

# Stylistic Analysis of Robert Frost's "After Apple-Picking": Unveiling Linguistic Dimensions

Zaydun A. Al-Shara

English Department, The University of Jordan, Jordan

Myassar Yousef Alseid

English Department, The University of Jordan, Jordan

Lee Jung Ae

Asian Department, The University of Jordan, Jordan

**Abstract**—This article delves into Robert Frost's poem "After Apple-Picking", revealing its multifaceted exploration of human experiences encompassing weariness, dissatisfaction, yearning, mortality, and the cycle of life and death. Frost skilfully weaves these themes together through the perspective of an introspective apple-picker, employing various semantic, syntactic, and phonological dimensions. The analysis delves into the consequences of labour and the inevitable culmination of life, emphasizing Frost's adept use of stylistic elements to engage readers in a thoughtful exploration of the poem's intricate layers of meaning. Divided into three sections, this paper aims to highlight Frost's mastery of poetic artistry while shedding light on the interconnected themes in "After Apple-Picking".

**Index Terms**—Stylistics, semantic dimensions, syntactic dimensions, phonological dimensions

## I. INTRODUCTION

Robert Frost's "After Apple-Picking" (1914) achieves a delicate balance between idealistic romanticism and pragmatic New England values (Mahmood et al., 2021). Through the exhaustion of a day spent picking apples, the speaker grapples with weariness and the encroaching embrace of sleep. As slumber draws near, the speaker questions whether this tiredness is merely routine or holds a deeper significance. Frost uses this seemingly mundane scenario to delve into diverse aspects of human experience, exploring weariness, introspection, uncertainties regarding life's stages, and the blurred boundaries between wakefulness and dreaming. These thematic explorations will be scrutinized through the stylistic lens to uncover their profound meanings and explain the poetic devices employed by Frost in his work. The stylistic approach, as described by Stylistics, involves a linguistic examination of literary discourse, which is known as the study of discourse (Widdowson, 1975). Examining style serves as a pathway to comprehend and value the distinctiveness of a writer's voice and creative decisions within their composition, as stated by Haynes (1989), who affirms that style entails an exploration of individuality.

## II. LITERATURE REVIEW

Several analyses have employed a stylistic approach to dissect Robert Frost's poem "After Apple-Picking". For instance, Muhammad Ilyas et al. (2021), in their work titled "Stylistic Study of Robert Frost's Poem 'After Apple-Picking'", provide an in-depth examination encompassing phonological, morphological, grammatical, and semantic dimensions, enhancing the comprehension of the poem. Additionally, Muhammad Riaz et al. (2022) explore the phonological aspects in their study "A Phono-graphological Study of Frost's 'After Apple Picking'" utilizing tables for analysis, some of which are referenced here. What distinguishes this paper is its heightened focus on unraveling and interpreting the poem's significance. This analysis will be structured into three sections, exploring the semantic, syntactic, and phonological aspects of the poem to offer a comprehensive understanding of its meaning.

In the context of a literature review, Sunkanna's analysis titled "Contemporary American Poetry of 'After Apple Picking': A Brief Study" (2016) scrutinizes the symbolic depth within the poem, delving into the amalgamation of traditional and modern poetic facets that mirror Frost's lasting literary style.

Another article, authored by Aneeqa Latif et al. titled "The stylistic analysis of Robert Frost's Selected Poems" (2022) encompasses various works by Frost but not including "After Apple-Picking". This paper aims to follow the structure of the aforementioned article, concentrating on the semantical, syntactical and phonological levels of analysis while introducing a novel examination at the syntactical level specifically focused on "After Apple-Picking," a poem previously unexplored in their study.

## III. ANALYSIS AND DISCUSSION

Phonology, a fundamental branch of linguistics, is the study of the sound systems and patterns within languages. It investigates the organization and structure of sounds within speech and how these elements function and interact to create meaning in a given language (McMahon, 2002). This analysis will serve as a starting point in exploring the intricacies of phonological structures and their role in "After Apple Picking".

