her poem.

iii.   Repetition

The last feature in this level is repetition. Repetition is a technique in literature that can be used as a form of emphasis (Quinn, 2006, p. 359). In the poem, repetition occurs thrice, in line 3, 7, and 18.

Kept treading – treading – till it seemed   (line 3/stanza 1)

Kept beating – beating – till I thought   (line 7/stanza 2)

And I dropped down, and down –   (line 18/stanza 5)

"Treading", "beating", and "down" are repeated twice. The repetitions are used to give emphasis on those words as they are important to imprint messages on readers' mind (Quinn, 2006, p. 359). As explained in the lexical level, "treading" here illustrates how the speaker's depression makes the speaker feels pressured until the speaker loses control over his or her life. "Beating" gives an image on how the speaker thinks his or her mind stops on working as he or she keeps on hearing voices. Meanwhile, "down" is repeated to emphasize that the speaker falls down into a psychological chaos because he or she goes insane.

5.1 Discussion of the Findings
    5.1.1 Occurrence of Foregrounding
Analyzing Dickinson's five poems reveals the main theme to be death, with the concept of deviationas the foundation. Deviation is demonstrated when a poet deviates from the established rules of language, for example, by reversing the order of words in a sentence, coining new words, or using compound sentences.

5.2   Deviation at different levels
 Language deviates in several ways, as previously discussed, including semantically, morphologically, lexically, syntactically and phonologically.These linguistic categories have been discussed in detail in terms of how they appeared in the poems. Lexical deviation, for example, is achieved through neologism, functional conversion, and compounding. Grammatical features such as reordering, embedded sentence structures and enjambment are discussed under the stylistic analysis of linguistic features. In the same way, morphological deviation is achieved by developing a different vocabulary or unusual word choice.Furthermore, figurative devices, visual imagery and paradoxical meaning helped create semantic deviation.

5.3 The process of developing theme of death

2925 | Arif Khan   Stylistic Analysis Of Foregrounded Deviationin Emilydickenson's Poems On Death

Death takes on a unique meaning for Dickinson based on her observations of nature, which she uses to showcase the eternal beauty in death. Her observation of the objects of nature and the eternal beauty that she sees in death give Dickinson a unique approach to death.Based on a close analysis of the poems, it is clear that the idea of death in the poems is complemented by linguistic devices. At the heart of this change from ordinary to sublime are the foregrounding devices. The use of deviant language and the creation of patterns was how Dickinson created the theme of death. The use of eccentric linguistic devices reinforced her point of view of death.

It is the language itself that conveys unity to examine the theme of death. The poet presents a powerful view of death. The words and lines are artistically presented with melody and harmony, creating a compelling image of subject matter. As a result of such a detailed analysis of stylistic features, the researcher was able to identify the innovative and parallel strategies that helped the poet achieve her objectives in the current work.

5.4 Findings of the study

A linguistic analysis of the selected five poems of Dickinson reveals interesting insights into how she treats death in her poetry.Her unique and innovative writing helped her achieve a deeper level of consciousness than her contemporaries.Throughout Dickinson's poems, the poet sought to accentuate the richness of imagination and fervor of expression that accompanied the theme of death, which is the task in hand.With her execution, she transformed a humble task into something magnificent. Her poetry elevates the ordinary concept of death to a level of grandeur and sublimity.

Language is an important aspect of Dickinson's work. It has the inherent ability to represent the external reality of objects in addition to its expressive function.Dickinson's use of stylistic devices of deviation have a greater impact when we consider their deep association with the meaning she intended to communicate. Using the inherent beauty found in death, she viewed poetry as a calling. Even though death is viewed by different people in different ways, it is beautiful in the view of Dickinson. This concept lends Dickinson's verses a distinctive quality. Her use of unusual vocabulary, coining new words, and experimenting with syntactic irregularities are all deliberate attempts to simulate similar novelty in the way language is used.

The poet used these devices to elaborate on her favorite theme, death, and develop the theme richly. As a result, the language itself becomes a tool for enhancing the semantic impact of the poem's central idea.

It is because of her love of beauty that Dickinson could appreciate beauty even in death. In her opinion, the idea of beauty in death is unstable and it is up to the poet to define it. Poets accomplish this when they're able to harmonize opposite or conflicting elements.

It is evident from the study that the juxtaposition of opposites is also reflected in the stylistic devices used in her poetry. It is impossible to fully comprehend Dickinson's poetry until sensory, auditory, and visual perception of her language are realized. As a poet, she incorporates art, music, and poetry in her verses to exemplify beauty. The resulting

combination of language and the subject matter portrayed in the selected poems creates a perfect symmetry of shape and pattern that is a perfect representation of death as beauty.

Dickinson's modernity as a poet can be attributed to the foregrounding elements in her poetry, as described in this analysis. The inventiveness of her work lends her to the list of modern poets as well as serving as a precursor for the next generation of poets. Her poetry is distinctive in the way she avoids anything that is grammatically or metrically correct, has a poetically open mind and is precise and accurate in its expression. Dickinson's poetry is also characterized by occasional profusions of prose, absolute objectivity, and a sense of intellectual poignancy which became the norm for modern poetry. However, it is the poetic syntax that has the most prominent role in expressing her emphatic call for seeing beauty in death.

Language influenced by deviant syntax can acquire a more contemplative style and a concurrent impact. The deviant syntax, particularly when the object of meditation is complex, increases the ambiguities. This causes the mind to become a channel for close, detailed observation in order to understand and contemplate the whole thought process. Dickinson's poetry is characterized by its syntactical complexity because the poet intends to capture fully the range of complex interrelationships, whether they are reflected visually in chromatic form or in a subjective sense articulated through grammatical distortion and flexibility. In this way, language, art, and music make it possible to draw parallels between the physical and metaphysical aspects of death.

Dickinson had a unique perspective and was more concerned with originality and creativity than cultural customs and traditions. She celebrated death in all its colors, lights, fragility, and divine qualities by highlighting the foregrounding aspects of language. Poetry is a peculiar form of expression that celebrates this phenomenon of nature.

Last but not the least, Dickinson's poems are filled with the poetry of experience and poignancy that allowed the form of language to be freed. The selected poems portray a dignified notion of death in an unusual manner, despite the seriousness of the subject matter. In her poetry, language was enhanced by the subject matter itself, which was further enhanced by use of distinctive jargon. In the selected poems of the study, Dickinson successfully uses the distinct style to emphasize the theme of death through foregrounding.

5.5 Conclusion

A stylistic analysis of the selected five Dickinson's death poems yields interesting conclusions regarding Dickinson's style and demonstrates her unique approach. The results of the study shows Dickinson has a unique style because of her innovative and experimental language use.

In her use of language, she stands apart from her contemporary poets and marks her as a predecessor of modern poetry. In addition, because she was not bound by the rules of the earlier generation, she became one of the most original poets.

Likewise, analyzing Dickinson's five poems reveals how interpreting her poems is a holistic process of understanding Dickinson's distinct style. The stylistic analysis of the selected death poems offer a poetic theory that allows Dickinson to advance her theme of beauty in death by

presenting the readers with surprising literary and linguistic ambiguities in both form and content. Both subject and the form are equally important and both alternatively bring each other to prominence. In other words, the language emphasizes the subject and vice versa. The selected death poems of Dickinson demonstrate how linguistic features can elevate the subject matter to a higher plane. Therefore, in order to fully comprehend Dickinson's poetry, it is essential to analyze her language as well as her poetic process of establishing a theme.

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