The Modernist and the Contemporary: A Graphological – Comparative Analysis of the Selected Poems of Emily Dickinson and Lang Leav

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ARTICLE INFO	ABSTRACT
	The purpose of this study is to conduct a stylistic analysis of the selected poems of Emily Dickinson, a 19th-century poet, and Lang Leav, a contemporary poet, focused on the graphological level of the poems. The researcher selected four poems by Dickinson and Leav as the literary texts to be analyzed. Using comparative stylistic analysis, the study aims to look for the graphological features woven in the poems of Dickinson and Leav. The graphological features in the selected poems were also compared to find any significant similarities and differences between the styles of the two poets considering that they belong to different periods. Lastly, the graphological features were analyzed to know their possible effect on the meaning of the poems. As a result, archaism, eye dialect, unconventional use of em dash and capitalization, inconsistent number of lines in each stanza, and inconsistent number of words in each line were found in the selected poems of Dickinson while Leav's selected poems contain eye dialect, diacritics, minimal use of punctuation, absence of capitalization, italics, and the inconsistent number of words in each line of the poems. It was also revealed that their graphological features have more differences than similarities and the effect of these graphological features in the selected poems is mainly for emphasis and to add to the visual elements of the literary texts.

INTRODUCTION

Literature is a form of expression that allows writers to express themselves in the form of writing. It has become an outlet for many individuals who want to show the world the thoughts that they want to share through their aesthetic and flowery words. It is also a form of writing that can take readers from different worlds and places without doing anything but sit and read. Literature serves as a door for readers wherein they can enter anytime they want and meet some of the characters they can fall in love with, experience someone else's life, and feel different emotions all at once. In his book *Literary Theory: An Introduction*, Eagleton (1983) defines literature as "a distinctive kind of language which says more and says it more intensely than everyday language". He talks about the power of literature to trigger different emotions from the readers just by reading the content of a book. It is a language that encourages critical thinking as readers navigate through the situations characters encounter.

Poetry is one of the genres of literature that has been widely read since the 18th century. Nemerov (2023) states that poetry involves words and phrases that are wisely chosen and arranged to convey a particular meaning while minding the sound and rhythm to enhance the literary experience of the readers. Poems have become famous for their different themes of love, sorrow, longing, and the different emotions that readers can relate to. Poets used haikus, sonnets, or free poetry like a form of love letters to allure their readers and inspire them to think and analyze the meaning of the poems while reflecting on their own experiences. With an increasing number of poetry enthusiasts, contemporary poets exhibit creativity in their writing styles, showcasing unique approaches across different periods.

The focus of this study is the literary works of the two famous poets in their eras. Emily Dickinson is one of the well-known American poets of the 19th century. According to Habegger (2023), Dickinson remains an influential poet, even after two centuries of her passing, and her literary work is still important and prominent in the world of literature. She has written over eighteen hundred poems through her lifetime which she never even published because she is rather shy, and given the discrimination for female poets of earlier critics and scholars, only a few of her poems were published under an anonymous name. According to Prahl (2019), it was after her death that her sister, Lavinia, discovered all her hand-written poems and went to publish them.

In contrast to past poets, contemporary poets like Lang Leav continue to emerge. According to Novio (2019), Lang Leav is an Australian poet and novelist who started her writing career on the Internet in 2013. Leav continues to make a name in the literature community, especially her literary works that are accessible to her readers and followers and can be found on Leav's Tumblr and Instagram accounts. Unlike 18th-century poets, new-generation poets like Lang Leav have the freedom to publish their works on their platforms for their readers to enjoy. According to Qureshi (2015) these "Instapoets" that post their hand-written or sometimes typed poetries, rather than selfies and videos through their social media, withstand the old assumptions that poets will not earn a living through poetry.

Even though they are from different periods, Dickinson and Leav have a distinct style of writing their poems. The presence of graphological features in their literary works and their themes of love, sorrow, longing, and heartache allow their readers to think and analyze critically the meaning behind the poetic features. The analysis and comparison of the literary works of Dickinson and Leav is the focus of this study. The researcher was challenged to conduct this analysis to assist readers in understanding the underlying meaning behind the graphological features present in the poems of Dickinson and Leav.

Existing research studies in the College of Arts and Sciences have focused on analyzing the literary devices, figurative language, imagery, and symbolism of different literary texts, overlooking the stylistic features, especially the graphological features of literary texts. Moreover, comparative analysis of the graphological features of poems written in different periods is limited. According to Majewski (2023), studying poetry serves as a means to connect with and understand the experiences of authors from the past and present, providing insights into history and culture. Furthermore, the researcher recognizes the need to identify significant differences and similarities between modernist and contemporary poetry.

METHODS

This study used qualitative research design which focuses on gathering textual data to provide a deeper understanding of a particular subject such as literature and poetry. The researcher used comparative stylistic analysis to gather the data needed in the study. In this method, the researcher analyzed the graphological features present in the poems of the modernist poet, Emily Dickinson, and the contemporary poet, Lang Leav, to find meaning behind those specific features. The primary goal of this analysis is to provide a detailed analysis and to compare the poems to find any significant similarities or differences through their styles and graphological features given the different periods of the two poets. The researcher used and selected four (4) poems written by Emily Dickinson and four (4) poems written by Lang Leav. The poem's graphological features will be analyzed and compared.

The poems written by Emily Dickinson are entitled: 'Twas Love – not me, How sick – to wait – in any place – but thine, I am alive – I guess, and 'Twas the old – road – through pain –. The poems written by Lang Leav are entitled: All I Ask, Closer to Me, Déjà Vu, and Three Questions.

RESULTS AND DISCUSSION
The Graphological Features Used in the Poems of Emily Dickinson

1. "Twas Love – Not Me"

For the analysis of the graphological features of the poem, the researcher used the graphological analysis model of Levenston (1992) which consists of the spelling, punctuation, typography, and layout.

The researcher first analyzes the spelling in the poem "*Twas Love – not Me*" written by Dickinson which is poem #394 in "*The Complete Poems of*

Emily Dickinson" (Johnson, 1955). The words in the poem are correctly spelled; however, Dickinson used the word "thee", which means "you" in modern English and can be considered an archaic word or an old-fashioned and outdated style of language. It is reasonable for Dickinson to use such a type of language considering the time when the poem was written but in the contemporary style of writing, poets do not usually use archaism in their literary works. Other than that, the word "twas" was used which is an example of an eye dialect. The word is misspelled and should be spelled as "it was" to focus more on the pronunciation and visual aesthetic of the word rather than the spelling.

