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A socio-stylistic analysis of *Death* in Dickinson's and Whitman's selected poems

Ahmed S. Mubarak[1] **& Sarah Mohammad Abbas Joodi**[2]
Department of English, University of Babylon, Iraq
Correspondence: hum.ahmed.sahib@uobabylon.edu.iq
https://orcid.org/0000-0002-4436-2009

Abstract
This paper attempts a socio-stylistic analysis of four well-known American poems by focusing on their treatment of death as a central theme. The poems are "Because I Could not Stop for Death," "There's Been A Death in the Opposite House" by Emily Dickinson, "Pensive on Her Dead Gazing," and "Vigil Strange" by Walt Whitman. The poems are analysed for their use of grammatical stylistic devices and the extraction of general grammatical deviations. The strength of the paper lies in its integration of the aforementioned stylistic devices in a way that is consistent with the linguistic variable of gender. Therefore, a poet and a poetess were selected to compare and contrast the two poets' styles and perspectives. Whitman's poems employ a greater variety of stylistic devices than Dickinson's. Dickinson employed a wide range of stylistic devices, many of which appear multiple times. While Whitman's work frequently recycles the same devices and their variants. Examining the poems in this way lends credence to the paper's argument that language and gender are intricately intertwined in the presentation of such a massive topic as death, which leads each gender to express death from their perspective as well as their surrounding society.

Keywords: Death, deviation, Dickinson, gender, socio-stylistics, stylistics, Whitman

Public Interest Statement

Death is an abstract phenomenon that faces every living creature. So, each person has his own beliefs about death that may be effected by many elements, which could be social, religious, or psychological. The main question of the current paper investigates whether the poets' styles differ according to the poet's gender in presenting death. Therefore, the research is limited to the differences of style in using the grammatical level of stylistic devices as well as the accordance of the grammatical deviations by each gender.

1. **Introduction**

Language is a tool that poets use to help express their inner thoughts and conflicts by choosing various unusual word combinations, syntactic patterns, as well as figurative language. Such uses assist the poets in bonding with their readers and connecting them emotionally (Crawley, 1970) because language has a tremendous impact on people's actions and thoughts. Since language is not static but flexible (Yule, 2014), it is used in a dynamic and fluctuating manner with the emergence of different uses of poetic genres such as allegory, narrative poems, odes, sonnets, and monologues (Rosenthal, 1987) which serve several purposes, one of which is to create communication between people and bond them emotionally.

Human beings spend their lives wondering about two main abstract aspects that might be identified and interpreted scientifically (Parnia and Young, 2014) and philosophically (Kamath, 1993) but cannot be factually proven. These two aspects are *life* and *death*, which are known for their profound effects on people's lives. This paper, however, is concerned with the aspect of death, particularly the presentation of death in American poetry and how American poets present it differently. Death for poets is a raw material that enables them to think wildly and freely about their end and sometimes their afterdeath. This idea is confirmed by Carrard (2021) when he declares that authors tend to describe death according to their experience in life; even they prefer to imagine themselves as omniscient dead observers who observe other living companions' actions. They form a new reality and then react to it as if it is a concrete existence.

According to Chavis (2011). Poetry helps people express their truth, validate their strengths, and find new methods to deal with obstacles by engaging with their own and others' creative expression. They employ various stylistic devices that may support their status and reinforce their messages, but sometimes, a gap is made in understanding some poems that belong to a specific gender. Therefore, this current study is formed to investigate the different styles of each poet according to their gender and aims to bridge this gap by finding answers to the following questions:

1. What are the grammatical stylistic devices that dominate the style of each gender when describing death?
2. What are the grammatical deviations employed by each poet?
3. What are the similarities and differences in each poet's style in relation to death?

2. Literature Review

 2. 1. Socio-stylistics

The analysis of the current study is based on two interdisciplinary fields: stylistics, which is interwoven with linguistics, psychology, cultural theory, sociology, literary critics, history, and philosophy (Leech, 2013), and Sociolinguistics which is an interdisciplinary science that deals with sociology, anthropology, and linguistics (Mallinson and Kendal, 2013). According to Crystal (1992), stylistics is " the study of any situationally distinctive use of language and of choices made by individuals and social groups

in their usage of language in all linguistic domains, while sociolinguistics is" a branch of linguistics that studies the ways in which language is integrated with human society with reference to such race, ethnicity, class, sex, and social institution" (Crystal, 1992).

