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**Stylistic Analysis of Personification and Narrative Voice in
Dickinson's "*Because I Could Not Stop for Death*"**



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Abstract

The current paper explains how Emily Dickinson's poem "Because I Could Not Stop for Death" employs the stylistic devices of personification and the development of a narrative voice in this potent examination of the nature of death. In order to identify the linguistic techniques employed to give the poem narrative and philosophical weight, the discussion text analyses diction, imagery, syntax, tone, and temporal organisation using pragmatic stylistics, narrative stylistics, and figurative language. These observations demonstrate how the author reimagines a terrifying idea by personifying Death as a graceful suitor who makes death seem like a noble journey rather than a terrible end. While she guides the reader through a figurative chronological timeline that resembles the stages of life, the retrospective first-person narration also conveys intimacy and authority. The point of view is elevated to transcend this world. This personification and narrative position actually eliminate the fear of deaths but also move the reader in a new dimension of accepting it, of having immortality and the quest of continuity after death. The paper shows that in her style, Dickinson does not merely express her thematic concern but redefines death without a panic state to enter eternity and shows how language can reconstruct, mediate and change human perception of death.

Keywords: Personification, Death, stylistics, mortality, narrative, thematic expression

1. Introduction

1.1 Background of the Study

Stylistic analysis is one of the areas of application of linguistics which deals with how language can be used in texts to produce meanings, create aesthetic effects, and to express cultural or ideological values. Defined by the overlap of linguistics and literary studies, stylistics pursues an aim of determining the connection between linguistic structure and interpretation (Leech & Short, 2007). Stylistic analysis is able to address details concerning the form and use of language which extends beyond the subjective responses of readers and gives a more systematic and objective description of the aspects of the textual features involved. Stylistic analysis has become a valuable instrument in the textual analysis of texts past and present in study and does

vary linguistic aspects with literary criticism. It examines the contribution made by particular linguistic features on meaning-making and aesthetic effect at the levels of lexis, syntax, phonology and discourse structure (Verdonk, 2002). In contrast to impressionistic literary criticism, stylistics concerns itself with matters of objectivity, with the objective to base the interpretation process on observable language phenomena. Toolan (1998) defines stylistics as an endeavour, which serves to explain the expressive power of texts in terms of the conjoining of linguistic description and literary interpretation. The dual role of stylistics separates it both from purely formalist and purely impressionistic style approaches and places stylistics between the worlds of scientific exploration and criticism.

Stylistics as a field emerged out of the work of the early-20th century Russian Formalism and the Prague School, who contributed to the study of the role of stylistic and poetic devices in producing responses in the reader (Mukarovsky, 1964). Subsequently, Halliday (1971) use of the systemic functional linguistics to literature took another dimension to provide a model that linked the linguistics structures with the social and cultural contexts. This insight lead to the ability of critics to consider the object of literature not just as an aesthetic object but as something which communicated a message in relation to other discourses.

In new interpretation studies stylistics is a discipline that helps in filling the gap between linguistics and interpretation. It has found its use on different genres like poetry, plays, prose and even political/media text as a means to understand how the writers use language to create identities, convey ideologies and express emotional understanding (Simpson, 2004). Moreover, stylistics is involved in cognitive studies and this school of thought focuses on the reasoning of the reader in deriving meaning and extends the focus beyond the text itself (Stockwell, 2002).

The premises of stylistics could be traced back to early linguistic literature studies through middle of the twentieth century. Furthermore, according to Fowler (1986), stylistic analysis can help us uncover the ideology underlying the language in addition to helping us comprehend how the texts are expressed or how the artistry is executed. Similar to this, Carter (1989) emphasised the pedagogical value of stylistics in assisting readers or students in reading literature more methodically and critically. This is an educational factor that makes stylistics especially useful in settings that

foster both linguistic sensitivity and a sense of literary appreciation.