When it comes to the punctuation of the poem, there are two punctuations used in the poem which are the em dash and the exclamation mark. Dickinson is already known for her excessive use of punctuation in her poems and this is one of the hundreds of examples of her literary works full of punctuations. Starting from the title, the poet used an em dash to separate the phrases "Twas Love" and "Not Me" creating a boundary between love and the speaker of the poem and indicating that they are two different characters in the poem. On the other lines of the poem, the em dash was used at least twice in every line per stanza to separate words and phrases that probably need emphasis. The em dash was also used in place of comma and period. According to Bentley (2022), the em dash can replace other punctuations and can be used to add more emphasis if needed. The em dash also provides a long pause for readers to pause and reflect upon what they have just read. Other than the em dash, the exclamation mark was also used three times in the poem. In line #1 of the second stanza, Dickinson used an exclamation mark to indicate the emotion of the speaker in the poem. This is the same in the next line from the second stanza wherein the exclamation mark is used to show the emotions of the character in the poem. The ending of line #4 of the third stanza also has an exclamation mark. The exclamation point that was used in the line indicates the strong emotion of the speaker. According to Samson (2015), an exclamation mark can be an expression of a great emotion either anger or frustration. In this part of the poem, the character is expressing her strong emotions of guilt and anger to someone.

Moving on to the typography of the poem, there is an excessive use of capitalization on the lines of the literary text. While other poets usually use capitalization on the first letter of the word when they start a new line or if the word is a proper noun, Dickinson seems to ignore this rule and use capitalization even if the word is at the middle or end of the line and even if it is not a proper noun. In the poem above the word "*Love*" starts in a capital letter in line #1 of the first stanza. It is in the middle of the line but the poet starts it with a capital letter to indicate that "*Love*" is another character in the poem aside from the speaker. In line #3 of the first stanza the words "Real" and "Thee", which means "you", also start in a capital letter. The word "Him" is also capitalized in line #4 of the first stanza to further emphasize that only "Love" died and not the speaker. In line #1 of the second stanza the word "Guilt" is capitalized to indicate the feeling of the speaker towards her lover for loving him too much. In line #2 of the second stanza, the word "Rest" is capitalized which means that by "it" the speaker is talking about "Love" and she wants love to be doomed or to face a terrible fate. In the third stanza of the poem, some words are capitalized in the middle of the line. In line #1, wherein the word "Justice" is capitalized, the speaker of the poem wants justice to not make mistakes in making a decision and punish the one who is guilty between "Love" and the speaker. In the next line the word "Two" is capitalized which means the speaker is about herself and "Love". In line #3, wherein "Guilty Sake" was capitalized and in line #4, wherein the word "Love" and "Strike" were capitalized, the speaker wants "Justice" to judge who is guilty and remind him that it is "Love" therefore commanding him to "Strike" or to give judgment and punishment. According to Voutiritsas (2021), this typographic feature of the poem can only mean that the poet wants to emphasize and highlight the importance of the words. It can also mean that the poet wants to catch the attention of the reader so that they can analyze and ponder on the meaning of the word in the context of the poem.

The layout of the poem is also an important feature of graphology. The poem consists of three stanzas wherein each stanza has four lines which are considered a quatrain and the poem is properly aligned to the left. There is also an inconsistent number of words per line wherein line #1 of the first

stanza consists of four words, line #2 has three words, line #3 has six words, and line #4 has four words. In the second stanza of the poem, line #1 has six words, line #2 has five words, line #3 has three words, and line #4 has five words. Line #1 in the third and last stanza has four words. Line #2 has four words, line #3 has five words and line #4 has four words. This inconsistency implies that this selected poem of Dickinson is an example of a free verse.

2. "How Sick – to Wait – in Any Place – but Thine"

Moving on to another poem written by Emily Dickinson, "*How Sick – to Wait – in Any Place – but Thine*" which is poem #368 in "*The Complete Poems of Emily Dickinson*" (Johnson, 1955). When it comes to spelling, there are some archaic words in the poem of Dickinson. This implies that the poem was written in the past when these archaic words were still prominent. According to Anthony (2023), these words are considered old-fashioned and are rarely used by poets in contemporary poems but are sometimes added to add a sense of sophistication to their literary works. There are more archaic words in this poem than in the first poem that was analyzed. The words "thine", "thee", and "thou" are woven into the three-stanza poem. These words mean "yours", "you", and "you", respectively. But considering the time and place when the poem was written, this is not considered an archaic word. Even though contemporary poets do not use these words often in their literary works, it is still widely used when Dickinson started writing her poems.

In terms of punctuation, one can identify it even without reading the entire poem. The presence of em dashes in the lines of the poem is noticeable, spanning from the title to the last stanza of the literary text. The punctuation symbolizes the impatience of the poem's speaker. Dickinson used the em dash to create a long pause since, according to Bentley (2022), the em dash creates a long pause for readers to enhance their poetic experience and to understand the poem better by reading it slowly word by word. In line #3 of the first stanza, the em dash was used to represent the thinking process of the speaker by putting the words in between the em dash, one at a time. Dickinson also used the em dash to emphasize a word. In line #1 of the second stanza, the speaker emphasizes her reaction to the situation that was written in the first stanza. In line

#2 of the second stanza, the poet used the em dash to emphasize the word "was thine", or "was yours" in contemporary words, referring to the speaker's beloved.

In terms of typography, Dickinson does not seem to put a lot of capitalization in this literary piece since there are only three words that are capitalized in the middle of the lines, even though the words are not proper nouns. In line #3 of the second stanza, the poet capitalized the word "Brig" which means a ship. It can mean that the speaker is about herself based on the situation in the first stanza of the poem, where someone tried to woo her to which the speaker responds that only her lover can do that to her. The next word that Dickinson capitalized in the poem is the word "Mooring" in line #2 of the third stanza. The third stanza is all about how the speaker wanted to be with her lover. The poet capitalizes the word "Mooring" to emphasize how the speaker can exchange calmness in the wilderness just to be with her lover. In the next line, the word "Cargo" was capitalized which means goods or supplies that were carried by ships. There is also a connection between the words that are capitalized which can be an important symbolism in the poem. The "Brig" which symbolizes the speaker who does not want any place but her lover, can trade a "Mooring", which symbolizes a safe place, to a wild and dangerous sea if she is not with her lover in that safe haven. That "Brig" is also willing to trade a "spicy isles", which symbolizes wealth, for an empty "Cargo" if her lover is not with her on that island full of spice and treasures. Dickinson used capitalization, which according to Voutiritsas (2021), is to draw the attention of the readers and to create a sense of connection in these words that can be an important meaning of the poem. The capitalized words also highlight the words that Dickinson wants readers to focus on which is important in understanding the context of the poem.

In terms of the layout, the poem is divided into three stanzas which have different numbers of lines in each stanza and each is properly aligned to the left. The first stanza has four lines and is therefore considered a quatrain with an inconsistent number of words per line. Lines #1 and #2 have nine words, line #3 has eight words and line #4 has the least with six words. The second stanza has the smallest line in the poem consisting of only three lines and is

considered a tercet which also consists of an inconsistent number of words in each line. Lines #1 and #2 have four words while line #3 has eight words. Lastly, the third stanza is the longest in the poem containing five lines which is considered a quintet and also has an inconsistent number of words in each line. Lines #1 and #4 have eight words, line #2 has seven words, line #3 has six words and line #5 has four words. This implies that Dickinson's selected poem is also free verse considering that it contains an inconsistent number of lines in each stanza and an inconsistent number of words in each line.