The phonological elements employed in the poem serve as integral tools in conveying the poem's themes. Through alliteration, assonance, consonance, and rhyme scheme, the poem effectively captures the speaker's mental exhaustion, the cyclical nature of labor, the passage of time, and the contemplation of life's transient moments. The repeated sounds and rhythmic patterns mirror the weariness and monotony of the speaker's task, symbolizing the endless cycle of work. These devices also subtly suggest the progression of time, reflecting the day's end as the speaker's fatigue becomes palpable. Moreover, they contribute to the poem's reflective and contemplative tone, allowing the speaker to ponder life's fleeting nature and the inevitability of transitions, fostering a deeper understanding of the poem's existential inquiries.

Alliteration is a literary device, defined and described by various literary scholars and linguists. It is commonly discussed in the field of literature, linguistics, and poetics. Alliteration in prosody involves the recurrence of consonant sounds at the onset of words or emphasized syllables, and in some instances, the repetition of initial vowel sounds, also known as head rhyme, is considered as alliteration (Editors of Encyclopedia Britannica, 2023).

TABLE 1  
ALLITERATION IN FROST'S AFTER APPLE-PICKING<sup>1</sup>

Alliteration	F	Example
/w/	5	One can see what will trouble
/h/	2	For I have had too much
/t/	4	My long two-pointed ladder's sticking through a tree
/l/	4	My long two-pointed ladder's sticking through a tree

The repeated "w" sound in Frost's "After Apple-Picking" accentuates uncertainty and weariness. This phonetic repetition signifies the speaker's contemplation regarding life's uncertainties and the weariness experienced after a long day of apple picking. It conveys a sense of wavering or hesitation, reflecting the speaker's pondering over the consequences of actions and the uncertainty of the future. Although less frequent, the sporadic use of the "h" sound in alliteration, evident in words like "hand" and "have," subtly hints at the speaker's hesitancy or contemplative state. While not as pronounced as other consonants, its occasional appearance underscores moments of reflection or hesitation within the poem, contributing to the speaker's contemplation amidst life's uncertainties. Within the poem, the "t" sound, as seen in phrases like "touch", "ten", "two", and "tree" contributes a rhythmic and percussive quality. Its repetitive nature emphasizes actions related to handling the apples, accentuating meticulousness and the effort involved in gathering them. The alliteration of the "t" sound draws attention to tactile experiences and the precision required in dealing with the apples, amplifying themes of carefulness and consequence. The recurring "l" sound, showcased through alliteration in words such as "long," "ladder," and "load," bolsters the imagery of the ladder reaching great heights. This sound emphasizes the ladder's symbolic significance, representing the speaker's aspirations or pursuit of goals. Its repetitive presence adds depth to themes of ambition and accomplishment, symbolizing the eternal quest for reaching higher aspirations. The repetition of the /l/ sound in words like "long" and "ladder" through alliteration could symbolize the elongated or towering nature of the ladder. While the phonetic articulation of the /l/ sound involves the tongue reaching towards the roof of the mouth, directly linking this articulation to the length of the ladder might be a stretch as a linguistic connection.

Frost's use of assonance, where similar vowel sounds occur in close proximity (Adams, 1973), introduces a subtle internal rhyme. For instance, the short vowel sound /i/ in "didn't", "fill", "skimmed", and "drinking" provides an internal musicality, echoing the speaker's internal conflict and exhaustion. Thirdly, beyond alliteration and assonance, consonance also enhances the poem's melody and meaning. The repetition of the /l/ sound in "It melted, and I let it fall and break" mirrors the melting and breaking of ice, reflecting the fleeting nature of experiences or opportunities. The recurrence of the /d/ sound in "ladder round," "ladder bend," "overtired," and "desired" underscores the speaker's tension and strain regarding unfinished work. Additionally, the interplay between harsh sounds (/k/) in "could," "coming," "like," and "woodchuck" and softer sounds (/s/) in "some," "say," "his," and "sleep" signifies an inner conflict between the desire for rest and the looming sense of incomplete tasks.