The interdisciplinary scope of stylistics has been highlighted in subsequent works. According to Wales (2014), stylistics is a mediating discipline that expands on the work of cultural studies, psychology, literary theory, and linguistics. The argument is the same with stylistics and critical discourse analysis because Jeffries (2010) showed how ideologies concealed in the areas of interest of a literary or non-literary text can be revealed using stylistic tools. This will give the field a wider range than it is normally allotted by focusing on making the method applicable to adverts, news item, and even political oratory.

In the latest developments in stylistic studies, corpus linguistics is also featured, which gives an opportunity to conduct large quantity measurements on literary language. A well-established example is provided by a study that involved the analysis of speech and thought presentation in a corpus of English fiction by Emino and Short (2004), which entailed the ability to illustrate interpretative remarks with systematic evidence provided by linguistics. Textual analysis with such corpus-based stylistics allows increased reliability and replicability.

There is a big expansion of scope in stylistics since its origin. The early work of stylisticians was largely on phonological and syntactic style; however nowadays, stylistics also deals with the pragmatics, semantics, discourse structure and multimodal forms of communication (Culpeper, 2009). This process is indicative of the understanding that stylistic preferences manifest themselves at a number of levels of language, and define the experiences of readers in a number of more nuanced and complex ways.

1.2 Research Problem

"Because I Could Not Stop for Death" by Emily Dickinson has been so heavily analysed in terms of its theme of mortality and the afterlife yet the stylistic elements that form the meaning of it, namely the personification of Death and the creation of a narrative voice are poorly analysed. Existing studies consider the poem thematically or symbolically, which leaves out the role of specific choices of the language and its contribution to the literary effect. The depiction of the character of Death as a polite companion also demonstrates the innovative approach used by Dickinson to the personification, whereas the strangely distant and personal voice of this narrator has

essential importance as it helps readers to define his or her interpretations. The exact stylistic devices including diction, imagery, and point of view through which these effects are reached has not been analysed systematically however. Such gap also requires an exploration of the relationships between the elements of personification and narrative voice in the poem that create meaning, cause emotional appeal and place the reader in the Dickinson world of poetry.

1.3 Research Objectives

- To investigate the ways in which Emily Dickinson employ personification in *“Because I Could Not Stop for Death”* to shape the reader’s perception of death and the afterlife
- To examine the construction of the narrative voice which contributes to the overall meaning and stylistic impact of the poem

1.4 Research Questions

1. In what ways does Emily Dickinson employ personification in *“Because I Could Not Stop for Death”* to shape the reader’s perception of death and the afterlife?
2. How does the construction of the narrative voice contribute to the overall meaning and stylistic impact of the poem?

1.5 Significance of the Study

The paper is important both in terms of literature and language. Literarily, it adds new knowledge to Dickinson studies by shedding additional light on the poem *“Because I Could Not Stop for Death”*, which has undergone multiple interpretations with a thematically-based interpretive approach and has had fewer interpretations as part of a stylistically-based interpretive approach. It is, therefore, through the prism of personification and the voice of a narrator that the paper seeks to enhance our appreciation of how Dickinson through selected linguistic choices is able to attain her open artistic vision, hence raise our comprehension of how she captures the concept of mortality and the human condition. In linguistic terms the study establishes the importance of stylistics as a linguistic approach to correlate the linguistic expression with the literary interpretation solution. It demonstrates that, in addition to being beautiful, diction, imagery and point of view can all contribute to the development of meaning and reader response. Also, since poetry is being taught, then the result of the study can be used in education due to the fact that it is a model that can be utilised in

teaching poetry. More generally, it is part of the expanding literature in stylistics that focuses on the intersection between language, literature and interpretation, therefore returning to an interdisciplinary agenda of stylistics.

2. Literature Review

The study of stylistics as an interdisciplinary endeavour has become the focus of scholars of linguistic and literary backgrounds from many traditions. Although much of the groundwork has been laid by the pioneers of the 20th century, newer findings have extended stylistics into new areas, such as multimodality, pedagogy and cognition models.