In light of the late definitions, socio-stylistics might be defined as a subfield of linguistics that investigates the characteristics of different language varieties in relation to their specific applications in various contexts. It makes an effort to establish principles that are able to account for the particular linguistic decisions that are made by individuals and social groups in their communication. Speaking about variables, the study is concerned with gender, which is a significant variable that exists in all societies and within the same group. Gender, according to Swann, Deumert, Lillis, and Mesthrie (2004, p. 122), is" a social phenomenon: a social grouping, or an aspect of social identity." The early sociolinguistic research focused on figuring out how men and women use language differently. For example, variationist studies found that women used more prestige features and men used more vernacular features (Swann et al. 2004). The reason for such linguistic differences is that each gender reflects fundamentally different worldviews.

2. 2. Stylistic devices
Among the many stylistic devices, the following is the most common one that represents the grammatical devices.

1. Parallelism: Parallelism, also known as parallel structure or parallel construction, is a grammatical concept that refers to the symmetry between two or more clauses or phrases that share the same grammatical form within a single sentence (Gary and Bly, 1993).
2. Anaphora is commonly used to refer to a type of reference that is 'backward-looking'; thus, it is an essential aspect of the cohesion or connectedness of discourse (Halliday and Hasan,1976).
3. Cataphora refers to a phrase or word that is used in conjunction with another, more specific phrase or word later in the same discourse (Halliday and Hasan, 1976).
4. Enjambment is a literary technique that is used in poems in which a line continues its thought or idea into the following line of poetry without a grammatical pause (Duffell, 2008)
5. Ellipsis describes a sentence in which some words or phrases are omitted but still make sense (Wales, 2011).
6. Anachronism, a chronological inaccuracy, refers to a mistake in the relative order of people, things, or practices (Leech, 1969).
7. Analepsis shows how easily a poet or a narrator uses a flashback technique to shift the reader's attention to an old incident that happened at a previous time (Wales, 2011).
8. Repetition is the use of the same word or structure in the poem to achieve lexical cohesion. It is used to emphasise the importance of the repeated word in the text (Wales, 2011). It also consists of many types, several of which are detected in the analysed poems.
   a. Epanaphora is a familiar rhetorical figure of speech in which the same word is used to introduce multiple clauses, sentences, or verses that can be used to emphasise characterisations and emotions (Enos: 1996).
   b. Ploce refers to using the same word multiple times with only one or two intervening words (Wales, 2011).
   c. Diacope as a rhetorical strategy, diacope entails using the same set of words repeatedly with only a few words in between each repetition. (Harris, 2018).
   d. Epizeuxis is a word or phrase that is said repeatedly in rapid succession without intervening

words between them (Harris, 2018).

e. Polyptoton is a term that refers to the use of two different words that have the same word root (Farnsworth, 2011).

f. Anadiplosis is the repetition of a word or phrase from the previous clause, sentence, or line at the start of the current one (Farnsworth, 2011).

g. Polysyndeton is a sort of repetition that is used to construct informal sentences, as an extra conjunction can join a concept to the conclusion of a clause or sentence where it is not expected. (Farnsworth, 2011).

h. Epiphora is the repetition of the same word or words at the end of two or more sentences (Enos: 1996).

2. 3. Deviation

The deviation is a violation of common rules. Poetry as a genre particularly deviates from regular language rules. Nevertheless, poetic deviance has its own rules and conventions that distinguish it from ordinary language and, therefore, develop its own pattern. The deviation is regarded as a poetic licence or writer's licence in the literary world, and it should be noted that deviation can occur at several linguistic levels, such as grammatical, lexical, phonological, semantic, and textual deviations are all possible (Leech, 1969). Leech (2013) confirms that deviation' is essential to the study of style. To be stylistically distinctive, a feature of language must deviate from some norm of comparison. The current study is limited to the grammatical devices, which are presented in various ways. One method is the syntactic rearranging of sentence parts, known as hyperbatons (Leech, 1969). Another grammatical deviation occurs when the poet intentionally shifts the poem's tense. This shift is a stylistic device of a poet who desires to gain more attention to a specific action or emotion (Anderson, 2005). Then, there is the verb conjugation, which is the deviation of the verb form that causes disagreement between the verb and its antecedent (Casagrande, 2018). Finally, there is the case of grammatical number, which refers to the dispute between the subject and its verb (Casagrande, 2018).