The poem presents a rather unconventional approach to rhyme scheme, deviating from Frost's usual precise and structured use of rhyme. Initially, the poem begins with a discernible rhyme scheme, featuring ABBA in the first four lines, followed by a couplet (CC) in lines five and six, and a DED pattern in lines seven through nine. However, beyond these lines, the poem's rhyme structure becomes irregular and unpredictable. Some sections contain consecutive rhymes across multiple lines, while in other instances, individual lines stand alone without any apparent rhyming pattern. Specific lines sporadically exhibit rhyme, such as lines 10, 12, 13, 17, 21, 14-16, 18, 20, 24, 26, 28-29, 31-32, 33, 36, 39, and 41. This departure from a consistent rhyme scheme contrasts with Frost's typical precision but serves a purpose in the poem. The scattered and intermittent rhymes, interspersed with occasional clear and steady rhymes, reflect the speaker's perplexed state of mind as they drift restlessly towards sleep. This irregularity in rhyme mirrors the speaker's inner turmoil

<sup>1</sup> Riaz, M. et al. (2022). "A Phono-graphological Study of Frost's After Apple Picking". Pakistan Languages and Humanities Review, 6(3), 840-848. ISSN 2708-6453

and uncertainty, enhancing the thematic exploration of contemplation, weariness, and the cyclical nature of labor and repose within the poem.

Jonathan Culler, in his work *Structuralist Poetics* (1975), examines how syntax functions as a fundamental element in the structural analysis of poetry. He focuses on the role of syntax in constructing poetic meaning, particularly in relation to the reader's interpretation and understanding of the poem. The syntactic level unveils the significance of sentence structure through enjambment and end-stopped lines. Enjambment, where thoughts flow uninterrupted from one line to the next, carries specific meanings in the poem. For instance, in lines one and two, "My long two-pointed ladder's sticking through a tree / Towards heaven still," the enjambment highlights the ongoing nature of apple-picking, emphasizing the continuous labor involved. Similarly, the enjambment between lines four and five, "Three / Apples," underscores the incomplete nature of the task, indicating unfinished work that remains. In contrast, lines five to eight are end-stopped, each concluded by a period, signaling a pause or conclusion of thought. Lines like, "I am done with apple-picking now. / Essence of winter sleep is on the scent / Of apples," suggest weariness towards the task, indicating a desire to conclude the labor. This structural choice indicates the speaker's exhaustion or longing for a change, potentially transitioning away from the exhaustive activity of apple-picking (Ilyas, 2021). These syntactic elements intricately intertwine with the poem's themes. Enjambment reflects the ongoing and incomplete nature of labor, illustrating the cyclicity of work and life's unfinished aspects. Conversely, the end-stopped lines mirror the speaker's weariness, signaling a desire for closure or a shift in focus away from labor to rest or contemplation. Collectively, these syntactic choices enrich the poem's portrayal of the speaker's emotional and physical exhaustion, the fleeting nature of work, and the yearning for relief from the burdensome task, deepening the exploration of themes around labor, fatigue, and contemplation of life's ephemeral moments.

The poem effectively utilizes caesura as a stylistic device to indicate breaks in the speaker's train of thought, implying moments of interruption or pause in the narrative flow (Bassett, 1925). In the eighth line, the use of a colon after the phrase "the scent of apples" followed by "I am drowsing off" suggests a distinct interruption in the speaker's stream of consciousness. This deliberate pause created by the caesura conveys a sense of drowsiness experienced by the speaker, evoking a feeling of lethargy or exhaustion in the reader. Similarly, another instance of caesura occurs when the speaker expresses being "overtired of apple-picking." This break in thought indicates the speaker's extreme fatigue due to excessive labor. Through this use of caesura, the poem highlights the speaker's overwhelming tiredness, emphasizing the physical and mental exhaustion resulting from the demanding task of apple-picking. In essence, these caesuras, or breaks in the speaker's thought, effectively communicate the overwhelming fatigue and weariness experienced by the speaker. They serve to accentuate the exhaustion and the need for rest, contributing to the portrayal of the speaker's physical and emotional state resulting from the strenuous labor of apple-picking.

In Frost's "After Apple-Picking", the interplay of tenses creates a subtle yet profound connection between the present and past, serving as a bridge between the speaker's changing states of consciousness. The initial description of the scene is rooted in the present and a sense of ongoing continuity, evidenced by the ladder "still sticking", establishing a link between the present and future. However, as the poem progresses, the tenses fluctuate between past, present, and present continuous, mirroring the evolving mental state of the speaker. This blending of tenses, noticeable in the descriptions of familiar objects like "apples", "barrel", "tree", and "ladder", challenges the boundary between reality and imagination. Frost uses this ambiguity to question the intersection between the tangible world and the imaginative realm, emphasizing the sensory experiences and their role in conveying information and emotions to the reader. Through this blending of tenses, the poem illuminates the speaker's journey through shifting perceptions and the timeless nature of human experience.