Among the most important authors of contemporary stylistics is Jonathan Culpeper, who despite his contribution to the socio-pragmatic field made a significant contribution to the stylistic investigation of drama and characterization. Moving in the same line, Herman (2002) took an interest in narrative stylistics revealing how narrative analysis based on narrative concepts can be combined with linguistic tools to reveal stylistic dynamics of narration. His work points out the usage of narrative techniques to influence the perceptions of the readers in the use of time, space, and character in literary texts.

Examining the pedagogical issues of stylistics, Carter and Nash (1990) focused on the importance of stylistics in learning, i.e., its ability to enhance students sensitiveness to the role of language in literature. Their contribution confirmed earlier assertion that, besides aiding the literary criticism, stylistics actually facilitates language learning processes. Similarly, Short (1996) at the time already so prominent in stylistic studies, has become the stimulus to further pedagogical practice, as he developed teaching-friendly models of stylistic study.

The studies by scholars researching into cognitive poetics have also added to stylistics. The analytical study by Tsur (1992), which introduced a combination of cognitive psychology and stylistic analysis, proposed that the literary effects like sound patterns, rhythmic language, and figurative language could be explained in the cognitive terms. Another commentator, Freeman (2002) stressed, in similar terms, the importance of conceptual metaphor and embodied experience to literary interpretation, transferring stylistics into the cognitive domain.

The critical understanding of texts and issues of ideology and power in texts, however,

were opened by a critical author less committed to stylistics, Fairclough (1995) though lying squarely within the field of critical discourse analysis. His work evidenced the way linguistic constructions at the media and politics discourse level operate ideologically, which has since been integrated into the critical stylistics. Another author who believes stylistics is a transition between linguistic explanation and appreciation of literature is Widdowson (1992) who states that stylistics provides both criticality with a critical explanation and interpretative openness.

The further development of stylistics was created by Biber (1993) research on register variations which provided methodological means to study their stylistic tendencies. This strategy has been followed by Mahlberg (2013) who has used corpus stylistics to demonstrate inheld pages of Dickens novels and how we can use repeated patterns of phraseological and lexical in order to characterize and develop thematic strategies. Appearing not long after, Enkvist (1973) was one of the first scholar to emphasize the systematic relationship between linguistic choice and literary effect, and he emphasized that stylistic analysis had to be empirical and replicable. Contributing to these views, Jakobson (1960) distinguished the so-called poetic function of language according to which the language itself becomes the foreground of poetry by means of parallelism, rhyme, and metaphor. Not unlike this, Hasan (1985) examined cohesive harmony in texts where he demonstrated that patterns of cohesion can help towards creating an entire stylistic unity in works, particularly in poetry and prose.

The contribution of Pratt (1977), who emphasised the viability of stylistics in the sense of an examination of the ways language speech acts and illocutionary acts project meaning onto the literary text, is even more significant. A more recent generation of scholars has attempted to reconcile stylistic inquiry with a study of discourse and communication as a result of this pragmatic approach. Similarly, I would argue that Fish (1980), in his work of introducing the concept of interpretive communities has shown that the result of stylistic analysis is not only dependent on the text itself but also its cultural and social setting.

The contribution of the cognitive approach to the study of style is quite a serious one. Gavins and Steen (2003) stress that stylistics cannot focus on textual indicators only but should also concentrate on the processing mode that readers use in

constructing meaning. This strategy has led to cognitive stylistics, in which the concepts of cognitive linguistics, such as conceptual metaphor theory, have been adapted in analyzing resonance of figurative and imaginative elements of texts in the mind of the readers.