3. "I am Alive – I Guess"

Moving on to the next poem of Emily Dickinson entitled "*I am alive – I guess*" which is poem #470 in "*The Complete Poems of Emily Dickinson*" (Johnson, 1955). In terms of spelling, the poem does not have any wrong spelling but one archaic word which is found in the seventh stanza of the poem in line #4. "Thee", or is more known today as "you", is now considered archaism and is rarely used by contemporary poets. Dickinson's use of these words in her literary text reflects the generation when her poem was written similar to the study conducted by Abood (2008) in which the researcher conducted a stylistic analysis of the selected poems of Edgar Allan Poe and found that archaism that was used in the poems of Poe reflect his own period and increases the effect of the past. Aside from this, the archaic words present in the poem add to the visual aesthetics of the poems which catches the attention of the readers.

When it comes to the punctuation of the poem, there are some punctuation used such as quotation marks, hyphens, exclamation points, and commas. According to McLeod (2022), the punctuations were used in the different lines of the poem to emphasize an idea and to create a pause to make readers consider each word while reading the content of the poem. The most common is the patterned em dash in Dickinson's poems. In line #1 of the first stanza, the narrator states "*I am alive*" followed by an em dash to indicate a pause or a feeling of uncertainty, and then the narrator states the phrase "*I guess*". The em dash is used as a pause in many lines of the poem to emphasize some words that the poet wants readers to contemplate individually. In the third stanza in line #1, where the narrator states "*I am alive*" then followed by the

word "*because*" after an em dash, provides suspense and emphasis for the readers that the narrator will give more reasons from the previous statement. The use of quotation marks can be seen in the fourth stanza in lines #2, #3, and #4 which is used to separate parts and to quote the thoughts of the "visitors" as mentioned in the third stanza. The next is a question enclosed in a quotation mark wherein the visitors asked themselves "*Was it conscious – when it stepped In Immortality?*" and by this statement, the visitors might be talking about death and are showing curiosity about the feeling of entering immortality. According to Samson (2015), the quotation mark is used to separate a part that was directly spoken by a character in a literary text, which can be seen in this poem of Dickinson. Other punctuation can be found in the seventh stanza starting with the use of exclamation points in lines #1 and #4. A hyphen was also used to join the words "two" and "fold" which means twice. Samson (2015), states that a hyphen is used to create compound words which consist of two to three words to form a single word. Here, the words that were joined together by a hyphen are the words "two" and "fold", creating a single word that is "two-fold".

Moving on to the typography, there is unconventional capitalization woven into the lines of the poem. Some proper nouns are capitalized in the middle of the line just like the "Morning Glory" in line #3 of the first stanza. According to Goodwin (2023), it is a type of vine with a flower that is shaped like a trumpet which is an important symbol in the context of the poem. Other than this proper noun, some common nouns were capitalized in the middle of the line such as, in the first stanza, the words "Branches" and "Hand". The "Branches" in this line can symbolize the veins on the hand of the speaker wherein she claims that her hands are full of branches of "Morning Glory" which symbolizes undying love. This reason also continued in the second stanza wherein the word "Carmine" was capitalized. As per Gallagher (2022), Carmine is a color commonly employed in cosmetics to create rich red shades, suggesting that in the poem, this color symbolizes the "blood" coursing warmly through the speaker's veins, signifying life. Another confirmation given by the speaker is the "Breath" she exhales, which causes condensation on the "Glass" when she holds it near her mouth.

In the third stanza, the narrator again gives reasons to prove her existence. The narrator specified that she is alive because she is not in a "Room". The poet seems to use "Room" as a symbol of a coffin wherein the narrator states that the room is commonly placed in a "Parlor", a place inside a house where visitors gather and where a funeral is commonly taking place before burying the dead. The "Visitors" is also capitalized in line #4 of the third stanza to further emphasize their important role in this part of the poem. Followed by the fifth stanza wherein the narrator states that she is alive because she does not own a "House". Again, the poet used the word "house" as a symbol of a grave, a stone entitled to oneself and fitting to no one else. According to Fourkiller (2022), a grave is a structure that was built to serve as a house for the spirit of the dead. In the following stanza, the narrator states that the "House" is marked with her "Girlhood's name" so that if someone visits her in her "Door" or grave they will not mistake her for somewhere else. The word "Key" is also capitalized as a symbol of the uniqueness of the speaker, since one key is meant for one door only and should not be mistaken for somewhere else. The last stanza also has capitalized words such as "Birth" to emphasize that the speaker has been given life twice. The speaker is about the natural birth and life given to her by her parents and the life and existence she receives in "Thee". Here the speaker might be about a spiritual entity. All in all the capitalizations in the poem were used to emphasize the reasons and proof of the existence and life of the speaker.

In terms of the layout, the poem consists of seven stanzas and is properly aligned to the left divided into four lines each, which is considered a quatrain. In contrast with the consistent number of lines in each stanza, the poem displays an inconsistent number of words in each line of the stanza. Unlike the other stanzas, the lines of the first stanza have an equal number of words in each line which is five words while in the second stanza, lines #1 and #4 have four words, and lines #2 and #3 have six words. Lines #1 and #4 of the third stanza also have four words, line #2 has six words, and line #3 has five words. In the fourth stanza, lines #1 and #2 have six words, line #3 has seven words and line #4 has two words. In the fifth stanza, lines #1 and #3 have four words, line #2 has six

words and line #4 has five words. In the sixth stanza, line #1 has five words, lines #2 and #4 have four words, and line #3 has seven words. In the last and seventh stanzas, lines #1 and #4 have five words, line #2 has four words and line #3 has six words. This inconsistency suggests that the selected poem of Dickinson, similar to the first two selected poems, is also free verse.

4. "Twas the Old – Road – through Pain ---"

Another poem of Emily Dickinson is the poem entitled "*Twas the old – road – through pain ---*" which is poem #344 in "*The Complete Poems of Emily Dickinson*" (Johnson, 1955). Starting with the spelling, there is eye dialect wherein, according to Nordquist (2020), is when the spelling of the word is altered to represent the pronunciation of the word. The word "twas" was used twice in the poem, first in the title and the first line of the first stanza. The word "twas" is the replacement for the phrase "it was" which the poet used to bring a sense of rhythm. There is also an archaic word in line #4 of the second stanza. The word "prest" is an archaic word and the past tense of the word "press". Archaic words are common in the literary works of authors from the 19th century such as Emily Dickinson. Here the word "prest" is used to describe the "little tracks" or footprints on line #4 in the second stanza of the poem.