The paper will proceed to the third level of analysis, focusing on the semantic level. It delves into the use of figurative devices within a poem and their significance in unraveling its meaning. It will elucidate imagery, symbolism, allusion and metaphor. Commencing with imagery, the poem encapsulates five distinct types: visual, auditory, olfactory, tactile, and gustatory. Visual imagery is vividly portrayed through the depiction of "Two or three apples I didn't pick upon some bough," illustrating a sense of inaccessibility, potentially symbolizing unfulfilled desires or missed opportunities. The image of apples hanging from the bough, deliberately uncollected, suggests a deliberate choice or an inability to grasp what is within reach. It implies a situation where something desirable exists but remains beyond one's reach or grasp. This image might symbolize instances in life where opportunities are present, yet for various reasons, they aren't seized or taken advantage of. Moreover, the specific mention of "Two or three apples" accentuates the selectiveness or scarcity of what's unattained. This emphasizes not just the absence of these specific apples but also the poignancy of missing out on a few, rather than a multitude, creating a sense of personal loss or regret. Overall, this visual imagery evokes a sentiment of yearning or longing for what could have been attained but remains out of reach. It hints at the theme of missed chances or unfulfilled aspirations, prompting reflection on the choices made and the potential consequences of not seizing opportunities in life.

The auditory imagery of the "rumbling sound of apples" within a poem offers multifaceted interpretations, particularly concerning the concepts of time's progression and the certainty of change. Firstly, this auditory imagery carries temporal significance by highlighting the natural cycle of the fruit's ripening process. The rumbling sound accompanies the detachment of apples from branches as they mature, symbolizing the cyclical nature of time and the continuous transformation of seasons. It underscores the perpetual movement of time and the transient quality inherent in life's

rhythms. Moreover, the rumbling sound of apples serves as a metaphor for the inevitability of change. Similar to how apples detach and descend from the tree, this auditory representation signifies life's transitions, emphasizing the unceasing nature of change. It conveys the idea of evolution, transformation, or eventual conclusions, emphasizing life's impermanence. Furthermore, this auditory imagery also symbolizes the impermanence of moments or experiences. It echoes the universal truth that all experiences have a beginning and an end, akin to ripe fruits eventually falling and fading away. This portrayal prompts contemplation on the fleeting nature of moments, whether joyful, successful, or challenging, accentuating their transitory essence. To sum up, the auditory imagery of the rumbling sound of apples encapsulates the essence of temporal passage, change, and impermanence. It urges readers to reflect on life's transient nature, urging them to value the present and accept change as an inevitable facet of the human journey.

The mention of "The scent of apples" within the poem introduces olfactory imagery, evoking a sense of nostalgia or reminiscence connected with the aroma of apples. This aromatic reference potentially symbolizes a yearning for familiarity or a longing for the past. The olfactory imagery of apple scent often triggers powerful memories and emotions associated with familiarity, comfort, or specific moments in one's life. The distinct aroma of apples can evoke recollections of childhood, home, orchards, or past experiences linked to the fruit. As a result, this sensory detail could signify a desire to reconnect with cherished memories or to seek comfort in the familiarity of bygone times. Furthermore, the evocation of the scent of apples might represent a longing for a simpler or more innocent period, where life might have seemed more tranquil or stable. It may also symbolize a longing for the comfort and security that familiarity brings, especially in the face of change or uncertainty.

The portrayal of "Thousand fruit to touch, cherish in hand" within the poem introduces tactile imagery, depicting a sense of abundance or the tangible experience of connecting with one's desires. This tactile description implies a profusion of fruit, emphasizing not just their quantity but also the potential for physical interaction and appreciation. The act of touching and cherishing the fruit in hand symbolizes a tangible connection with desires or aspirations. It suggests an intimate engagement with one's goals, dreams, or the possibilities presented by life. Moreover, the tactile imagery of touching and cherishing the fruit can extend beyond a mere physical sensation. It might symbolize the act of embracing opportunities or experiences and treasuring them with a sense of gratitude or fulfillment. This tactile engagement could represent the fulfillment of desires or the tangible manifestation of one's ambitions.