3. Methodology

3. 1. Data Collection

This study focuses on analysing the concept of death in four poems by two American poets. The main focus of the current study is how each poet presents death according to his/her gender. Thus, the study is based on the nineteenth-century poetry of Emely Dickinson and Walt Whitman, who are known for their frequent employment of the death theme. The poems will be analysed according to their grammatical stylistic devices and grammatical deviations.

3. 2. The model of analysis

To achieve the aims of this study, an eclectic model (Fig. 1) made up of three theories is used to analyse the poems. Fergunson's (1996) model is used to analyse the socio-stylistics context. Thornborrow and Wareing modal (1998) for the syntactic level and its deviation. The model is mainly based on Leech's stylistic devices (1969).
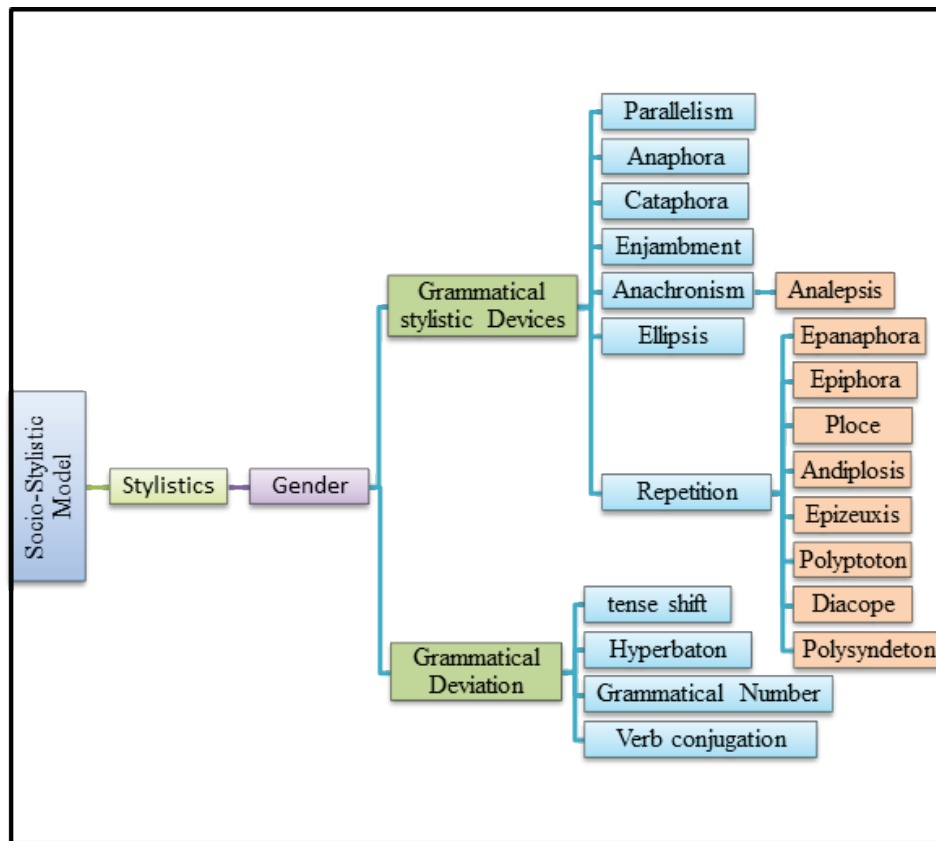
Figure 1: The Model of Analysis

3. 3. Data analysis

In the following sections, samples of the analysis of the four poems are presented

3. 3. 1. Emily Dickinson's

3.3.1.1 " Because I Could not Stop for Death."