On the other hand, there is also patterned punctuation in the lines of the poem. The use of em dash in Dickinson's poem is not new to her readers and this particular poem is one of the poems that are rich in these punctuations. Dickinson used an em dash, which according to Bentley (2022), to indicate a pause for her readers and for them to have more time to interpret the meaning of the words in every line of the poem. The em dash was also used to emphasize some words in some of the lines in each stanza. In line #2 of the first stanza, for example, the word "one" is in between two em dashes to indicate the road that is not frequently used by everyone which the narrator describes as the "road through pain". Aside from the em dash, the exclamation mark was also used in the following stanzas of the poem. In the second stanza, the narrator reminisces about a funeral, describing the town where someone passed away and the location of her demise. This is followed by the third stanza, where the narrator appears stunned upon discovering the belongings of the deceased, such as

her book, hat, and shoe. Unfortunately, only these items remain, and the person is already gone, as conveyed by the narrator in line #5 of the third stanza, concluding with an exclamation point to express her emotions. According to Samson (2015), an exclamation mark is a punctuation that is used to represent the rise of emotion of the narrator or the character of the literary text. Here, the exclamation mark represents the surprised emotion of the character in the poem.

In terms of typography, there is unconventional capitalization woven into the lines of the poem. In the first stanza, the word "Heaven" is capitalized which indicates the importance of the word in the entire stanza. According to Voutiritsas (2021), these words that were capitalized in the middle of the lines even though the words are not proper nouns are capitalized to indicate the importance of the word in the poem. In the next stanza, the word "Town" is capitalized in line #1. In this stanza, it is as if the narrator is reminiscing about the death of someone she knows by remembering the exact "Town" where she died and where she had her last breath. In the third stanza, the words "Book" and "Hat" were capitalized in lines #1 and #3, respectively. These are the things that the narrator found along with the worn shoe that was once the belongings of the deceased person she once knew. In the last stanza, the word "Chamber" is capitalized as a symbol of another place for the deceased to rest. The words "Good Night" and "Head" are also capitalized in lines #5 and #6, respectively. The narrator has stated that even though she still wants to talk to her and bid her "Good Night", the "Chamber" is too far out of sight to reach her "Head".

On the other hand, the layout of the poem shows four stanzas with inconsistent lines per stanza and is properly aligned to the left. The first stanza contains four lines which is considered a quatrain wherein lines #1 and #3 have six words, line #2 has three words, and line #4 has four words. The second stanza contains seven lines and is considered a septet wherein line #1 has six words, lines #2, #4, and #7 have five words, lines #3 and #5 have four words, and line #6 has seven words. The third stanza contains five lines which is considered a quintet wherein line #1 has five words, line #2 has six words, lines #3 and #5 have three words, and line #4 has eight words. The last and fourth stanza contains six lines and is considered a sestet wherein lines #1, #4, and #5 have five words, lines #2 and #3 have three words, and line #6 has four lines. This suggests that the selected poem of Dickinson is free verse with the presence of an inconsistent number of lines and words in each line of the poem.

The Graphological Features used in the poems of Lang Leav

1. "All I Ask"

The analysis of the graphological features of the poem of Lang Leav will also be based on the graphological model of Levenston (1992). "*All I Ask*" is one of the poems published in Lang Leav's book entitled "*The Universe of Us*" (Leav, 2016). Starting with the spelling, Leav used eye dialect in line #1 of the second stanza. The word "til" was used in place of "until" to make the sound of the line more smooth when reading. Other than "til", the word "it's" was also used in line #2 of the first stanza and line #3 of the second stanza, which is also an eye dialect. The word "it's" is the contraction of the word "it is". According to Nordquist (2020), eye dialect is the non-standard way of spelling a word to represent its pronunciation and to create a smooth transition when reading. This suggests that Leav used eye dialect for the readers to focus more on the pronunciation of the word rather than the spelling of the word.

Aside from spelling, there is also patterned punctuation in this poem of Leav. In the first stanza in lines #1 and #2, the colon was used to separate the words "life" and "death". According to Nordquist (2018), the colon is a punctuation that is used to separate independent clauses and to emphasize a word and its meaning. These two words, which are the opposite of one another, were described in the poem as "life" as a question and "death" as the reply. In line #2 of both the first and second stanzas, an em dash was also used to represent a continuation on the succeeding line. According to Samson (2015), the punctuation was also used to indicate a pause before introducing the next line in the stanza. In the first stanza, the em dash was used at the end of line #2 before line #3 to show the connection between the two lines. The em dash was also used in the second stanza at the end of line #2 before line #3 to show the connection between the two lines. The comma was used in line

#1 of both the first and second stanzas to indicate a pause and that the line has a continuation. According to Samson (2015), the comma is used in a verse to separate two or more independent clauses. Period was used at the end of line #3 of both the first and second stanza to indicate the ending of the stanza as the final line of the poem. Samson (2015) states that a period at the end of the line shows the end of the thought and makes readers stop to contemplate what they have read.

In terms of typography, capitalization was only used in the first line of both the first and second stanzas. According to Voutiritsas (2021), the capitalization in the first line of each stanza indicates the start of the verse and can also indicate the importance of the word to the poem. The word "Life" is capitalized in line #1 of the first stanza which is also an important symbolism in the poem. In the second stanza, the word "Stay" is capitalized to indicate the start of another verse in the poem but can also indicate an important meaning in the poem. The absence of capitalization can be observed in lines #2 and #3 of both stanzas. The poet seems to ignore the rule of capitalization in the poem which is to start each line with a capital letter. This suggests that Leav wants to put more emphasis on the meaning or content of the lines rather than focusing on grammatical rules.

Regarding the layout of the poem, the indentation of the lines in each stanza is inconsistent. According to Malinowski (2020), an indent creates or signals a new line in the stanza and for the poem to appear less daunting and dense. The first line of each stanza starts from the left part of the page but the second and third line has an empty space before the start of the word. The poem has two stanzas each containing three lines which are considered a tercet. Unlike the consistent number of lines in each stanza, the poem displays an inconsistent number of words in each line. In the first stanza, however, the three lines of the verse have an equal number of words which is three but the second stanza has inconsistency in this feature. Lines #1 and #2 have four words in each line while line #3 has five words in the line. Despite the consistent number of lines in each stanza, the poem still displays inconsistency in the number of words in each line which implies that the poem is free verse poetry.

2. "Closer to Me"

This poem by Lang Leav was published in one of her books entitled "*Sea of Strangers*" (Leav, 2018). Based on the graphological feature model of Levenston (1992), there was no spelling feature in the poem given that the poem is short and the poet seems to follow the grammatical rule of spelling deliberately. On the other hand, two punctuations were used in the entire poem. The comma was used two times in the first stanza to separate the phrases and, according to Samson (2015), to indicate a pause between the lines. This is also to give readers a slight break while reading the lines of the poem. The comma was also used in the third stanza to connect the fourth stanza and to indicate that the stanza still has a continuation. Following the second stanza which goes "*You are as far and near as memory*" the speaker follows it with the third and fourth stanza which goes "*As distant as the sun*" and "*as close as its light on my skin*", respectively. According to Samson (2015), the period that was used at the end of the first, second, and fourth stanza is to indicate the ending of the stanza without any further continuation for the stanza.