The introduction of "cider-apple" in the poem evokes gustatory imagery, appealing to our sense of taste. This reference potentially symbolizes indulgence or the satisfaction derived from relishing life's offerings. The mention of a "cider-apple" prompts an association with a specific taste or flavor, often associated with sweetness, richness, or a unique blend of flavors. This gustatory imagery may symbolize indulgence, pleasure, or the enjoyment derived from experiencing life's offerings. It signifies not just the act of tasting but the deeper satisfaction that comes from savoring life's unique and delightful moments. Furthermore, the specific mention of a "cider-apple" could represent the culmination of various experiences or elements coming together to create something special. It may symbolize the blending of different aspects of life—like flavors in cider—to produce a rich and fulfilling experience.

Symbolism in literature is a technique where a writer uses objects, characters, or actions to represent a deeper, more complex meaning (Hornby, 1995). In a poem, significant symbols are discussed as follows: The Speaker symbolizes all of humanity, while The Tree embodies the notion of "endless life" (Mahmood et al., 2021). The Apples represent earthly desires of humans. From a Christian perspective, human desires lead to the downfall of mankind. Imperfect apples signify the fallen nature of humanity, signifying that despite lifelong efforts, certain desires remain unfulfilled, as depicted by the two or three remaining apples on a branch in the poem. The Unfulfilled Barrel symbolizes the unsatisfactory nature inherent in humans. The reference to Sleep symbolizes the concept of both rest and death, where after a day's toil, the speaker yearns for rest to resume unfinished tasks the next day. The speaker's exhaustion reaches a point where he is willing to embrace death to escape from work. Regarding the speaker's state at the poem's outset, it remains unclear if he is already asleep. The narrative captures a disjointed progression of thoughts, resembling the unclear trajectory of dreams. The recurring imagery of falling and dropping objects may stem from the speaker's concern about not dropping apples during the day.

In the poem, various metaphorical comparisons are drawn to illustrate the speaker's perception. The strange worldview he holds since morning is metaphorically likened to sleep or an object caught in his eye, which cannot be easily removed like morning sleep. The frozen sheet of ice over water is metaphorically described as a "pane of glass," allowing the speaker to see through it. However, there's a conflation between the time of a memory and the actual time of falling asleep, further indicating the blurred boundaries between reality and memory in the speaker's mind. The term "trouble" in the poem is ambiguous, suggesting unsettling or distressing dreams despite the apparently innocuous subject of falling apples. Frost personifies the woodchuck, implying a conversation about the speaker's fate - either heading towards hibernation or remaining merely a human. The setting of the poem at the harvest's end signifies the culmination of growth and creativity, yet marks the transition into a period of dormancy as winter approaches, symbolizing preparation for hibernation for both the earth and its inhabitants.

William Irwin's perspective on allusion highlights its nature as a reference that is often contentious due to its covert, implied, or indirect manner (Irwin, 2001). These allusions are often employed to add depth or layers of meaning to the text, assuming the reader's familiarity with the referenced material. In the analyzed poem, Frost subtly incorporates allusions to stories from the Book of Genesis without directly mentioning The Bible. These references include the story