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

1) Grammatical devices

The sample is presented in the third stanza of the poem, which consists of several grammatical devices, these are:

A) Anaphora

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

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

The repeating "We passed" has a fascinating effect on the listener, conjuring the sound of the carriage wheels turning as they move forward. However, the anaphora also splits the stanza into discrete stages—the school, the fields, and the sun—which also helps to the sensation of a trip throughout the piece. In other words, as the voyage progresses, each use of anaphora denotes a distinct destination. The phrase "We passed" also reflects the reality that the speaker is on a deathward path and that he or she will pass away at some point. Death appears to be getting closer and closer at each journey stage.

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

B) Repetition

Repetition in the current poem is found in the form of epanaphora in the third and the fifth stanzas. In the third stanza:

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

2) Grammatical deviation

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

3.3.1.2 There's Been a Death in the Opposite House"

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

1) Grammatical devices
A) Ellipsis

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

2) **Grammatical deviation**

a) **Tense shift**

There is a shift in tense in the fourth line. The poem is written in the present tense, while" *I used to"* is the only structure that is presented in the past tense. The shift assists the poet in connecting an old memory with a new event to show the readers how traditions continue from the past to the present time.

3. 3. 2. Walt Whitman

3.3.2.1 " Pensive, on her dead gazing."

"*My dead absorb or South or North—my young men's bodies absorb, and their precious precious blood,*
Which holding in trust for me, faithfully back again give me, many a year hence,
In unseen essence and odor of surface and grass, centuries hence;
In blowing airs from the fields, back again give me my darlings—give my immortal heroes."

1) Grammatical devices

A) Anaphora

The second line consists of two anaphoras:" *Which holding in trust for **me**, faithfully back again give **me**, many a year hence,*" the pronoun "me" refers to the speaker in the poem who wants to show the reader that the dead soldiers are emotionally close to him. Then, the fourteenth line consists of three locations of anaphora:" *back again give **me** my darlings—give my immortal heroes;*" the first anaphora in this line is "me," which is referred to the speaker then the second," ***my darlings*"** and the third" ***my immortal heroes*"** are referred to the "*young man's bodies*" which are mentioned in the eleventh line.

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

B) Ellipsis

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

C) Repetition

a) Ploce

The first line of the sample has an intensive use of ploce:" *My dead **absorb** or South or North—my young men's bodies **absorb**, and their precious precious blood',*" once again the ploce is used in the word "*absorb*" by the "Mother of all" when she commands the ground to take her sons' blood. After that, it is used to express directions of the ground, which means that the speaker orders the whole ground, even the one out of his sight.

The second and the second lines consist of ploces that have the same significant meaning:
"*Which holding in trust for **me**, faithfully back again give **me**, many a year hence,*

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

*In blowing airs from the fields, back again give me **my** darlings—give **my** immortal heroes;*

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

b) Diacope

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

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

2) Grammatical deviation

A) Hyperbaton

Two hyperbata are found in the current sample, and both of them are presented by the verb "***Absorb***" as in" *My dead **absorb** or South or North—my young men's bodies **absorb**.*" The verb "***Absorb***" in both locations is moved to be after the object instead of its normal position, which is commonly known to be before it.

B) Grammatical number

The word" *a year*" in the twelfth line is written in an unusual noun form. It should be written in plural form because it is preceded by the quantifier "*many*." Therefore, the usual form would be "*many years*." It is probably employed to call more attention to the speaker in the poem than to the event being described. It is a poetic or literary style that is not often used in standard conversation but may be used to increase a dramatic effect.

3.3.2.2 Vigil strange

"*Vigil wondrous and vigil sweet, there in the fragrant silent night;*

But not a tear fell, nor even a long-drawn sigh – Long, long I gazed;

Then on the earth partially reclining, sat by your side, leaning my chin in my hands;

Passing sweet hours, immortal and mystic hours with you, dearest comrade – Not a tear, not a word;"

1) Grammatical devices

A) Anaphora

The first anaphora in the first line of the presented sample is" ***there***" which refers to the place where the poet stands when he describes the battlefield. The second anaphora is presented in the use of the pronoun "I" in the second line to refer back to the speaker of the poem. The last anaphora is found in the fourth line by the use of the pronoun "you," which refers to the dead solder.

B) enjambment

Enjambment is found at the end of every line of the current sample. Each line is connected with the previous one to present one comprehensive idea.

