

المستخلص

نالت الدراسة الاسلوبية للغة الاعمال الادبية اهتماما كبيرا من قبل اللغويين ومحلي النصوص ونقاد الادب وهذا دعى بدوره الباحثين إلى تطبيق مناهج الاسلوبية في تحليل النصوص الادبية. ان الدراسة الحالية هي محاولة لاستكشاف لغة بعض قصائد الشاعرة إيميلي دكنسون. تحاول الدراسة بيان كيفية استخدام الانحراف النحوي بوصفه احد الخصائص اللغوية للغة شعرها واثر ذلك على اسلوبها. تم تطبيق الاصناف اللغوية المستخدمة في منهج (Leech 2013) على بعض القصائد المختارة من شعر إيميلي دكنسون. تم اختيار القصائد اعتمادا على الفكرة الرئيسية التي تعالجها كل منها وهي افكار الموت، الشعر والطبيعة وهذه القصائد هي: سمعت ظنين بعوضة عندما مت، وقفت حياتي كبندقية محشوة بالذخيرة ، تذوقت شرابا لم يختمر ابدا. فيما يتعلق باوزان الشعر بينت الدراسة ان إيميلي دكنسون كانت تستخدم الوزن والقافية غير المنتظمين بينما استخدمت الحروف الكبيرة فيما يتعلق بشكل وتنظيم الكتابة لابرز بعض الكلمات. اوضحت الدراسة ان الشاعرة كانت تخرق قواعد النحو لغرض بناء الصورة الشعرية اما على المستوى الدلالي فقد قامت بجعل المفاهيم المجردة محسوسة للقارئ من خلال استخدامها الاصيل لانتقال المعنى بين تلك الاشياء.

Abstract

The stylistic study of the language of literary works has received a great amount of attention from linguists, text analysts, and literary critics. This leads researchers to apply the methods of stylistics in analyzing literary texts. The current study is an attempt to explore the language of some of Emily Dickinson's poems. It tries to show how the linguistic features of the deviant form of language can be employed in Emily Dickinson's poetry and their effect on her style. The categories in the model adopted (Leech 2013) are applied to the data selected from Dickinson's poems. The poems are chosen according to their themes. Themes of 'Death', 'Poetry', and 'Nature' are taken into consideration. The poems are: I heard a fly buzz when I died, My Life had stood a Loaded Gun , and I taste a Liquor never be brewed. On the prosodic level, Dickinson is famous for the irregularity of her rhyme and rhythm. On the graphological level, capitalization is important in establishing a special prominence with certain words. On the syntactic level, Dickinson develops a short hand system of poetic language because of her violation of grammar. On the semantic level, her poetry has an ability to make abstract concepts concrete through her genius use of meaning transference .

1. Introduction

Style in literature is the literary element that describes the ways the author uses words- the author's word choice, sentence structures ,figurative language, and sentence arrangement all work together to establish mood , images, and meaning in the text. The language of poetry is different from the language of other literary genres. Each poet has his own language that differentiates him from other poets and gives a significant characteristics of his poetry. In this respect, studying stylistic features of a poem is significant as Carter (1996:5) argues on the relevance of stylistics to teaching literature by stating that it helps to get interpretative skills... and that "stylistics provides students with a method of scrutinizing texts, 'a way in', to a text, opening up starting points for fuller interpretation."

Emily Dickinson has her own language that differentiates her from other American poets. To give an exclusive study of her style, her poetry must be grasped with a thorough knowledge of its phonology, graphology, syntax, and semantics. Native and non-native readers may find syntactic features that create ambiguity and a variety of interpretative possibilities to her poetry. For instance, using elision, Dickinson creates ambiguity. Therefore, readers are forced consciously or unconsciously to supply uncertain details about the interpretation of her poems. Readers are better able to read her poetry if they understand the way in which she elides words and phrases and the process of recoverability of elided elements.

The present study is an attempt to investigate and explore the language of Emily Dickinson's poetry. The study aims at investigating and analyzing the linguistic features and devices used in the poems in order to show their effect on the overall meaning of the poems. Besides, it aims at overcoming the difficulties that the readers and learners may encounter in order to get better understanding of the poems by analyzing them stylistically. It is hypothesized that Dickinson employ various linguistic techniques in her poetry and a comprehensive understanding of meaning in her poems can be achieved through a linguistic analysis of the nature of language used and how that language is constituted.

2. Stylistics

Different scholars define stylistics in different ways. Tuner (1973:7) maintains that linguistics is "the science of describing language and showing how it works". He(ibid) also regards stylistics as that part of linguistics that "concentrates on variation in the use of language often, but not exclusively, with special attention to the most conscious and complex uses of language in literature." In much the same way, Leech (1969:1) defines stylistics as "the study of literary style" or "the study of language use in literature". He believes that the study of style may include the study

of the language of a particular writer, a particular period, a particular genre, or a particular poem. Adopting a linguistic approach to the study of style, Crystal and Davy (1969:10) state that the aim of stylistics is to analyze language habits with the purpose of identifying features which are restricted to a certain kind of context.

As regards its tasks, Lodge (1966:52) states that modern stylistics is concerned with:

- (1) the task of clarifying the concept of style,
- (2) establishing a central place for style in the study of literature; and
- (3) developing more precise, inclusive and objective methods of describing style.

As far as the scope of stylistics is concerned, Enkvist (1973:27-28) mentions that “we may regard stylistics as a sub-department of linguistics, and give it a special sub-section dealing with peculiarities of literary texts.”