In terms of typography, capitalization is employed solely in the initial words of the first, second, and third stanzas. As per Voutiritsas (2021), this capitalization serves the purpose of signifying the commencement of each respective verse. On the other hand, the absence of capitalization can be observed in the last or fourth stanza of the poem. Leav used a small letter to indicate that the next stanza will be the continuation of the third stanza which goes "*As distant as the sun*", and the fourth stanza which goes "*as close as its light on my skin*". This metaphor indicates that however far the person is, his presence and memory can still fill the longing of the speaker as if the person is physically near.

Moving on to the layout of the poem, similar to the study of Dangan (2016) wherein the researcher analyzed the poem "*Your Little Voice*" by E.E. Cummings, the first to be noticed when readers first read the poem is how the lines of the poem were arranged and the number of lines present in the page. However, unlike Cummings' work, Leav's poem adopts an unconventional style, consisting of four stanzas, each comprising only one line, referred to as a monostich. According to Brewer (2021), a monostich is a one-line stanza and can also be an entire poem with only one line. The

first stanza of the poem was written starting to the left indention of the page but the second stanza starts with an empty space before the word. The third stanza starts the same as the first stanza then the fourth stanza also starts with an empty space before the first word. Even though a monostich is restricted to one line per stanza only, poets can write as long as they want. This is visible in the poem wherein the first stanza consists of sixteen words, the second stanza has eight words, the third stanza has five words, and the fourth stanza has eight words. This inconsistency suggests that the selected poem Leav is a free verse.

3. "Déjà Vu"

This literary piece by Lang Leav is published in her book entitled "*Lullabies*" (Leav, 2014). The researcher started analyzing the spelling feature based on the graphological feature model of Levenston (1992). Diacritics can be observed in the title of the poem which is "*Déjà Vu*". According to Trask (1997), diacritics are often called accents and are described as the little dots and curls on the top or bottom of a letter to indicate its sound and pronunciation. In the poem, the word "déjà" was used and the little squiggles can be observed in the letters "e" and "a". The word is a French word that means "again" and is used to describe a scenario that already happened or an event that is familiar to someone. It gives an idea about the possible content of the poem and its possible meaning which can be about an experience of the speaker that she experienced again for the second time.

Moving on to punctuation, Leav used four kinds in the lines of the poem. The first one is a comma which can be found in line #1 of the first stanza, lines #1 and #3 of the second stanza, lines #1, #2, and #3 of the third stanza, and line #1 and #3 of the fourth stanza. In the first stanza, which is similar to the definition given by Voutiritsas (2021), the comma was used to indicate a brief pause and the continuation of the line in the succeeding line of the verse. In the second stanza in lines #1 and #3, it was also used to indicate the continuation of the line in the following line. On the other hand, the use of commas in the third stanza in lines #1 and #2 is similar to the definition given by Samson (2015) which is to separate the series of phrases as the speaker tries to remember the fragments of her memory, attempting to find some clue about the event that she wants to remember.

The purpose of the comma was changed in line #3 wherein the poet used the punctuation again to indicate the continuation of the line in the following line. In the fourth stanza, in lines #1 and #3, the comma was also used to introduce a continuation of the phrase in the following lines. Another punctuation that was used in the poem is a semicolon which can be found in line #2 of the first and second stanzas. In the first stanza, the semicolon was used to connect the clause in the two lines and to provide readers with a pause before reading the succeeding line (Samson, 2015). Em dash was also used in the third and fourth stanzas in lines #1 and #2, respectively. A definition given by Voutiritsas (2021) states that an em dash can be used in place of a comma which can be observed in line #1 of the third stanza. The em dash was used in place of a comma as the line of the verse is stating about the clues the speaker is trying to recall. The punctuation indicates a connection between the two lines wherein they are both fragments of the memory of the speaker that she is trying to remember. However, in line #2 of the fourth stanza, an em dash is used to indicate a long pause, probably as the speaker has finally remembered the experience she's trying to recall (Samson, 2015). The period that was used in the last line of every verse indicates the end of the verse with no other continuation, according to the definition given by Samson (2015).

In terms of typography, inconsistent capitalization can be observed in the lines of every stanza in the poem. In the first stanza "I" was capitalized in line #1 and #2 at the start of the line. "I" was capitalized as it is a personal pronoun that is used to address oneself (Voutiritsas, 2021). The following line, however, was not capitalized even at the start of the line. This reason can be because the last line has the punctuation of a semicolon indicating a continuation in the next line. In line #4 of the first stanza, the first word was also not capitalized because of the absence of punctuation in line #3 which suggests that line #4 is a continuation and therefore does not need to be capitalized. In the second stanza, only line #1 was capitalized with the presence of the personal pronoun "I" while the other lines were not capitalized because of the punctuation from the lines before the next. Line #2 and #4 were not capitalized in the first word because of the comma in line #1 and #3,

respectively, suggesting a continuation of the first line. Line #3 was also not capitalized with the presence of the semicolon which suggests that the two lines are two ideas that are joined together. In the third stanza, the start of the word in line #1 was capitalized in connection with the period in line #4 of the second stanza. The same goes with line #3 of the first stanza wherein line #2 ends with a period therefore indicating an end of the line or an idea. It is different in line #2 wherein line #1 ends with an em dash which indicates a continuation as the em dash acts as a comma in the line and in line #4 wherein line #3 ends with a comma. Lastly, in the fourth stanza only lines #1 and #2 were capitalized. Line #4 of the third stanza ends up with a period therefore suggesting another start of a verse with a capital letter at the start of the word. In line #2, the personal pronoun "I" was used which pertains to the speaker herself and needs to be capitalized. The next lines, however, such as line #3 were not capitalized because line #2 ends with an em dash which indicates a long pause and a continuation in the next line. Line #4 was also not capitalized because line #3 ends with a comma, connecting the two lines into one idea.

In terms of layout, the poem contains four stanzas with four equal lines per stanza which is considered a quatrain. The poem is in the left indention of the page but, just like other poems of Lang Leav, only the first line of every stanza starts without any spaces before the word. The rest of the line starts with a space before the start of the line. This style is only applicable in lines #2, #3, and #4 of the poem. The first word of every stanza also seems to follow a pattern as the first and second stanza starts with the letter "I" while the third and fourth stanza starts with the letter "A". In terms of the number of words in each line, lines #1, #2, and #3 of the first stanza consist of four words while line #4 has two words. In the second stanza, line #1 has five words, line #2 has three words, and lines #3 and #4 have four words. In the third stanza, lines #1, #3, and #4 have four words while line #2 has three words. In the last and fourth stanzas, lines #1 and #4 have four words, line #2 has three words and line #3 has five words. Despite the consistent number of lines in each stanza of the poem, it still displays inconsistency in the number of words in each line which suggests that the selected poem of Leav is a free verse.