of Jacob's Ladder and the Fall of Adam and Eve. The ladder pointing to heaven in the opening lines alludes to Jacob's dream in the Book of Genesis, where God promises blessings to Jacob and his descendants. This allusion might indirectly emphasize aspirations or connections with a higher power. The mention of items falling, particularly in relation to fruit, seemingly alludes to the Biblical Fall of Adam and Eve. The association between falling and fruit echoes the imagery of the forbidden fruit leading to Adam and Eve's expulsion from Eden. As the poem progresses, the connection to Jacob's Ladder becomes clearer, especially when the speaker is depicted as starting to dream. Moreover, lines describing fallen apples as symbols of sin and earthly corruption can be linked to these Biblical allusions. The treatment of the fallen apples, similar to the plight of Adam and Eve after tasting the forbidden fruit, highlights the idea of earthly imperfection and sin. The subtle allusions to Biblical stories within the poem contribute to Logos, the logical appeal, through the organization and structure of ideas. While the poem's narrative may seem disjointed, it reflects the erratic nature of thoughts and dreams, engaging the readers through the logical progression of the speaker's consciousness. The references to stories from the Book of Genesis provide a logical foundation, inviting readers to contemplate the ethical and moral themes embedded in those narratives. Pathos, the emotional appeal, surfaces through the relatable experiences depicted in the poem. The speaker's exhaustion and yearning for rest resonate with universal human emotions, evoking empathy and understanding of the audience. This emotional connection engages readers, encouraging them to consider the ethical implications of the speaker's fatigue and the broader human need for respite.

Diacoep is a rhetorical device characterized by the repetition of a word or phrase broken up by other words or phrases in between (Lagutina et al., 2020). In "After Apple-Picking" by Frost, diacoep is employed to emphasize certain thematic elements and emotions associated with apples, sleep, and the burden or "load" of life's endeavors. The repetition of "apple" within the poem contributes to the imagery of abundance and unfulfilled desires. For instance, the phrase "Two or three apples I didn't pick upon some bough" utilizes diacoep to emphasize the specific uncollected apples, evoking a sense of incompleteness or unattained goals. This repetition within the diacoep highlights the significance of these unpicked apples, serving as a symbolic representation of unfulfilled aspirations or missed opportunities. Similarly, the usage of diacoep with the word "sleep" throughout the poem accentuates the speaker's weariness and desire for rest. Phrases such as "long sleep," "just sleep," and "Before I sleep" emphasize the speaker's contemplation of the concept of rest or even a deeper slumber akin to death. The repetition through diacoep underscores the theme of exhaustion, the passage of time, and the longing for a respite from life's burdens. Moreover, the diacoep employed with the term "load" portrays the weight of the speaker's experiences and efforts. The line "I am over-tired of the great harvest I myself desired" emphasizes the burden or load of the harvest season, highlighting the weariness and perhaps a sense of dissatisfaction despite the initial desires. This repetition underscores the weariness accumulated from laborious endeavors, creating a sense of introspection regarding the consequences of one's aspirations or pursuits.

#### IV. CONCLUSION

In the exploration of Frost's "After Apple-Picking" through the lens of stylistic analysis, this paper has delved into the intricate linguistic dimensions of the poem, unraveling the thematic tapestry woven by the poet. The dissection of syntactical, semantical, and phonological elements has not only brought to light the technical brilliance of Frost's composition but has also offered profound insights into the underlying themes of the poem.

The phonological analysis adds another layer of complexity to the thematic exploration. Frost's deliberate use of alliteration mimics the rhythmic nature of apple-picking, reinforcing the physical labor while drawing attention to key thematic elements. Assonance, consonance, and rhyme scheme, with their subtle harmonies and echoes, become linguistic devices through which the reader is immersed in the sensory experience of the poem. These phonological choices heighten the emotional resonance of the verses, echoing the themes of fatigue, contemplation, and the cyclical nature of existence.

At the syntactical level, an in-depth examination of punctuation and tense usage has revealed Frost's deliberate choices in crafting the speaker's contemplative narrative. The strategic deployment of ellipses, commas, and dashes punctuates the verses with pauses, mirroring the weariness of the apple-picker's reflective moments. Furthermore, the nuanced interplay between past and present tenses reflects the perpetual coexistence of memories and current experiences, underscoring the speaker's complex introspection on the passage of time and the enduring impact of past actions.

Transitioning to the semantical dimension, the analysis illuminates Frost's adept manipulation of language, incorporating figurative expressions such as imagery, symbolism, allusion, and metaphor. The apples emerge as potent symbols not only denoting the literal harvest but also embodying the profound weight of life's accumulated experiences. Metaphors elicit the speaker's existential climb, while the omission of detailed imagery still conveys a poignant portrayal of the exhaustion and introspection inherent in such endeavors. The paper unveils Frost's skillful use of symbolism, where the drowsy numbness after apple-picking transcends into a broader commentary on the weariness inherent in life's journey.