3. Characteristics of Poetic Language

Poetry is a piece of language which is creative in form and convention in meaning for its addressee that is why it arouses a sense of sympathy in its readers. Thus, as far as form is concerned, poetry is structured in a way in which it does not conform to a norm. It is the specific use of language that goes beyond its linguistic convention to convey a conventional meaning exists in its receiver's cognition. Hence, when the poet uses this language , he uses it in a different ,creative way. He invents and modifies some lexical, grammatical structures in order to give the listener or the reader unexpected form that arouse a strong impression on his mind. The technique used to create this creative use of language is called ‘linguistic deviation’(Leech,1969:56). A more striking and technical term of deviation is called ‘ foregrounding’ (Mukarovsky,1970:18). He believes that the function of poetic language completely lies in foregrounding and the relationship between standard and poetic language exists in the sense that the former operates as the background against which the latter is foregrounded (ibid).

3.1 Prosodic Features

Prosody refers to the description and analysis of the meter of a poem. Attridge (1995:1) states that what is distinctive about poetry is “spoken language moves and that its movements- which are movements of meaning and emotion , movement of sound- achieved a varied outward momentum by setting up expectations that are fulfilled, disappointed and deferred.” The engines which derive this is rhythm “the continuous motion that pushes spoken language forward” to understand a poem means to respond to its

prosodic elements: rhyme and rhythm.

3.2 Graphological Features

Lines of poetry can be transmitted by writing and by speech. Leech (1969:39) states that "the written version of language is a visual coding of its spoken version." The term is used to refer to the written system of language is called 'graphology'. This term is used to refer to the visual medium of language. It describes the general resources of languages written system, including punctuation, spelling, capitalization. It is important tool in poetry in determining the poetic interpretation of the poem (Simpson,1997:25).

3.3 Lexical Features

In addition to prosodic and graphological features, lexical features are another important aspects of poetry in which language deviates. Poets achieve foregrounding by making up new words of different variety that do not normally exist. This procedure is technically known as 'neologism'. Yet, words are called 'nonce-formations' if they are made up for a specific occasion only (Short ,1996:45). Other sources of poet's lexical innovations are 'affixation' - the process of adding a prefix or a suffix to an item previously exists in the language- and 'compounding'-the process of joining together of two or more already exist items to make a single compound word (Leech,1969:43). Consider the following innovations in which adjectives are derived from nouns and verbs by adding the suffix {-ed}: completeless, recordless, stopless, pauseless, etc.

3.4 Syntactic Features

The deviant form of language does not stop at the lexical features but it encompasses to include the syntactic features. Syntax is a domain in linguistics which studies how the linguist units (words) are combined in order to build a piece of discourse that produce an effect on the reader's ability to comprehend the message intended. Moreover, the importance of syntax in poetry does not merely lies in the comprehension of the message beyond the poem, it has some aesthetic significance. Nowotny (1962:10) states that syntax is one of the most powerful elements which are necessary to make a sequence of words or utterance meaningful. Thus, it has its importance in controlling the order in which impressions about poetry are received. Levin (1971: 39) claims that ellipsis differentiates poetic language from ordinary language. It creates gap in meaning, i.e., it adds multiplicity of meaning to the poem.

3.5 Semantic Features

No poet can do without the use of metaphor. It is a central notion to the idea of poetic language and it is regarded as a poetic phenomenon which almost all , if not every, poems contain. This phenomenon has been a main

feature of literary study since ancient rhetoric. Thus, a number of approaches appeared to answer a question "What is Metaphor?" In the point of fact, a metaphor involves speaking of something in terms of something else for the sake of clarification ,or amplification of meaning. One of the contemporary theories is that of cognitive linguistics in which Lackoff and Johnson (1980) gave birth to this concept. For them (1980:5), metaphor is in essence "understanding and experiencing one kind in terms of another". Metaphor is composed of two parts : target domain and source domain. For instance, in the line "The forests galloped till they fell" the word 'galloped', as a source domain, makes the reader able to create an image of the trees tossing wildly, as a target domain, as the strong and wild movement of galloping horses.

4. The Model Adopted

Since linguistics dives to take an interest in the language of literature, the interrelationship between linguistics and literary criticism exists. It is agreed that the function of literary criticism is to interpret and evaluate literature or a literary work. Leech (2013:38) demonstrates that a close examination of the language of a poem leads to a greater understanding of its meaning and value ,i.e., to a greater appreciation of it as a work of art. Leech's method of stylistics is to relate features of linguistic description to aspect of critical and literary interpretation. Leech considers linguistic analysis of non-aesthetic discussion Level 0, the literary critical interpretation as Level 2, and the intermediate level as Level 1. In this respect, stylistics is a point which leads to literary and critical interpretation through the study of linguistic features of the text. To accomplish such a stylistic analysis , there are two ways. One ways is to select the linguistic features of stylistic significance to work toward the literary interpretation. The second way is to specify the work with literary significance and work to seek evidence for (or against) this significance. The technique used in the current study is to begin with linguistic details and how they lead to the literary interpretation of the work (ibid:43).

5. Poems Analysis and Discussion

This section is devoted to apply the adopted model in this study to explore the most prominent linguistic features of the language of Emily Dickinson's poetry.

5.1 I heard a fly buzz- when I died

5.1.1 General Interpretation

The speaker in this poem seems to be a person who is speaking from somewhere beyond death. The speaker tells the story of his/her own deathbed scene, describing the final experiences and feelings before exact moments of death (Ruby, 1999:139). The speaker who is a corpse and the

friends gathered around are trying to enact a sentimental deathbed scene. The poetess describes the atmosphere of the room where she is dying where there is a great lack of sounds like the stillness during a lull in a storm. People are looking at the speaker and the Angel of death arrives to lead the dying to heaven. Then a common fly interposes to interrupt the scene. Finally the light suddenly fails and death takes over (Martin,2007:103).