Simultaneously, stylistics has been dealing more and more with enquiries of ideology and power. Black (2006) explains how the stylistic patterns may privilege certain world views and as such, both literary and non-literary writings are the products of sociopolitical contexts. In the same way, Burke (2014) says stylistic analysis can be used as a way to investigate cultural differences in language use, and this point leads to cross-cultural comparisons of literary style. Recently, with the emergence of digital humanities, the extensive boundaries of stylistics have been even wider. Commutational approaches Stylometry, corpus-assisted stylistics Computational approaches, Hoover (2010) Compare with close reading Patten can be detected by computational methods that are invisible to readers. This has been particularly useful in the study of authorial style, variation of genres and inter-texts.

Keeping in view the functional aspect, Carter and McRae (1996) proposed that stylistics ought to act as a mediator between literary theory and applied linguistics, especially in instruction. Their practice gave rise to the importance of language awareness as the key to understanding literature, and therefore to the pedagogical usefulness of stylistics in the first and second language scenarios. Within recent decades, stylistics has been crossed with multimodal and digital approaches. Then, Kress and van Leeuwen (2001) broadened stylistics to visual communication by suggesting that texts are becoming increasingly multimodal, that stylistic analysis has to be widened to take into account layout, images and typography as well as language. Similarly, Busse (2010) has emphasized on the need of corpus-assisted stylistics in revealing of frequent commonality in huge corpora (particularly in historical writings). Such directions represent the expansion of stylistics into other areas, other than the study of literary works.

Cognitive stylistics has been further developed in the work of Stockwell (2020) who incorporates into his analysis the role of the readers' perspective, and readers' immersion. In the meantime, Zyngier (1994) emphasized cultural contextualization of the stylistic readings, proving that cultural background determines stylistic awareness

and representation.

In general, the literature proves that the stylistic analysis is dynamic. Starting with its initial preoccupations of function in poetry and linguistic patterning, it has since widened into pragmatics, critical discourse analysis, pedagogy, cognitive theory, and multimodal studies. This enlargement highlights stylistics' adaptability and enduring significance in both the literary and non-literary domains.

3. Research Methodology

The qualitative research approach used in this paper is founded on the idea of stylistics, allowing for a discussion of Emily Dickinson's poem *Because I Could Not Stop for Death*. The main aim of the project is to explore how describing people as personifications, story-tellers and the use of narrative voice around them present stylistic devices used to create meaning and influence the reading of the text. The data used in this research is the actual poetry as it forms the main source of analysis. Books, essays, and other secondary materials have been used to provide theoretical underpinning and interpretation: the work on for example stylistic frameworks and the critical work on the poems of Dickinson.

In order to analyse it, the paper uses stylistic devices based on the linguistic and literary paradigms. One gives attention at linguistic level to the use of diction, imagery, grammar, cohesion to track down how personification is formed. Narrative voice has been analyzed on a discourse level in the context of point of view, tone, and mode of address. Narrative stylistics, advanced by Herman (2002) and pragmatic stylistics, developed by Verdonk (2002), will inform voice and perspective interpretation, and aspects of figures of speech analysis (Lakoff and Johnson, 1980) will be used to analyze personification.

This analysis has been done in three steps: (1) a descriptive reading of the poem in order to consider the linguistic aspect of personification and narrative voice; (2) descriptive enumeration and categorization of these features using aspects of style; and (3) interpretation of the role such choices play in meaning, theme, and impact. The approach taken makes the proposed study both descriptive and interpretive; that is, it purports to provide a rigorous linguistic analysis of the text, yet at the same time offers consideration of the text within its literary and social context.

4. Analysis and Discussion

4.1.1 Personification and the Reimagining of Death

4.1.1. Identification of Personification

The most notable and central personification use in the poem could be found already in the first lines:

“‘Because I Could Not Stop for Death’ –

He kindly stopped for me –” (ll. 1–2)

Here Dickinson has turned the metaphysical term of Death into a person, quite gentlemanly in his manners, like a caller at the door or a chauffeur. Death is not an abstract inevitability but is portrayed as having a human character in that he takes a break to talk to the speaker and treats him with deliberate kindness. Such politeness rearranges typical literary associations that death carries the notes of fear, violence, or mourning and substitutes it with a note of civility and composure.