4. "Three Questions"

"Three Questions" is one of the poems written by Lang Leav and was published in her book entitled "Lullabies" (Leav, 2014). Based on the graphological feature model of Levenston (1992), there was no spelling feature in this literary piece. Moving on to punctuation, the question mark is one of the patterned punctuation in the poem which can be found in line #1 of the first, second, and third stanzas. The punctuation, according to Samson (2015), is used to indicate a question that needs an answer or a response mirroring the title of the literary piece. The speakers in the poem asked three questions while the other speakers answered and responded to their questions. Other punctuations such as period can be seen in the lines of every stanza to indicate a full stop of the line or an idea (Voutiritsas, 2021). In line #1 of the first stanza, a period can be observed at the end of the line to indicate a new start of the line. In line #2 of the first stanza, the period is at the center and end of the line. The period in the center was used to indicate one thought and the first answer of the speaker. The second period at the end of the line is to conclude the last thought and answer of the speaker to the question of "Gratitude". The same function of period can be observed in the second stanza wherein line #1 has one period at the end of the line to indicate the full stop of the line. In line #2, two periods can be observed, one in the middle and one at the end of the line. The period at the center of the line indicates a long pause before the readers continue reading the next thought. Then at the end of the line, the period serves as a full stop for the next stanza. In the third stanza, only line #1 has a period at the end of the line which indicates a long pause before the next line of the verse. The last one to have a period is the line #1 of the first stanza, located at the end of the line to indicate the end of the poem. The other punctuations such as comma, colon, and em dash were also used in the lines of the literary text. In the first and second stanzas, line #2, comma was used to separate the response of the speaker and to indicate a brief pause (Voutiritsas, 2021). In the third stanza, line #2, a colon was used at the end of the line. The stanza is about the question that the persona called "Sorrow" asked to the speaker. According to Samson (2015), the colon can symbolize the speaker contemplating the answer to the question and also indicate that an

explanation will follow. Lastly, the em dash was used in line #1 of the fourth stanza wherein, according to Bentley (2022), is to indicates a long pause and was also used to emphasize the next statement which symbolizes the pain of the speaker while answering the last question.

Moving on to the typography of the poem, there are some italicized words in the lines of the poem. The questions, which can be found in line #1 of the first, second, and third stanza, were italicized instead of being enclosed with a quotation mark considering that the question was asked directly to the speaker. According to Berve (2017), poets can use italics to separate the thoughts and dialogues of the characters in the poem instead of enclosing them with a quotation mark. The italicized question also creates an emphasis on the concept of the literary text, connecting it to the title of the poem which is "Three Questions". Other than italics, patterned capitalization was used in line #1 of the first, second, and third stanzas of the poem. Unlike other poems of Lang Leav, this literary text disregards the rules of capitalization by capitalizing the words "Gratitude", "Joy", and "Sorrow" in line #1 of the first three stanzas. In the poem, the poet created the words as if they were persons asking a question to the speaker. These words were capitalized to create emphasis on their role in the overall context of the poem (Voutiritsas, 2021). Other capitalization was used after a period which is a rule in capitalizing words.

In terms of the layout, the poem was written starting from the left indention of the page and consists of four stanzas with an inconsistent number of lines per stanza. The first stanza has two lines and is considered a couplet wherein line #1 has nine words while line #2 has sixteen words. The second stanza also has two lines which is considered a couplet wherein line #1 has eleven words while line #2 has nineteen words. The third stanza is also considered a couplet wherein the verse consists of two lines with line #1 having nine words and line #2 having eight words. The last and fourth stanza is only composed of one line and is considered a monostich which consists of fourteen words. This inconsistency suggests that the selected poem of Leav is a free verse poem.

Comparative Analysis of the Graphological Features in the Poems of Emily Dickinson and Lang Leav

Comparative analysis is a method used in research to assess and compare the similarities and differences of the subjects. The subject to be compared in this study is the graphological features of the selected poems of two different poets from different periods. Here, the researcher compares and contrasts the graphological features used in the selected poems of Emily Dickinson, a poet from the 19th century, and Lang Leav, a contemporary poet. In terms of this level of spelling, Emily Dickinson and Lang Leav incorporated some of the sub-levels of spelling mentioned by Levenston (1992) which are archaisms, eye dialects, and diacritics.

In the four selected poems of Emily Dickinson, the most common sub-level of spelling present in her literary texts is archaisms. Archaism, according to Edulyte (2023) is the old spoken language or a language that is no longer in use today. Dickinson used archaic words such as *thee*, *thou*, *thine*, and *prest*. Dickinson's choice of words can be influenced by the time when she started writing her literary piece, which was during the 18th century, and these words are rarely used in literary writings in the present time. On the other hand, the four selected poems of Lang Leav do not seem to have any archaic words in her literary piece. The contemporary poems written by Leav are evidence that contemporary poets rarely use archaic words in their literary writings. There is also a sub-level present in one of the poems Leav, which is the diacritics wherein, according to Trask (1997), the accents on the top or bottom of a letter are used to indicate its sound and pronunciation.

A common sub-level of spelling present in the selected poems of Dickinson and Leav is the eye dialect. According to Nordquist (2020), eye dialect is the non-standard way of spelling a word to represent its pronunciation, focusing more on its sound rather than the proper way of spelling in text. Eye dialect can be observed in two of the selected poems of Dickinson entitled "*Twas Love – not Me*" and "*Twas the old – road – through pain –*". One of the selected poems of Leav entitled "*All I Ask*" also contains eye dialect.

All in all, some of the selected poems of Emily Dickinson and Lang Leav contain eye dialect which can be found in some of the lines of the selected

poems. In contrast with that, archaism is the dominant graphological feature in the selected poems of Emily Dickinson in terms of spelling. On the other hand, only one of the selected poems of Lang Leav contains diacritics. Other than these sub-levels of spelling, Dickinson and Leav do not seem to incorporate other sub-levels such as eye rhymes or, according to Evans (2015), the words that are spelled similarly but have a different sound from one another; interlanguages, which is according to Nordquist (2019), is a type of language used by second language learners or foreign students who are in the process of learning a target language; and pun which is simply defined as a play on words as stated by Glatch (2022).

In terms of punctuation, in the four selected poems of Lang Leav, different types of punctuation were used. In "*All I Ask*", for example, there were four punctuations that were used with different purposes. The most common punctuation in the selected poems of Leav is the comma and period which can both be found in the four selected poems of Leav. According to Samson (2015), a comma is used to separate two ideas in a sentence or verse of a poem while a period indicates a full stop and end of thought in a line. In contrast, the four selected poems of Emily Dickinson only have a few types of punctuation. The most dominant punctuation in the selected poems of Dickinson is em dash which can be found in all four selected poems. The em dash, according to Bentley (2022), can be used in place of other punctuations such as period and comma. Other punctuations, such as exclamation marks and commas, were also used but em dash dominates almost every line of the poems. An exclamation mark, as stated by Samson (2015), is used to indicate a sudden outburst of emotions such as anger and surprised feelings.