5.1.2 Stylistic Analysis

On the prosodic level, the poetess chooses to make her poem goes in a smooth and rhythmic way that coincides with the theme she is trying to convey. Thus, the smoothness in the poem is created by a regular rhythm in some ways. To count them, all these lines are written in perfect iambic meter. This means that lines are divided into two syllable chunks, where the emphasis is on the second syllable. Then, the stanzas are of regular length. There are four stanzas each with four lines. The odd lines are written in tetrameter, i.e., the first and the third lines in each stanza have eight syllables. However, the even lines are written in iambic trimeter, i.e., the second and fourth lines each have six syllables. Making the poem regular has a certain function. This function is to give it a smooth and rhythmic feeling to her reader to expect the quietness of death and how much this process has regular arrival to all human living in the world. The other prosodic feature of the poem which makes it sounds smoothly to coincide with the object used in the poem is the way of sounds occurs. Dickinson uses a series of sibilants or hissing sounds/s, z, sh/ to enhance the fly's buzz. For instance, one can observe the consonant cluster st appears in 'Stillness', 'twice', 'Storm', 'last', and 'Stumbling'; the /s/ sound in all the previous words and 'Onset', 'witnessed', 'signed', 'assignable', 'interposed', 'uncertain', and 'see to see'. In much the same way /z/ of 'buzz' occurs.

On the graphological level, two important markers which add an interesting style to the poem are shown in the use of dashes and capitalization. To start with the last marker first, the poetess capitalizes common nouns to highlight the intensity of meaning. She capitalizes 16 words that are expected to be written in small letters: 'Fly', 'Stillness', 'Room', 'Air', 'Heaves', 'Storm', 'Eyes', 'Onset', 'King', 'Keepsakes', 'Signed', 'Blue', 'Buzz', 'Window'. The poetess does this technique to show the significance a word has and helps to disambiguate the meaning of her poem. The other marker of the poem's graphological features is the poetess unusual handling of punctuation. She uses dashes both at the end of lines and between phrases. This peculiar technique has a special function to this poem. Using dashes in such a deviate way indicates how words, phrases, and clauses should be interpreted. The power of using dash in a

peculiar way is clearly indicated in the last lines of the first stanza and the introductory line of the second stanza. One can observe the influence of 'When I died' and 'Between the Heaves of Storm' in determining the meaning of the current stanzas. Thus, the line can be interpreted either as: 'when I died the stillness in the room was like the stillness in the air between the heavens of the storm', or as: 'I heard a fly buzz when I died'. In addition to giving different interpretations, the dash has another function, which is of symbolic nature. Dickinson highlights the isolation of death and how it cuts the speaker off from the group gathered around by using dashes to cut off and isolates the 'me' of the poem in the second line of the concluding stanza. Furthermore, another function of dash can be noticed in the last line of the second stanza. Dickinson highlights the setting where the death scene takes place, where the arrival of 'King' is 'in the Room'. It is expected to see 'when the King be witnesses in the room' instead. Yet, the poetess wants to emphasize the place where the moments of death are exactly embodied. Thus, she has enclosed it between two dashes instead of between two inverted commas.

On the syntactic level, the most significant syntactic feature of the poem is created by the graphological feature. The most prominent effect of Dickinson's punctuation is on syntactic structures of the poem. The way of using dash in first stanza creates two syntactic structures which in return create two different meanings. In this respect, one can notice the influence of the 'when I died' and 'between the Heaves of Storm' in determining the meaning of the current lines. Thus, the lines are of two syntactic structures:

(1) I heard a fly buzz. When I died the stillness in the room was like the stillness in the air between the heavens of the storm. The eyes around had wrung them dry.

(2) I heard a fly buzz when I died. The stillness in the room was like the stillness in the air. Between the heavens of the storm the eyes around had wrung them dry.

In a more technical term, Miller (1987:50) uses the term 'syntactic doubling' to refer to a phenomenon in which a word or a phrase has a dual relationship to what has come before and what will come afterward. The significance of such structures creates a vital instrument in creating ambiguity, uncertainty, and possibility in giving different literary interpretations of these lines. Furthermore, the other marker of syntactic features of the poem is ellipsis which is illustrated in second stanza. Fractured syntax in the form of ellipsis contributes to the theme of death. In the first line, it makes no sense to consider 'The eyes around' as the subject of the phrase 'had wrung them dry' because 'them' refer only to 'The Eyes

around'. Therefore, it is concluded that there is an omitted subject that can be 'grief', or 'crying' which had wrung them dry. Therefore, Dickinson enhances this ellipsis by setting off the phrase with dashes.

Moreover, the other syntactic feature of the poem is the way in which tense and aspect are handled. The poetess begins to count the actions in simple aspect 'I heard', then reverts to perfective aspect 'had wrung them dry' and then to reach to a timeless present to convey future in past 'be witnessed in the room'. Thus, this syntactic arrangement of aspect creates an image of storytelling style of the poem.

However, in the point of fact, a usual tense linearity in syntax starts from past perfect to past simple or past continuous. Therefore, the reader expects to see past perfect first. Yet, for a purpose in the poet's mind the poem does not start so. In the introductory stanza, Dickinson begins with a simple past 'I heard' as a summary to the meaning of the poem as a whole. First she gives a description to the atmosphere of the room by comparing the stillness in the room to the stillness in the air. By using the syntactic parallelism 'The stillness in the', the poetess focuses on this atmosphere how it looks like. Besides, this parallelism contains both silence and lack of movement to evoke the stillness of death in which the poem is trying to convey.