Stylistically, Dickinson enhances the anthropomorphized character by capitalizing death, which gives it some form of identity, almost to the point of a proper noun. In English stylistics capitalizing is usually an indication of awe / personification, or a title of admiration. By capitalizing the word Death and not death, Dickinson places the concept on the plane of a social agent instead of the impersonal inevitability.

This interpretation can also be verified in the same stanza:

“The Carriage held but just Ourselves –

And Immortality.” (ll. 3–4)

Death is portrayed as a gentleman who comes and insists to take the speaker on a drive. What is remarkable here is the insertion of the word Immortality as another passenger, an abstract idea converted to a person. And this turns the carriage into a sort of social setting (almost as a formal outing party) with Death and Immortality, accompanying the speaker as equals. The impact of such a stylistic device is that death can be normalized, therefore not portrayed as an intrusion but as a natural social event in which one is involved.

In a larger sense of interpretation, the personification of Dickinson enables the reader to have a recalculation of the death. Rather than a rupture act, the image presented of death is one of guided transition, -that the human and the metaphysical

meet- with death cast as a courtesy. The word kindly mitigates the encounter, stressing conscientiousness and politeness and changing the emotional reaction of the reader, who feels not dread, but calm acceptance.

4.1.2. Linguistic Features of Personification

The poem by Emily Dickinson demonstrates a clear use of personification in the poem; thus this use of personification can be seen as it is reinforced by diction, imagery, syntax and tone all introducing a sense of Death as a courteous and in fact almost companionable entity.

Diction

Through the choice of words Dickinson humanizes Death, turning him into a sort of a gentleman. In the second stanza, the speaker says:

"We slowly drove – He knew no haste,

And I had put away

My labor and my leisure too,

For His Civility –" (ll. 5–8)

The words "*kindly*" (l. 2) and "*Civility*" (l. 8) assign human manners to Death, a being traditionally feared. By describing politeness and patience as the character traits of Death, Dickinson shapes him not as a predator, but as a gentleman admirer and changes the way a reader views mortality. As Miller (1987) observes, Dickinson's diction "defuses the violence of death by integrating it into familiar social codes of politeness" (p. 49).

Imagery

The carriage ride as an entity subsequently becomes a pivotal metaphorical picture whereupon the work of personification occurs. The Speaker says:

"The Carriage held but just Ourselves –And Immortality." (ll. 3–4)

By putting Death and Immortality in the same car, Dickinson makes the abstract seem quite real, as having the same co-passengers in a real life journey. The pastoral images of The School, The Fields of Gazing Grain, and The Setting Sun at the end (ll. 9-12) supports the idea of life-stages through a variety of imagery creating death as a gradual transition, not a sudden end. Dickson transforms the cosmic imagery into the domesticated as explained by Cameron (1992); the cosmic imageries are rendered in practical concrete terms (p. 67).

Syntax

The syntax of the poem is another factor that shows Death as an individual. The past tense with reflector word form "*We slowly drove – He knew no haste*" (l. 5) imparts a sense of reality to the event described, and not an imaginary conjecture. The use of the subject pronoun, 'He' makes it clearly apparent that Death is an active player in the story. Also, Dickinson uses dashes very often, and this way she slows the rhythm of the poem, corresponding to the unhurried movement of the carriage.

4.1.3. Interpretive Analysis

The poem "*Because I Could Not Stop for Death*" by Emily Dickinson reinvents the issue of mortality by reinterpreting Death as a man who takes on emotional holdings that exemplify both culture and the emotional connection. Rather than being brought out as a threatening phenomenon, Death is presented as a well-mannered and calm friend, changing the way the reader perceives the act of dying in general and afterlife in particular.