C) **Ellipsis**

Three ellipses are found in the current lines. The first one is in the second line," *Long, long I gazed;"* a preposition "for" and the word "time" as well as the article "a" are missing from the current sentence. The common form of the sentence should be" I gazed for a long and long time."

The second ellipsis is found in the fourth line, where the subject "I" is omitted from the structure: "*sat by your side.*" The common structure should be "I *sat by your side."* The last ellipsis in the current lines is found in the same line when the auxiliary "was" and the pronoun "I" are deleted from the sentence" *leaning my chin in my hands.*" The common form of the sentence should be" I was leaning my chin in my hand."

D)Repetition

a) Polyptoton

The first polyptoton in the current lines is found in the first line when" *there"* and "*the"* consist of the same word stem, "*the."* The same case is found in the second line by "*not"* and*" nor."* This kind of repetition gives the poem a musical effect.

b) Epizeuxis

Epizeuxis is found in the second line: "**Long, long** I gazed." The Epizeuxis repetition reflects the speaker's feelings of sadness and hopelessness. Socially, standing for a dead person reflects deep respect. So, the speaker reflects love and respect for the dead soldier.

c)Diacope

The first diacope is presented in the first line by the word "*Vigil,"* which is foregrounded to emphasise the importance of vigil in the poem. Diacope is found in The third line: "… *leaning **my** chin in **my** hands*;.." The pronoun "my" is repeated to portray the mournful appearance and respect for the dead body. The fourth line consists of two diacopes:" **hours" and** '" **Not."** These diacpoes represent the painful and silent hours that the speaker spends in his friend's farewell.

2) Grammatical Deviation

a) Hyperbaton

Hyperbaton in the current lines is found in the second line:" *Long, long I gazed;"* the logical order of these words should be" I gazed for long long.. ." In this position, Hyberbaton is used to stress the long period of time that the speaker spent gazing.

3. 4. Results and Discussion

3.4.1 Overall analysis

The overall analysis of the socio-stylistic study of the presentation of death in the four selected American poems shows that the most frequent grammatical device used by Whitman is repetition, which amounts to (36,77%), among other devices, as shown in Table (2). In comparison to Whitman, Dickinson shows little attention to repetition, with a percentage of (12,64%) and a great deal of enjambment, which records (57,74%), while Whitman records only (20,78%), as shown in Table (1). In addition to

repetition and enjambment, anaphora is found to be the second most frequent device for both Whitman and Dickinson. Anaphora is recorded (23.62%) by Whitman and (14.08%) by Dickinson. The recurrent use of anaphora by each poet helps to make the poem more enjoyable to read and not as challenging to retain in one's memory, so it offers a smooth transition between the text lines. Furthermore, it can be used to appeal to the audience's emotions in order to sway them. Thus, the poets manipulate their devices to reach the ultimate level of readers' self-awareness of death.

However, Both repetition and enjambment are used to emphasise the imperfection of human nature through uncompleted sentences that need enjambment and their deep pain that needs repetition to establish the fundamental root of human sorrow.

Deviation, on the other hand, is the best way for Whitman to reveal his authenticity in writing poetry, as shown in table (3). He employs many deviations in his poems, but hyperbaton in the percentage (57,69%) and shift in tense (30,76%) are the most frequent deviations. The consequences of concentrating on these deviations lead to vivid foregrounding. In contrast, Dickinson employs deviation only once, which is the shift in tense in the percentage of (100%).

Table (1) offers the overall analysis of the four poems

Table 1. Total Grammatical stylistic devices

		Poets	Emily Dickinson		Walt Whitman	
		Types	Poems		Poems	
			Frequency	Percentage	Frequency	Percentage
	Anaphora		10	14.08	43	23.62
	Cataphora		2	2.81	9	4.94
	Parallelism		5	7.04	8	4.39
	Enjambment		41	57.74	38	20.87
	Ellipsis		3	4.22	17	9.34
	Anachronism	Analepsis	1	1.40	0	0
Grammatical Devices	Repetition	Epanaphora	5	7.04	9	4.94
		Epiphora	0	0	1	0.54
		Ploce	1	1.40	19	10.43
		Anadiplosis	1	1.40	0	0
		Epizeuxis	0	0	2	1.09
		Polyptoton	0	0	10	5.49
		Diacope	1	1.40	17	9.34
		Polysyndeton	1	1.40	9	4.94
			71	100	182	100