In the second stanza, the poetess reverts to past perfect where she builds up an interesting image of friends and family which were around her. From the viewpoint of syntax, aspect refers to the "grammatical category which reflects the way in which the verb action is experienced... the perfective aspect in English views the action as complete" (Quirk et al, 1985:188). Therefore, Dickinson chooses past perfect to describe the eyes as 'had wrung them dry'. She tells that the eyes of people are now dry. This leads to a broader perspective that people have been crying, their eyes were wet, and now (at the present time of the past) they are not. Thus, this image leads to a conclusion that they feel exhausted and they are in an emotional quietness. Moreover, in the next line of this stanza there is a shift from perfective to progressive to describe the same people but with different grammatical aspect. In contrast to perfective aspect, progressive aspect views the action as incomplete (Quirk et al, 1985:189). Besides, the progressive used with the past "specifies the limited duration of an action" (ibid:45) Thus, Dickinson uses 'breaths were gathering firm' to reflect that even the breathing of people around has evened out as they prepare themselves quietly for what is to come next in the stage of dying. Moreover, the third shift of syntactic form is the use of the subjunctive 'be witnessed'. This means that "there is a lack of regular indicative concord between subject and finite verb in the 3rd person singular" (ibid:51).

Furthermore, in the third stanza, the poetess shifts to simple aspect . In the point of fact , the reader expects to find perfective aspect since she describes her attitude before the arrival of the 'King'. Yet, she backs off the point, and talks about giving away her possessions.

The other significant syntactic prominence of this stanza is that of ellipsis. In the second line, the complement of the verb phrase 'then it was' is omitted. Thus, to emphasize the importance of the complement, Dickinson omits it to be implied in the meaning of the whole stanza. Therefore, it is recovered as 'and then it was < able to be given away>' . The last syntactic feature occurs in the concluding stanza where the phrase 'see to see' has special significance. It is well known that the modal auxiliary could not is followed by infinitive and an object complement. Yet in this phrase , the infinitive of the modal auxiliary is followed by to-infinitive ' to see'. The syntactic scrutiny of the current phrase reflects that her eyes are now completely closed and that she lost contact with the outside world . The 'see to see' doubles the feelings of isolation, of change, of losing of sense. This reflects so brilliant technique of talking about the moments of death . To see the force of such expectation, one can consider that this technique creates an image of impossibility of expressing what the speaker was not able to see. This leads to a conclusion that the speaker crossed over to the other world and this experienced still cannot be described by words.

On the level of semantics, there are some meanings that have been transfer to include what the poem is trying to convey. In the second stanza, 'The Eyes' is metonymy. It represents the people who are standing around the bed of the dying person. Thus, 'The Eyes' as a part of human body is made to stand for the whole human. Furthermore, 'Breaths' is also another example of metonymy since the word represents both the people around themselves and their breathing. Thus, people at the deathbed are 'gathering firm' means that they have gathered together to support each other in such a critical situation that the person whom they love will die. At the same time their breathing has stopped because they are waiting what is to come next.

The second meaning transference occurs in the same stanza where Dickinson displays 'the King' as a metaphor. King , as a source domain explicitly refers to a person who rules a country, implies the concept of death. Thus, this metaphor transferres the concept of dominance or strength which is normally located in the king to the abstract concept of death. Therefore, in this respect, death is like a king. It has dominance over a human being. When death arrives, a person receives it with no power to reject it. Thus, death as an abstract object has human qualities in having authority, governance, and dominance. Moreover, the third semantic feature

occurs in the last stanza where the image of 'Window' is displayed. Window, as a source domain explicitly refers to the opening in a building that one can see through and lets light in, is just an implied way of saying 'eyes'. Thus, through using 'Windows' as 'eyes', the speaker describes the loss of the sense of sight in terms of an inanimate object (window). The image of losing sight may have two sorts of losing. On one level, it is the loss of physical sense of sight. On the other level, it can be a spiritual blindness which indicates that there is no great spiritual vision after death.

On these four levels, Dickinson dramatizes mortality as a whole reason of existing. She mastered her theme by foregrounding and controlling her language. Therefore, the poem explores all kinds of things about death. She approaches this abstract concept from different angles: before, during, and after the moment of death. As it has been analyzed on the prosodic level, the poem satirizes the traditional view of death as a peaceful release from life's pressures. As the buzzing of a fly and the hissing sounds dominate over the poem. The unknown is reflected in fractured grammar. The dominance, governance and authority of mortality are significantly achieved by a novel transference of meanings of some words.

The poem is a source of an endless speculation, argument and debate about the abstract concept of death. The poem provides the reader with a complete guide to the central implied meaning and the method used to dramatize this concept in an impressionistic and subjective way. Dickinson makes her readers start to contemplate about death and explore it in ways they are capable of doing so. Unlike the "Because I cannot stop for death," the poem is a strong rebellion against death. In the broad understanding, Dickinson started out by proposing death since she sees only disappointment and the terrible attempts of a soul to prolong life.

My Life had stood a Loaded Gun 5.2

5.2.1 General Interpretation

The poetess indicates that her life is like a loaded gun stands on the corner. A male person (which is her anger) arrives to carry her away to a journey. The two are practicing interesting activities in this journey, such as rambling in the woods and trying to hunt a doe. Then, the poetess explains what is going on between them. She describes how she speaks to him and how he does not reply her. Instead, the mountains reply her. Besides, she states something about the nature of her companion how he takes over her and how she defends him against all enemies. She states that although she has submission to this master, what she decides to do with it is her own choice at the end (Martin, 2007:37-38).

5.2.2 Stylistics Analysis

The most significant prosodic feature of the poem is that it is written in common meter. This meter is very popular in hymn since it is easy to sign a loud and a nice sing song rhythm. The poem rhythm gives almost chant-like in its rhythm. It sounds like a hymn but only until the reader makes sense of words.