Death as Companion

In the opening stanza, Dickinson writes:

"Because I Could Not Stop for Death" –
He kindly stopped for me –" (ll. 1–2)

Death is not presented as an enemy but as a uniform and courteous suitor who gets in a carriage. What reinforces the abstraction and establishes a character is the fact that the pronoun is used as He and that Death is capitalized. This companionship subdomesticates mortality moving it out of the domain of horror into the domain of familiarity and closeness. As several other scholars indicate, the companionship that Dickinson proposes inflicts mortality with a relational dependency that eliminates isolation and violence, the traditional significance of death (Miller, 2010).

Politeness Strategy

The diction of courtesy continues in the second stanza:

"And I had put away
My labor and my leisure too,
For His Civility –" (ll. 6–8)

The label "His Civility" gives a feeling of decorum to Death. The fact that the speaker refers to him as civil and patient balances the reality of death and the politeness tactic

enables Dickinson to deliver the truth in a very soft manner. Although for the purposes of humor, it is still a polite way to say that death is a visitor who must be approached with dignity as opposed to terror. The so-called kindly in the 2nd line also does contribute to this irony of the poem: death is not really kind but by giving him this attribute Dickinson makes the idea of death sound more normal and not so intrusive to our lives.

Journey Motif

The whole poem takes shape as a carriage ride and forms a narrative of change instead of termination:

"We slowly drove – He knew no haste

And I had put away

My labor and my leisure too –" (ll. 5–7)

Here, Death makes his way "slowly" without hurry indicating that the change to eternity is calmed and thoughtful. The insertion of 'Immortality' as a fellow-traveller in the train (l. 4), the ride becomes a metaphor to a journey towards eternal life hence. Death is placed by this motif as a transition, not an endpoint here, by so doing Dickinson equates mortality with continuity--suggesting that the after-life does not end life but continues it.

Reader Effect

By domestication of death and personification of death, Dickinson changes the way the reader perceives. Rather than being terror stricken, the poem creates acceptance and a serene reflection. The tone is steadfast all through even in mentioning that, the ground swells (l. 18) which talks about the grave. A combination of this tonal decision with the personification of Death as a respectful, pleasant individual makes a reader change his or her thinking about mortality as a frightening break but as an entry with the guiding hands.

According to Wolosky (2001), the personification used by Dickinson undermines the conventional Christian eschatology based on the idea that death is wrathful or might punish, but calm inevitability. So, the flow of readers is not oriented to fear death, but to reflect on the afterlife in terms of continuity, having a companion, who is polite, almost chivalric.

Narrative Voice and Stylistic Impact

4.1.4. Identification of Narrative Voice

Emily Dickinson's "*Because I Could Not Stop for Death*" is narrated in the first person, establishing an intimate and subjective perspective. The opening lines, "*Because I Could Not Stop for Death*" – / *He kindly stopped for me* –" (ll. 1–2), immediately place the reader within the speaker's personal experience. As can be evidenced in the use of the pronoun I, the voice is individualized in this line whereas the second line refers to me and hence the individual involvement of the speaker who has a face-to-face encounter with Death.

This first person narration changes this poem into a retrospective of a personal journey and abstract mediation in relation to mortality. The manner of the speaker is also notable with her tone being calm throughout as she tells about her death despite the seriousness of the subject matter. The voice is calm, not afraid or opposing, which indicates that he lives calmly with his death. The voice is retrospective in importance. It is present because the narration takes place still after the events have happened, which is reflected in the manner of a retrospective stanza as such:

"Since then – 'tis Centuries – and yet

Feels shorter than the Day

I first surmised the Horses' Heads

Were toward Eternity –" (ll. 21–24)

Here the interpreter searches back over centuries of experience to the standpoint of eternity. Therefore, the narrative voice serves as both an observer (placing observation on the infinite view, which she later gains) and a participant (of her ride in carriage with Death). An intimate yet impersonal narrative is produced by this dual assignment. The reader is reassured by the voice's beauty that death is a peaceful transition rather than a chaotic or terrifying event. Furthermore, the lack of hysterical fear or emotional outbursts fits with the author's stylistic preference for combining subjectivity and restraint, which allows the reader to reflect on their own mortality without becoming alarmed.