Leav also used em dash, similar to the selected poems of Dickinson, in three of her selected poems entitled "*All I Ask*", "*Déjà Vu*", and "*Three Questions*". On the other hand, similar to the selected poems of Leav, a comma was also used in one of the four selected poems of Dickinson entitled "*I am alive – I guess*". Other than these punctuations, Leav also used question marks, colons, and semicolons in her selected poems to improve the flow of the literary text while Dickinson, other than em dash, used exclamation marks, quotation marks, and hyphens. Samson

(2015) defined a question mark as the punctuation that can be used at the end of a line to indicate a question, a colon is used after a word introducing a quotation or example, and a semicolon is used to connect two independent clauses. Samson (2015) also defined a quotation mark as punctuation used to separate a thought or statement of the characters in the poem while a hyphen is used to create compound words.

In conclusion, Lang Leav used minimal punctuations or the punctuations that make the lines of her poem grammatically correct. Leav also used different types of punctuation in contrast with Dickinson who only used a few types of punctuation other than em dash. As seen in the selected poems of Emily Dickinson, she displays unconventional use of punctuation and only uses em dash in place with commas and periods. Em dash and comma are the two punctuations that were similarly used in the selected poems of Dickinson and Leav while other punctuations were minimally used.

The next graphological feature is typography. Under this level, patterned capitalization, the absence of capitalization, and italics were analyzed. The four selected poems of Emily Dickinson contain unconventional capitalization which can be seen in almost every line of her literary texts. Dickinson not only capitalized the first word of every line in her poem but she also capitalized some words in the middle and end of some lines to emphasize the words. This is in contrast with the four selected poems of Lang Leav wherein there is no unconventional capitalization in the middle or end of the lines of her poems. Leav, on the other hand, capitalized the first letter of the first word at the start of the lines. However, she also did not follow this pattern in the succeeding parts of her poems because other words that start the line of her poems were not capitalized. In line #4 of Leav's "*Closer to Me*", for example, the absence of capitalization can be seen in the first word at the start of the line.

Similar to the unconventional use of capitalization Dickinson, Leav, in one of her selected poems entitled "*Three Questions*", capitalized some of the words in the middle and end of the poem's lines. Capitalization was used in the poem to emphasize the word giving it importance to the meaning of the poem. Voutiritsas (2021) stated

that aside from proper nouns, the start of the line should be capitalized or if the word needs to be emphasized. Another typographic feature in the same poem of Lang Leav is italics, which is not present in any of the selected poems of Dickinson. Italics were used in the poem to highlight an important part of the literary text. Berve (2017) stated that in creative writing, italics can be used to highlight thoughts of characters, foreign words, emphasis, and titles. In the poem of Leav, italics were used to highlight the conversations of the characters, more specifically, the questions that are important to the context of the poem.

In conclusion, the unconventional use of capitalization is a similar typographic feature in the selected poems of Emily Dickinson and one of the selected poems of Lang Leav. These capitalizations were mostly used to emphasize the words and to improve the meaning of the poems. On the other hand, italics and the absence of capitalization can be seen in the selected poems of Lang Leav, mostly in the first words of the lines in her literary texts.

The fourth graphological feature is the layout of the poems. This layout of the selected poems is one of the features that catch the attention of the readers, especially if the poem has an unconventional and unique layout. According to Pacheco (2006), the layout of a poem can affect its intended meaning and how the literary work can be understood by its readers. Pacheco (2016) states further that if a poem is printed in a sequence of straight lines following each other, the message and the meaning could be quite different from poems with inconsistent layouts.

Both Lang Leav and Emily Dickinson used the left indention of the page to start their poems. Indentation, according to Malinowski (2020), signals the start of the line in poetry and gives space and pause to the end and start of the lines. There is just a slight difference in how Leav starts the other lines of her selected poems. The second and succeeding lines of some of her poems do not align with the first line of the verse, unlike Dickinson's selected poems wherein all the lines were aligned with each other. Another similarity of their selected poems is the inconsistent number of words in each line of the poem. Aside from the unconventional number of stanzas and lines in Dickinson's selected poems, Dickinson also does not follow a consistent number of words in every line of her selected

poems. Similar to this, Leav also does not follow a consistent number of words in every line of her selected poems.

One difference between the selected poems of Leav and Dickinson is the number of lines in every verse of their poems. Leav has a consistent number of lines in every verse in her poems in contrast with Dickinson who has an inconsistent number of lines in some of the verses in her selected poems. Of the four selected poems by Dickinson, two have a consistent number of lines in every verse but two of the poems also have an inconsistent number of lines. This is in contrast with Leav wherein three of her four selected poems have a consistent number of lines per verse or stanza while only one poem has an inconsistent number of lines in a verse.

In conclusion, both Emily Dickinson and Lang Leav used free verse in writing their selected poems which is visible in the inconsistent number of lines in each stanza of the selected poems and the inconsistent number of words in each line of the selected poems. Both poets display this inconsistency in each of the verses in their selected poems. Other than that, the selected poems of both poets have an inconsistent number of lines in each verse of their poems. Some of the selected poems have an equal number of lines in each verse but other selected poems display inconsistency when it comes to the number of lines in a verse.

The Effect of the Graphological Features on the Poems of Emily Dickinson and Lang Leav

Emily Dickinson and Lang Leav's poems have significantly contributed to the world of literature even though they belong to different generations. Dickinson and Leav's style of writing catches the attention of their readers which makes them delve deeper into understanding the meaning of the literary text. In terms of graphology, the selected poems of Dickinson and Leav contain different kinds of graphological features that contribute to the overall aesthetic of their literary texts.

Spelling is one of the graphological features present in the selected poems of Dickinson and Leav in the form of archaism, eye dialect, and diacritics. Most of Dickinson's selected poems contain archaism, which adds to their visual aesthetics. Aside from this, archaic words employed in the poems of Dickinson give the literary text a timeless quality introducing readers between the past and present. This is similar to the study

conducted by Abood (2008) wherein the researcher conducted a stylistic analysis of the selected poem of Edgar Allan Poe at its morphological level. The archaic words employed in the poems of Poe increase the effect of the past and help in depicting the meaning of the poem. It can take readers to a different time while reading the literary text and delving deeper into the themes and meanings of the text. The archaic words, which are rarely used in other texts, also give the poem a classic tone and formal appearance which can also catch the reader's attention. There are also archaic words that are not familiar to most readers which can stir up their curiosity, encouraging them to pause and reflect on the meaning of the words used in the poem. The selected poems of Leav and Dickinson also contain eye dialect or the deliberate misspelling of words to reflect their pronunciation. This kind of misspelling can catch the attention of the readers and add to the visual aesthetic of the poems. Furthermore, the use of eye dialect draws the attention of the readers to the phonetic aspects of the word creating a smoother flow of lines when reading a poem. According to Gomez-Jimenez (2015), this misspelling of words serves a creative function that can enrich the reading process of the literary text. Diacritics are also present in one of the selected poems of Lang Leav. According to Nordquist (2019) aside from adding to the visual element of the poem and ensuring the phonetic accuracy of a word, diacritics in the poem of Leav also add emphasis and symbolic significance to the content of the poem engaging readers to delve deeper into the meaning of the literary text.