On the graphological level, one important marker which adds a special style to this poem is the use of dashes. Along the whole poem dashes function in several ways. In the introductory lines of stanza one, the dash isolates words whose meanings suggest transference in order to reflect the semantic content of the words they surround. Besides, in this way the poet creates suspense in the text. 'My Life' and 'a Loaded Gun' are separated for this purpose. In this respect, the dash foregrounds key words of similarity between her life and a loaded gun. In the next line, the dash separates the two points of setting: the place 'In the Corner' and the time 'till a Day'.

Moreover, in the second stanza, Dickinson uses the dash interchangeably with the comma. In the third line of second stanza one expects to see comma to separate the two clauses. Yet, Dickinson uses the dash to separate the two lines of the same clause 'And every time I speak for Him- The Mountains straight reply'. On the contrary to the first stanza, in the fourth stanza, the dash foregrounds key word of difference and contradiction. Thus, it separates 'Night' and 'Day' to make these important thematic words more distinct. The method of using dash in such purpose emphasizes the points of analogy between 'Night' and death and between 'Day' and life. All in all, the whole use of dashes which has been noticed in the poem creates the feeling that the speaker is talking. Thus, these dashes fall also at places where a speaker might take a breath or pause to contemplate her next words. Thus, in this way, the poem reflects that this creative piece of language is about the inner life of the speaker. It reflects the speaker's internal struggle with key words mentioned in the poem. These key words stand as encoding which the poet decodes them by her contemplation.

Furthermore, another milestone of the poem's graphology which foregrounds its meaning is the capitalization of nouns. In this way, a capitalized noun represents its class and to that extent it functions symbolically. For instance 'Gun' is metaphorical in its use that is to say it is representative of explosively great destructive power of gun. It is characterized as a concrete form of the machine used by 'Owner'. The last has the function of displaying personification which leads to read the whole poem as a metaphorical one.

On the syntactic level, the parallelism of the phrase 'And now we'

makes the act of hunting or roaming the woods like a very methodical task that our speaker does regularly. It sounds like a historical event when repeats itself. It suggests that all the speaker's actions with her master are repeated variations on this single one. In this she describes herself as being 'carried-away' with and by her ownership, or in using his power. The parallel of 'foe.. deadly foe' emphasizes the speaker's lack of self- control in her killing. Similarly, much of the same emphasis and differentiation occur with the repetition of 'longer' and 'the power to' in the last stanza of the poem. This parallel uses the stress of 'must' in the first grouping and 'without' in the second. The repetition of the comparative 'longer' suggests the speaker's concern with longevity even before the reader notice that she cannot die. Thus, these words reveal the speaker's desperate frustration: although she 'may longer live' , he must outlives her.

Furthermore, another syntactic feature of the poem is its ellipsis. In the last stanza, much of the language omitted is easily recoverable. Dickinson deletes the auxiliary verb and the predicate main verb. She deletes 'live' thrice in order to intensify its meaning and avoid redundancy without confusing the poem's structure.

Though I may live than he< may live<

He must<live> longer than I <live<

For I have the power to kill

Without< having> the power to die

Furthermore, another significant syntactic feature used in the poem is that of using tense. The poet introduces her lines in the first stanza by past perfect with past simple which gives a sense of narration as if she is going to narrate a story. However, in the next stanza she suddenly changes to present simple tense and continues using this tense till the end. The significant shift of tense of the first stanza and the rest of the poem displays the importance of her contemplation. In other words, Dickinson tries to display her contemplation in the first stanza then by changing the tense. She tries to give the reader a participation in her contemplation by presenting the events with a tense that functions to convey sense of both timeless events and instantaneous events at the same time. Such a technique serves to make the speaker involved more and more deeply in the event as if she is living it right now.

On the semantic level, meaning transference occurs frequently in lines of the poem. In the introductory line of the first stanza , the speaker personifies her life as a person because a person's life is an abstract concept which is treated as if it were able to stand like a person. In more specific words, when a person stands, this means to be on his feet to , upright, the same is

true for the speaker's life. Her life 'stood' means to be or remain in a particular place or position. Furthermore, the speaker's life is more actualized by comparing it to a loaded gun. The latter is an object with the potential great power and violence this violence is indeed her anger. Thus, the speaker is wrestling with the power of her anger. Her anger is so ferocious to the extent that she is capable of taking life away. Moreover, the speaker's anger is again actualized by referring to it as 'The Owner' and 'My Master'. This metaphor depicts that strong feeling that cannot be controlled easily and decides the direction of a person's actions and reactions. That is why it is referred to as a master who has the power which is inherent in this ownership in which he is responsible for all his actions (emotions taking her over).

The speaker continues to declare that her anger as being her owner and her master takes her away to a hunting journey. 'hunting a Doe' is another figure of violence in the poem. The speaker and her master now are hunting a doe. Dickinson chooses the word 'Doe' exactly to be the symbol of femininity and innocence. Doe as a source domain, which includes features of having wide and beautiful eyes, elegant body, soft movements in the wilderness, actualizes the potentialities of being feminine. Thus, the whole picture of hunting the doe can be a metaphor for the oppression of femininity. The reference to power is also supported in the second stanza where 'The Mountains' reply. This reference is related to gun metaphor. The speaker's contemplation can be the shot of a gun. The reply of mountains can be the echo of a louder gunshot. Hence, mountains reply symbolizes the power of the speaker's voice and the heaviness of her speech. Violence is again supported by 'Vesuvian face'. The image evokes both the anger implicit in the word and the violence of the eruption. The word is derived from Mount Vesuvius, a mountain in Italy which erupted and buried the city of Pompeii. Moreover, a 'face' refers to both the speaker's face and the side of this mountain.