3.4.2 The Stylistics Devices

a. *Repetition*

Repetition is the most used device by Whitman. It is a unique device that may be divided into several types. It helps to deliver Whitman's wit to the readers as well as his masterful choice of effective words. The current poems consist of eight types of repetitions, as shown in table (3). Whitman, for example, has a percentage of (36.77%), while Dickinson used repetition with a percentage of (12.64%). Whitman does not just use repetition more than Dickinson, but he also uses a great deal of variety of them. In the poem" Vigil Strange," Waltman frequently repeats the word " vigil," which is peresnted the first word in the poem. In the same time, he tends to repeat pronouns such as "me" to emphasise the sound of

the speaker, and "you" to emphasise the role of the speaker in giving orders in his poem" pensive on her dead gazing". For whitman ploce with a percentage of (10.43%) and diacope with a personage of (9.34%) are used regularly in his poems, while Dickinson tends to uses epanaphora more often in a percentage of (7.04%).

Repetition in these poems is used to emphasise certain points in the poem, which the poet deliberately uses in specific locations.

Table 2. The overall use of repetition

	Types	Emily Dickinson		Walt Whitman	
		Frequency	Percentage	Frequency	Percentage
Repetition	Epanaphora	5	7.04	9	4.94
	Epiphora	0	0	1	0.54
	Ploce	1	1.40	19	10.43
	Anadiplosis	1	1.40	0	0
	Epizeuxis	0	0	2	1.09
	polyptoton	0	0	10	5.49
	Diacope	1	1.40	17	9.34
	Polysyndeton	1	1.40	9	4.94
		9	12.64	67	36.77

b. Anaphora

The results in (Table 1) show that anaphora is the second most frequently employed device for both poets, with a percentage of (23.62%) for Whitman and (14.08%) for Dickinson. They employ many types of anaphoras, but he concentrates on pronominal anaphora such as "me" and "you," which reflect his close attachment to the characters. Dickinson, on the other hand, tends to use the pronouns " me" and "I" repeatedly in her poem. Notably, both poets presented death by using several characters in each poem to portray death as a general and normal phenomenon.

Both poets employ anaphora to gain readers' attention to the characters as well as to form close connections among poems' elements.

c. Enjambment

Enjambment is the most employed device in Dickinson's poems, with a percentage of (57.74%). She connects her lines together to form one long sentence by using caesura, which is employed to deliver the effect of death on the speaker. In the current poems, enjambment helps the readers to feel involved in the death scene by making them busy reading about it with no cut point in the middle. Enjambment is also employed in Whitman's poems with a percentage of (20.87%), but as shown in table (2), it is not one of his most used devices. Both poets use enjambment to eliminate any interruption that may cause any lack of concentration.

1.1.3 The Deviations

Deviation for both poets is a method of defining their poems according to their gender and specifying the target readers. Generally, Whitman is known for participating in real wars, so he manages to identify the language of his fellow soldiers (men). For this reason, he extensively uses hyperbaton more than other deviations in a percentage of (57.69%) and then shifts in tense in a percentage of (30.76%) as shown

in table (3). The verb conjugation is used a few times with a percentage of (7.69%). The grammatical number, on the other hand, is the least used deviation by Whitman, with a percentage of (3.84%). Undoubtedly, both types of deviations are used by ordinary men whom he writes for them.

Dickinson, on the other hand, is known for her loneliness. She tends to use highly ordered grammatical structures, but she likes to deviate from the poems' grammatical structure by shifting the tense of the poem to connect it with the readers' real-life death memories. She tends to write in the same ways that ladies around her use in daily life.