In conclusion, the meticulous examination of these linguistic dimensions within "After Apple-Picking" not only showcases Frost's technical prowess but also emphasizes the symbiotic relationship between form and content. The paper's findings underscore the profound ways in which syntactical choices, semantical devices, and phonological intricacies contribute collectively to the nuanced understanding of the poem's timeless themes. Through this comprehensive analysis, readers gain a deeper appreciation for the richness embedded in Frost's poetic craftsmanship and the universal reflections on life that "After Apple-Picking" so eloquently encapsulates.

## REFERENCES

- [1] Adams, P. G. (1973). "The Historical Importance of Assonance to Poets." *PMLA*, 88(1), 8-18. <https://www.cambridge.org/>. Retrieved December 10, 2023.
- [2] Bassett, S. E. (1925). "The Caesura: A Modern Chimaera." *The Classical Weekly*, 18(10), 76-79. <https://www.jstor.org/stable/4388614> Britannica, T. Editors of Encyclopaedia (2023, December 12). *Alliteration*. Encyclopedia Britannica. <https://www.britannica.com/art/alliteration>. Retrieved December 9, 2023.
- [4] Culler, J. (1975). *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*. Routledge & Kegan Paul.
- [5] Frost, R. (1914). "After Apple-Picking". In *North of Boston* (pp. 44-45). Henry Holt.
- [6] Haynes, J. (1989). *Introducing stylistics*. Unwin Hyman.
- [7] Hornby, A. S. (1995). *Oxford Advanced Learner's Dictionary of Current English* (6th ed.). Oxford University Press.
- [8] Irwin, W. (2001). "The Power of Allusion: Suggestion and Meaning in Language". *The Journal of Aesthetics and Art Criticism*, 59(3), 287-297. <https://doi.org/10.1111/0021-8529.00180>
- [9] Lagutina, K. et al. (2020). "Automatic Extraction of Rhythm Figures and Analysis of Their Dynamics in Prose of 19th-21st Centuries". *Journal Title*, 26(1), 247-255. DOI: 10.23919/FRUCT48808.2020
- [10] Latif, A. et al. (2022). "A Stylistic Analysis of Robert Frost's Selected Poems". *Journal of Development and Social Sciences*, 3(2), 71-81. [http://dx.doi.org/10.47205/jdss.2022\(3-II\)08](http://dx.doi.org/10.47205/jdss.2022(3-II)08). Retrieved December 9, 2023.
- [11] Mahmood, M. et al. (2021). "Stylistic Study of Robert Frost's Poem 'After Apple-Picking'". *Journal of Languages, Culture and Civilization*, 3(2), 123-129. <https://jlcc.spcrd.org> ISSN(P):2708-3748. Retrieved December 10, 2023.
- [12] McMahon, A. (2002). *An Introduction to English Phonology*. Edinburgh University Press.
- [13] Riaz, M. et al. (2022). "A Phono-graphological Study of Frost's After Apple Picking". *Pakistan Languages and Humanities Review*, 6(3), 840-848. ISSN 2708-6453.
- [14] Sunkanna, G. (2016). "Contemporary American Poetry of After Apple Picking: A Brief Study". *Journal of Dr. K. V. Subba Reddy Institute of Technology*, 5(1), 288- 290, ISSN 2277-8160.
- [15] Widdowson, H. G. (1975). *Stylistics and the Teaching of Literature* (1st ed.). Routledge. <https://doi.org/10.4324/9781315835990>



**Zaydun Ali Al-Shara** is an Associate Professor of Literary Criticism at the Department of English Language and Literature at the University of Jordan. His research interests are Literary Criticism, Narrative Theory, Metacriticism, and Comparative literature.



**Myassar Yousef Alseid** is an Educational Specialist UNRWA. She holds an MA degree in Literature from the Department of English Language and Literature at the University of Jordan. Her research interests are Digital Literature and comparative literature.



**Lee Jung Ae** is an Assistant Professor of Korean linguistics at the Asian Department at the University of Jordan. She is specialized in Japanese language and literature. Her research interest is Comparative Studies of Language and Culture through the Arabic and Asian Languages (Korean, Japanese, Chinese). Dr. Lee is also interested in translation in Arabic and Korean.