In stanza four, the two forms 'Night' and 'Day' contradict each other to refer to immortality. 'Night' refers to death because it is a part of day when it darks and people sleep. 'Day', on the other hand, refers to life because it is time when the Sun shines and people work. The last two lines present an absolute paradox since it shows that the speaker's inability to die makes the owner outlive her. In more striking words, it means that without him she loses the power to kill and gains the power to die, hence this master must live longer than she lives. Using paradox in such a way indicates that 'die' may have special meaning, her dying implies her mortality.

On these levels, the poem makes sense as strict autobiography. Hence, it suggests that the poet was deeply uncomfortable with her art , in spite of her productivity. In the fiction of the poem, the poetess can either say nothing or her speech devastates everything. She has great ability to affect her listeners without destroying their lives , yet it is not enough ability to control her own.

The poem is an expressive piece of language to display the violent image of Dickinson's internal conflict with anger. It reflects that the speakers is not satisfied with her poetry in spite of its great productivity. Therefore, she has intension to end her life in order to end her poetry. Nevertheless she cannot decide whether to end or not. This ambiguous and uncertain attitude towards poetry makes the reader more curious to delve into the poem and supply the interpretation. However, this uncertainty on the part of the speaker makes the reader faces difficulties in providing a single interpretation. Since the speaker declares complexity of experience, the reader tries to confront and understand this experience.

The atmosphere of the poem declares ambiguity in the sense that it cannot be translated to a specific single interpretation by all readers because it focuses on different angles of vision, such as ,the use of : gender (him, master, doe), politics (the sovereign woods), and violence (power ,gun, kill).

5.3 I taste a liquor never brewed

5.3.1 General Interpretation

In this poem, Dickinson describes not a scene of nature as in the previous poem but a state of mind. She describes the experience of being intoxicated by nature. She implies that a taste of liquor never brewed must be a spiritual and not a physical substance. She is drunk on the essence of summer days which are endless. Moreover, she suggests that no one can own the things of nature and that when butterflies have had their fill of nectar, the speaker will go on drinking from nature's beauty. Finally , she has approached to heaven by the way of sunbeams and heavenly angels come to the windows of Paradise to check out this spiritual drunken leaning against the Sun for rest (Marcus,1982:27).

5.3.2 Stylistic Analysis

On the prosodic level, the poem has some characteristics of song since it is written as a church song which is known as 'ballad'. The poem sounds as a perfect form of ballad because of its regular rhythm and steady rhyme. The poem alternates between tetrameter and trimeter . Thus, the form supplies quatrain with alternating lines of iambic tetrameter and iambic trimeter.

Not all the Vats upon the Rhine

And the second line sounds as iambic trimeter because it contains three iambs: Yield such an Alcohol

However, Dickinson make the poem in a way in which some lines do not follow the same pattern:

Not all the Vats upon the Rhine

The meter is positioned in a place where is between three and four, that is to say three and a half is placed. In this case it is supposed to hear a four iambic meter. The reader or hearer may come with a judge that Dickinson just could not come up with the right word to give it one more syllable, but the last stanza repeats the same pattern as:

To see the little Tippler .

The line has three and a half iambs. Breaking the meter in such a way, Dickinson is trying to convey some meaning about the core meaning of the poem. The broken meter displays how Dickinson avoids to sound too regular. What is she trying to say is that her meter in the poem sounds like someone who is stumbling around in an irregular movement. The movement is made up by a drunken mood. In the point of fact, an intoxicated person cannot balance his walk but ramble right and left , up and dawn without a predictable destination. Thus, by such a technique Dickinson makes a connection between the rhythm of the poem and the subject matter of the poem. In a similar vein, the same technique can be noticed for the poem rhyme scheme. The even- numbered lines in stanzas 2,3, and 4 rhyme perfectly: ABCB, where the letters represent that lines end rhyme. However, the first stanza which is odd does not rhyme exactly, 'Pearl' and 'Alcohol'. They are only a kind of rhyme: slant rhyme. Such a technique is also another way to avoid sense of regularity along the whole poem. Like the meter stumble in lines with only three and a half iambs, the slant rhyme represent another image of a drunken behavior which is not predictable by the watchers.

Furthermore, Dickinson is trying to illustrate her poem with sounds. She displays her condition as being as inebriated and toxicated and the sounds in the poems serves this aim. Thus, she uses soft sound like long vowels and soft consonants to show the reader as if she were to read it too quickly like a drunken person:

Reeling- thro endless summer days-

From inns of Molten Blue-

The soft /l/ sounds and /s/ sounds here make the reader take too less effect to utter the sounds. Thus, these effects words together adds to the poem a sleepy, drunken sounds. In much the same way, in the first stanza, the repetition of a hard /t/ sound 'taste' and 'Tankard' which illustrate a deterioration of the speaker's sobriety. Then, the wave of the sound gives

way to a slightly softer but still hard /d/ sound in the second stanza 'Debauchee of Dew'. Then, it moves to another softer sound /b/ 'Bee' and 'Butterflies'. Finally, the poem end up with the slippery slurring of the /s/ sounds 'Seraphs' and 'Saints'. Thus, the sounds in the poem grow more and more gradually in keeping with someone who is just wondering around.

On the level of graphology, the poem has certain features which distinguish it. These features are of punctuation and capitalization. To start with the last point first, Dickinson capitalizes 17 words in the whole poem which are supposed to be appeared in normal letters. The capitalized words suggest an emphasis that should be paid to the content meanings of the words. For example, the word 'Alcohol' is capitalized for the purpose of presenting the idea of intoxication. The same is true with the rest of the words along the whole of the poem. In a more specific word, they function as symbolic meaning referring to the meanings that each capitalized word carries.