In the poem, Emily Dickinson uses language choices that are effective but subliminal as they create the speaker and the theme of mortality haunting the reader.

4.1.5. Interpretive Analysis

In *"Because I Could Not Stop for Death"*, the first-person narrator speaks with composure: "Because I Could Not Stop for Death" / He kindly stopped for me." Rather than conveying panic or resistance, the voice presents death as an expected visitor who courteously offers a ride. It is a calm that triumphs over fear and transforms death from a terrible thing into a calming, almost courteous, part of life. In addition to recounting the story in hindsight, the speaker is now beyond life: "Since then – 'tis Centuries – and yet / Feels shorter than the Day" (Stanza 6). Being able to look back over centuries with clarity—something that can only be done after death—gives her a sort of omniscient authority. By implying that immortality transcends earthly time, the narrative voice thus gains philosophical depth. Through the use of inclusive pronouns like "We slowly drove – He knew no haste" and matter-of-fact descriptions of life's stages, such as "We passed the School... / We passed the Fields of Gazing Grain / We passed the Setting Sun," the narrative's close proximity also encourages readers to join in the journey. Therefore, death is portrayed as a normal human experience that calls for plenty of reflection rather than fear. Last but not least, the verbs of action "We drove," "We passed," and "We paused" support the first-person narrative's chronological sequence, which mimics the course of life. The metaphor that life is a journey and death is a passage is strengthened by this constant continuity, which also gives the impression that mortality is not a sudden end but rather a transition into eternity.

5. Conclusion

Emily Dickinson's deliberate use of personification and narrative speaker in "Because I Could Not Stop for Death" challenges the conventional perception of death and offers the audience a different perspective on life after death, as demonstrated by her stylistic analysis of the poem.

The fact that the Death itself is presented in form of man asking a lady out makes a significant switch within the narrow confinements of the popular images of death being queen, which is then subconsciously reinforced by a violent entity that is death itself. Dickinson turns the property of a terrible idea into a benevolent one by suggesting that Death is a nice and courteous friend. In addition to protecting fear of death, this figurative choice generalises the typically abstract inevitability. The

journey of Death, which is presented with the help of moving pictures (We slowly drove -- He had no haste), transforms the process of dying into a processional journey instead of an abrupt ending. Thus, personification helps to rebrand the death as something common and unavoidable and this fact helps the readers reconsider their stance on the ending of the life.

Secondly, this impression is augmented and sustained through this narrative voice. The first-person narration effect produces an interesting effect on the reader since it brings one close to the loss of life in a benevolent and longer tone in the words of the speaker who is prepared in retrospections. The mixture of the narrative progression as one passes through the place of life birth in a schoolyard, hoeing corn, the setting sun all creates a symbolic chronological procession, which is mirrored in the entire human experience of a child becoming an adult and dying. More significantly, the speaker is speaking to us after passing away, which gives his voice some immortality. Dickinson is able to transcend the boundary between life and the afterlife through this stylistic decision, defining it as more of a continuation than a conclusion. The speech in question is delivered in a measured voice that emphasises the givenness of immortality as a component of existence and renders the experience of death inconsequential.

Together, these aspects of personification, style, and narrator voice produce the overall effect that has allowed the poem to endure. Dickinson, however, does more than just tell people about death; she defines it in a different way, making it a friend in the struggle, a friend whose existence is so intertwined with this battle called life. The reader is given the ability to accept and even accept mortality through the use of stylistic devices. Along with its thematic elaboration, the poem is a powerful example of how language and stylistic devices can be used to create meaning, evoke strong feelings, and increase literary value.

The paper identifies how Dickinson subverted the conventional view of mortality through the combination of personification and narrative voice, inviting readers to participate in a conversation in which death is no longer viewed as a taboo that was once cloaked in fear but rather as a means of approaching eternity.

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