These graphological features not only affect the meaning of the poems but can also affect language learners, especially English language students. Exposure to poems with archaic words can expand the vocabulary of language learners by exposing them to different dialects that they rarely use from different eras. McKay (1982) states that literary text can expand the linguistic knowledge of readers and can help learners become familiar with the various uses of language. Language learners who are exposed to the literary language of the selected poems of Dickinson and Leav can familiarize themselves with the different uses of this literary language which can expand their vocabularies and which they can use to enhance their literary writing skills. Language learners can

encounter different kinds of English words and they need to know the evolution of these languages before they become the words they use in contemporary texts. On the other hand, exposure to eye dialects can enhance the phonetic awareness of language learners. They can become familiar with the unconventional spellings created in poetry and can learn how to manipulate words for artistic and expressive purposes. According to Liao (2017) writing poetry motivates English language learners to explore the language which focuses on self-expression and also improves their linguistic competence and writing skills for literature.

Other than the spelling, unconventional punctuation is also one of the graphological features present in the lines of the selected poems of Emily Dickinson and Lang Leav. These punctuations, aside from adding to the aesthetic and visual elements of the poems, can also alter the reader's literary experience and interpretation of the literary texts. According to Gomez-Jimenez (2017), punctuations that were used in the lines of the poems shape the rhythm and pace of the poem by allowing the readers to pause and catch their breaths while reading. In Dickinson's poems, the strategic use of em dashes permits readers to relish the lines of her poetry, encouraging reflection and analysis of the text's content. Additionally, these punctuations contribute to revealing the necessary emotions conveyed in the poem. Other punctuation, such as exclamation points, was defined by Samson (2015) as the punctuation that emphasizes and represents the feelings and tone of the characters by adding intensity to the line of the poem. Annie (2023) also states that question marks let readers contemplate and seek answers that are woven into the lines of the literary text. According to Weber (2021), these punctuations act as signals for the readers on where to pause, either to stop or continue, and to know the tone of the lines in a verse.

As mentioned above, punctuation guides the flow of a poem by assisting readers when to pause and stop when reading. Reading and analyzing the use of punctuation in poetry can also help English language learners improve their correct use of punctuation marks to improve their writing skills. In the study conducted by Sidekli and Ozsavli (2019), it was mentioned that students from elementary, secondary, and high school cannot use punctuation marks correctly which is why the researchers

conducted an experiment to investigate the effect of poetry on elementary students' skills in using the correct punctuation. As a result, it was determined that the narration of poetry improved the skills of the students in accurately using punctuation marks.

The typographic feature of the selected poems of Leav and Dickinson is also a graphological feature that cannot be ignored. In the selected poems of Dickinson, the unconventional use of capitalization fills the lines of her literary texts. According to Ameer (2020), this graphological feature is used to highlight specific words that need emphasis and to draw the attention of the readers to the important concepts in the poem. Some words that were capitalized also carry symbolic significance which is important to the meaning of the poem just like in one of the selected poems of Dickinson, entitled "*How Sick – to Wait – in Any Place – but Thine*". In most cases, capitalization was used as a form of visual cue for the start of a line which was not applied to some of the selected poems of Leav. The absence of capitalization in Leav's literary works contributes to the minimalist aesthetic of the poem which makes readers focus more on the content rather than the grammatical rules of poetry. The absence of capitalization also allows a continuous flow of ideas between the lines of the poem which enhances their connection. Other than capitalization, italics were also observed in one of Leav's poems, entitled "*Three Questions*". According to Simonsen (2007), the italicized phrases create emphasis which suggests that these phrases carry importance to the context and meaning of the poem. According to Berve (2017), it was also used to highlight the dialogues of the characters, making it easier to distinguish between the poet's voice and the narrative of the characters.

Other than these graphological features, the last on the list is a layout, which is also an important feature in the selected poems of Emily Dickinson and Lang Leav. In the selected poems of Dickinson, the stanza breaks are longer than in the selected poems of Leav which displays monostich and couplet in her poems. This means that the selected poem of Leav evokes a sense of urgency and tension, while Dickinson's selected poems give readers time to contemplate and analyze the content of the literary text. According to Jason (1978), the strategic division of stanzas in the poems can indicate the tempo and pace of the poem. The

inconsistent number of words is also one of the features in the selected poems of Leav and Dickinson. The two poets invented free verse poems which can be observed in their inconsistent number of words and inconsistent number of lines per stanza which suggest that they intentionally break away from the traditional structure of poems and create their literary text freely.

On the other hand, this graphological feature of poems can also affect English language learners. With the help of the visual arrangement of the poem, from line breaks and stanza breaks, language learners can be exposed to the different structures of the poem which can improve their writing skills. Huck (2001) states that when students are given specific poetic structures, they can write poems containing the features of a poem because of the new techniques they have learned. Friedman (2012) also expressed that children who are exposed to different types of poems can craft poetry confidently.

CONCLUSION

The primary objective of this study is to analyze and compare the graphological features woven in the selected poems of Emily Dickinson, a modern poet, and Lang Leav, a contemporary poet. To achieve this objective, the graphological model of Levenston (1992) was used as the basis for the graphological features to be analyzed. These features include the spelling, punctuation, typography, and layout of the selected poems. The researcher selected four poems by Dickinson and four poems by Leav as a subject for analysis and comparison for their graphological features. By analyzing these graphological features of the selected poems of two poets from different periods, readers can be exposed to the different styles of poems which can gain a deeper appreciation of the styles employed by the poets.

Exposure to the graphological features of poems not only enhances the readers' literary appreciation but also has a great impact on language learners. Language learners can also expand their linguistic vocabularies as they expose themselves to analysis of poems from different periods. Exploration of the different vocabularies from the past and present can enhance their artistic expression and writing. Analysis of the graphological features of poems can motivate

language learners to explore the language that leads to self-expression which can improve their linguistic competence and writing skills as well as their ability to express themselves through literary text or poetry.

Comparative analysis of poems from different periods, such as the literary works of Dickinson from the 19th century and the literary works of Leav from the present time, can expose readers to the historical context in which the poems were written and the complexities of human experience. It allows readers to examine the similarities and differences of the style and structures of poems from the past and present, examine the evolution of styles of poetry across different periods, and can also provide insights into the influences that affect the poets' choice of styles which can foster deeper understanding of the different perspectives of the poets.

In summary, the analysis and comparison of the graphological features of the selected poems of Emily Dickinson and Lang Leav goes beyond a simple appreciation of the literary texts. By analyzing the graphological features of the selected poems, readers and language learners exposed to poem analysis can improve their writing skills, expose themselves to the different styles of writing across two different periods, and enhance their artistic ability to express themselves through literary texts.

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