The second milestone of the graphological features of the poem is the way in which punctuation is employed. In the first and second stanzas, the poetess uses exclamation marks, 'Alcohol !' and 'the more !'. This mark indicates the speaker's surprise, enthusiasm about the kind of feeling she tastes. Thus, this enthusiasm is again reflected in third stanza 'the more!' to reflect the awesomeness of this liquor. It italicizes the entire statement that the expression is a departure from what has gone before. In this sense, Dickinson makes a contradiction between the condition of the drunken bee and her present statue as being able to drink more and more after the bee is not bein gable to suck the nectar from the flowers anymore.

The other punctuation marks make the lines unique on the page are the inverted commas. In the point of fact, inverted commas are used to enclose the exact words spoken by somebody either in conversation with someone or to himself as a thought. However, Dickinson specifies just certain words to enclose them by inverted commas , 'Landlord' and 'drams'. They have certain meanings which the speaker wants to highlight.

On the level of syntax, the poem has some important characteristics which are used in a brilliant way that creates the poet effect on the poem. First of all, Dickinson introduces two noun phrases with indefinite articles 'a' and 'an' which serves to display specific reference. The heads of the noun phrases are non-countable nouns,.Yet Dickinson uses articles which are used with countable nouns. Such a grammatical deviation creates some images with certain reference 'a liquor' and 'an alcohol'. This technique suggests a distinction between specificity and generality. Therefore, it refers

that the speaker in the poem is referring to the specific situation around just right now.

Furthermore, the whole poem is written in the present tense. This aids the 'specific' aspect of the interpretation, as the present tense can be used to refer to the specific situation to a single action for a particular speaker's deed and also to timeless, universal matters (Quirk et al, 1985:180). Thus, the speaker narrates her own instantaneous feeling of awe and amazement of recognizing this beautiful nature.

Moreover, another syntactic feature of the poem which adds more poetic flavour to the lines is some deviations of word-order. In the point of fact, the normal word order of subject-verb-object - adverbial is prototypical to the reader's mind. However, for some special effect and function, Dickinson deviates from this norm. In the second stanza, she fronts the adjective phrase on the verb phrase and subject, 'Inebriate of Air-am I' and 'And Debauchee of Dew'. Such subject-verb inversion is allied to the importance of the adjective 'Inebriate' in which the reader must pay attention to it since it carries the main theme of the poem. In much the same way, in the last stanza prepositional-verb inversion occurs 'And Saints- to windows run'. By such an inversion Dickinson is trying to say that Saints want a look too. Thus, they come to their windows so quickly to check out the state of the speaker.

Furthermore, parallelism is another syntactic feature of the poem. The introductory line of the second stanza starts with an adjective phrase and a prepositional phrase as its complement 'Inebriate of Air'. This structure is parallel in this same stanza 'Debauchee of Dew'. Such a parallel structure makes an appropriated semantic relationship between the two parallel parts. The two elements 'Air and Dew' are elements in nature: damp mountain dew and fresh air. The two structures show a pretty straightforward way of saying that the speaker is getting drunken by breathing and getting damp in this marvelous nature. Parallelism is again occurred in third stanza when Dickinson introduces two subordinate clauses of when, 'When Landlords turn the drunken Bee' and 'When Butterflies- renounce their drams'. The same structure is repeated in order to show that the two actions are happening at the same time coincidentally since they are repeated in the same clause and have the same main clause 'I shall but drink the more'.

Another syntactic distinction of the poem is the unusual verb construction in the last line of the penultimate stanza. The modal verb 'shall' is isolated from its main verb 'drink' by 'but'. At the same time the line contain ellipsis which should be recovered for clarifying the meaning. Thus, there are two ways to recover the elided element of the current line. The line can

be read as:

- (1) I shall drink < not the less> but the more
- (2) I shall < do nothing> but drink the more

In both interpretations Dickinson coincides the process of 'landlords turning the drunken bee out of the flower and butterflies' action with her immediate process of getting drunken. The first interpretation makes 'but' in the middle to divide the complement of the verb phrase into two parts, the first one is elided < not the less> and the second part exists 'but the more'. Therefore, by analogy the speaker wants to drink the more. The second interpretation recover the main verb of the verb phrase which emphasizes that the speaker is doing nothing than drinking. Thus, first recover supplies the reader with the interpretation that the focus is not the quantity of the current action whereas the second recover focuses on the action itself purely.

On the level of semantics, the whole of the poem is an image of meaning transference. The whole of the poem is a metaphor, an extended metaphor. Dickinson uses alcohol and drunkenness as the vehicle of a metaphor about the beauty and inspiring quality of nature. In this respect, liquor, as a source domain explicitly refers to strong alcoholic drink, implies the concept of the beauty of nature. Thus, the extended metaphor transports the concrete concept of being intoxicated into the abstract concept of awe and amazement. Therefore, nature has an ability to transport the speaker to an inebriate person because she is so powerful that can catch the speaker's attention in a great way. The speaker tastes liquor that has never brewed. This paradox reflects the strong feeling comes across her in her instantaneous situation. Indeed 'liquor never brewed' means that no man no person has involved in such an experience that is involved. Then, Dickinson moves to describe the expensive quality of this drink by comparing it to pearl. Speaking of drink, it has a white head that looks like pearls. She refers to the uniqueness of this drink by referring to the place where normal usual drink is made that not all the large tank and vessels holding liquid for the process of brewing are capable of producing such a drink. Thus, by referring to Rhine she is giving a clear idea that she is talking about the wine from this area. The speaker enjoys to a great extent and this pleasure is so special , since all the finest drink in Rhine Valley are not capable to come close to the quality of liquor that it produces. Moreover, the speaker goes more to describe her situation in the second stanza. She is 'inebriate of Air' and 'debauchee of Dew'. She is getting drunk of breathing this fantastic fresh air from nature and getting damp from morning dew. Dickinson chooses 'debauchee', as a source domain which refers to a person given to excessive sensual indulgence, to imply the stage in which