Table 3. The overall use of deviation

Grammatical Deviations			Emily Dickinson Poems		Walt Whitman Poems	
			Frequency	Percentage	Frequency	Percentage
		Shift in Tense	4	100	8	30.76
		Hyperbaton	0	0	15	57.69
		Grammatical number	0	0	1	3.84
		Verb Conjugation	0	0	2	7.69
			4	100	23	100

FIGURE 1. THE OVERALL USE OF GRAMMATICAL STYLISTIC DEVICES

Conclusion

By skillfully blending sociolinguistics and stylistics devices, American poets managed to reveal their perspective of death and presented it according to how they saw it. Whitman tends to use repetition and anaphora to approach his realistic perspective about death by making it closer to the reader. Therefore, he repeats specific words to emphasise the important points he wants to highlight. Dickinson tends to use enjambment and anaphora for the same reason. She uses enjambment to materialize the death scene by making incomplete sentences as if the speaker is trying to process the mighty scene before him. In addition to enjambment, Dickinson uses anaphora to put the readers in the speaker's position. It is known that death is a common phenomenon, so both poets want the reader to feel it by using simple devices more heavily than others. On the other side, readers will drag an old memory of a relative or a friend's death, which is the ultimate goal of the poets.

From the findings of the study, it can be concluded that repetition and anaphora are the most utilised devices that dominate the structure of Walt Whitman's style in both poems (Pensive on her Dead Gazing" and" Vigil Strange "While enjambment and anaphora dominate Emily Dickinson's" There's Been Death in the Opposite House" and" I could not Stop for Death." Each poet wrote his/her poems depending on the language of each gender at their time. Commonly, men tend to repeat their words as well as use anaphora (especially, I, me, and you pronouns). It could be a method to prove their power and keep their deeds alive in other people's minds. On the other hand, Dickinson, as shown in Figure (1), is a typical style of women who tend to use long, uncompleted sentences with anaphora to connect their ideas. Furthermore, the reason that makes women use such a way of structures is their role in society as women who are the guardian of their children who need to hear orders repeatedly. Generally - under tremendous pressure- women tend to break their sentences to express more thoughts and ideas at the

same time.

Deviations from the findings of the study, it can be concluded that gender affects the use of structure in poetry. Whitman, as shown in Figure (1), used various types of deviation more than Dickinson, who used only one type of deviation.

One similar point that gathers the style of both poets in the selected poems is the use of various devices to deliver death in the way that they imagine it according to each gender. At the same time, they are different in the employment of the same devices.

The results of this study may contribute to the fields of sociolinguistics, stylistics, and education. Sociolinguistics attempts to focus on the relation between gender and the grammatical choice of sentences in the selected poems. Stylistics attempts to focus on the choice of the structure and deviations that also depend on the gender of each poet. Moreover, In the field of education, It's intended to help readers who are curious about learning more about the combination of sociolinguistics and stylistics in order to understand poetry.

Conflicts of Interest:
The funders had no role in the study's design; in the collection, analyses, or interpretation of data; in the writing of the manuscript, or in the decision to publish the results".

Disclaimer Statement
The current research is part of a thesis submitted to the council of the College of Education for Human Sciences, University of Babylon, as a partial fulfillment of the requirements for the degree of master in education in English language and linguistics under the supervisor of Prof. Ahmed S. Mubarak, Ph.D. It is an extraction from the M.A. thesis "A Socio-Stylistic Study of Presentation of Death in Selected American Poems," which analyses the stylistic devices and deviations of eight poems by four poets who have different genders and ethnicities.

Author Bionote
Sarah M.A Joodi is an official teacher in an Iraqi elementary school who graduated in 2005 from a teaching institution specializing in English teaching. Then, in 2015, she had her B.A degree in the same specialty. In 2020, she was accepted into the M. A. study program in the Department of English, College of Education for Human Sciences, University of Babylon. Then, she is allowed to be supervised by Prof. Ahmed S. Mubarak, the second research author. He has got his PhD. Degree in sociopragmatics in 2016. He is currently teaching pragmatics at the College of Education for Human Sciences, University of Babylon. He has about 53 papers published in local and international journals. His main research

interests include sociopragmatics, sociolinguistics, and discourse analysis. He is also the editor-in-chief of the Journal of the University of Babylon for Humanities.

Authorship and Level of Contribution

The topic of the study was chosen by the first author, Sarah M. Joodi, and limited by Prof Ahmed S. Mubarak. Then, it is collected by the first author and approved by Prof. Mubarak. After that, the data was analysed, and the results were interpreted by Sarah M. Joodi. Both authors prepared the draft manuscript, reviewed the results, and approved the final version of the manuscript.

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