her case arrives. Besides, 'she is reeling' means moving unsteadily through long summer days from inns of Melton blue. Furthermore, the speaker continues to display her case and how much amazed by nature. She states that the landlords of the inns point out the bees which want to taste the foxglove flowers. At the same time, butterflies have decided to give up drinking forever but the speaker of the poem is definitely happy to take up and drink more. By such a description, Dickinson seems to suggest that it is the speaker's admiration of nature is more even pure than that of the industrious insects. Bees and butterflies are so active creatures and have a job to do though they often get drunk on the job. On the other hand, she gets drunk of nature for the great pleasure she gets from it. Finally, she reaches at the last point of the description of the state of her mind. She states that her praise of nature becomes glory that angels tend to fly around the sky and saints want to see this little tippler from the windows of Paradise.

The poem reflects the emotion intensity of Dickinson's love to nature. It reflects her unique approach to the external beauty of nature. To create such an approach to such an attitude, she uses fancy and imagination to depict her admiration to nature. The two mental processes produce an effect on the reader by capturing him to co-operate with the speaker. By such a technique the poetess forces the reader to transport from the immediate sensuous condition to the spiritual one. Therefore, the technique emphasizes the extent to which the reader possibly creates the meaning of the poem. The poem which is considered a philosophical one reflects the mystery of Dickinson's approach and philosophy which are denser and harder to interpret. The poem in which nature is sketched in a brilliant way indicates that the love of nature is so deeply internalized in Dickinson.

6. Conclusions

The study has come up with the following conclusions:

1- On the prosodic level, Dickinson is famous for the irregularity of her rhyme and rhythm. It is difficult for the reader to find any consistent explanation to apply to all her poems since each poem's prosodic features are used in a way to convey the theme of the poem. As far as rhythm is concerned, the basic form used in most of her verses was the standard hymnal or ballad meter. However, to avoid monotony she creates variation on this basic form by using eight-line stanzas and employ trochaic and some other meters to vary iambic rhythm.

2-On the graphological level, the way Dickinson's use of punctuation and capitalization make her poems look unique on the page. She capitalizes words in a non-traditional manner. She capitalizes common nouns in order to give the word a symbolic meaning, signal out and highlight the capitalized word. Thus, capitalization is important in establishing a special

prominence with certain words. Therefore, this idiosyncratic technique is effectual in enabling the reader to gain insight into her poetry. Since Dickinson's poetry is very concise, each capitalized word is significant in understanding the concept she is portraying and the poem itself.

3-On the syntactic level, Dickinson develops a short hand system of poetic language because of her violation of grammar. The economic and concise language leave the extracts with rich complex suggestions. Therefore, the short lines require the reader to take it slowly and analyze each syntactic structure carefully in order to understand the meaning. As it has been scrutinized how ellipsis serve to increase the density of a poem and add different interpretations. It affects poem's meaning more directly by creating syntactic ambiguity.

4- On the semantic level, Dickinson focuses on topics that do not have a definitive interpretation. She explores abstract concepts not for the answer but for the sake of exploration and contemplation. Yet, she uses metaphors in a clever way. As a result, her poetry has an ability to make abstract concepts concrete through her genius use of meaning transference. Thus, Dickinson deciphers difficulties for the reader and the learner. Behind all the confusion she creates in her lines, a hidden meaning becomes clear and the reader realizes that the word choices and the metaphor were chosen for a reason. Therefore, the reader has to decode the metaphor in order to establish their own understanding or insights into that hidden meaning and that abstract concept.

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Appendix

Poem 1

I heard a Fly buzz- when I died

I heard a Fly buzz- when I died-
The Stillness in the Room
Was like the Stillness in the Air-
Between the Heaves of Storm-
The Eyes around- had wrung them dry-
And breaths were gathering firm
For the last Onset- when the King
Be witnessed- in the Room-
I willed my Keepsakes- Signed away
What portion of me be
Assignable- and then it was
There interposed a Fly-
With Blue- uncertain stumbling Buzz-
Between the light- and me-
And then the Windows failed- and then
-I could not see to see

Poem 2

-My life had stood- a Loaded Gun

My life had stood – a Loaded Gun-
In Corners – till a Day
The Owner passed-identified-
-And carried Me away
And now We roam in Sovereign Woods

-And now We hunt in the Doe
-And every time I speak for Him
-The Mountains straight reply
And do I smile , such cordial light
-Upon the Valley glow
It is as a Vesuvian face
-Had let its pleasure through
-And when at Night- Our good Day done
-I guard My Master's Head
'Tis better than the Eider Duck's
-Deep Pillow – to have shared
-To foe of His- I am deadly foe
-None stir the second time
-On whom I lay a Yellow Eye
-Or an emphatic Thumb
Though I than He- may longer live
He longer must – than I –
For I have but the power to kill
Without- the power to die

Poem 3

I taste a liquor never brewed
I taste a liquor never brewed-
From Tankards scooped in Pear-
Not all the Vats upon the Rhine
Yield such an Alcohol!
Inebriate of Air-am I
And Debauchee of Dew-
Reeling – thro endless summer days
From inns of Molten Blue-
When "Landlords" turn the drunken Bee
Out of the Foxglove's door-
When Butterflies- renounce their "drama"
I shall but drink the more!
Till Seraphs swing their snowy Hats-
And Saints- to windows run-
To see the little Tippler
Learning against the – Sunthe – Sun-