

Walt Whitman, one of America's most iconic poets, is renowned for his innovative and linguistic style, which embodies the spirit of revolution. His use of free verse, a form of poetry that abandons traditional rhyme and meter, reflects his rejection of the established norms and the desire for freedom of expression. Whitman's poems are characterized by their expansive and representative egotism, which allows him to explore the vastness and diversity of the American experience in a way that is both personal and universal. Whitman's poetry gives full expression to the cosmic, physically regenerative sense of life and captures the possibilities of realizing the American ideal. His poems are not bound by traditional structures or limitations, but instead, they flow freely and organically, mirroring the democratic and revolutionary principles that Whitman himself championed. Influenced by Whitman's revolutionary style, many contemporary American poets, such as William Carlos Williams, have embraced the Whitman tradition in their own works, continuing to push the boundaries of poetic expression. Whitman's revolutionary style in poetry goes beyond mere linguistic innovation; it embodies a spirit of rebellion against societal norms and a desire for personal and collective liberation. Whitman's poetry is not only a celebration of individualistic exploration but also a profound reflection of the American democratic spirit.

This research is mainly intended to reveal the spirit of democracy in Walt Whitman's *I Hear America Singing*. This study is regarded as qualitative research. The data were collected from the main source, the poem itself, and from other books as secondary sources. The data analyzed are presented in descriptive form. The expressive approach and mimetic approach are used to analyze the data. The result of the study shows that, Walt Whitman as the poet lifted up the freedom and competence of the common people to the growth of America. They are mechanics, carpenter, mason, boatmen, deckhand, shoemaker, hatter, wood-cutter, ploughboys, mother, young wife and girl. They have dignity and rights to make full use his/her activities as a part of democracy.

The paper analyses the revolutionary discourse masked by romanticism in Faiz Ahmed Faiz and Walt Whitman's poetry in the light of the socio-cognitive approach of Teun. A. van Dijk. By using the approach, this paper explores the choice of lexemes and selective pronouns in poets' work to investigate whether their poetry was an upsurge of powerful emotions or consciously constructed by manipulating socio-cultural awareness of readership to accelerate the process of change in respective societies. It is observed that the selective pronouns "I" in Whitman's and "we" in Faiz's work evoke the holistic concept of democracy, rather than creating polarizations, eliminate it and invite readers to participate and respond. The lexemes in Whitman's poetry are celebratory to propagate the collective American idiom; the word choice in Faiz's poetry poses a protest for the democratic state. Nonetheless, both poets are socio-cognitively involved in revoking shared knowledge through lexemes and selective pronouns.

"O Captain! My Captain!", written by Walt Whitman, one of the most talented poets in American history, is an elegy on the death of Pres. Abraham Lincoln. It portrays Lincoln as the captain of a sea-worn ship, which implies the Union triumphant after the American Civil War. By drawing on multimodal discourse analysis and its theoretical framework of Halliday's systemic functional grammar, this paper seeks to explore its meaning from both literary and non-literary aspects. The

ideational function of the poem presents readers largely material processes, which post a whole dynamic scene. Whitman calls the captain “captain”, “my captain” and “father”. The change indicates that the author’s mourning seems to transcend the sorrow of a citizen for the assassination of a leader to become more like that of a son for his father. Cohesive markers of conjunction glue everything together and make the poem ship-like. To connect literature with linguistics and multimodal discourse analysis provides a new way to interpret Whitman’s poem and helps to understand the poem better.

One of the primary issues when examining each artist’s work is how to balance tradition and innovation, as well as how to combine originality and imitation. Our focus is drawn to the emergence of a particular author’s style, new ideas, and subjects, particularly when discussing such a complicated artistic process as the beginning of the 19th century. The article analyzes the relationship between tradition and innovation from the perspective of creative movements, as well as the gradual emergence of distinct trends in American poetry over the course of the century. In addition, the famous American poet Walt Whitman’s works are analyzed from the point of view of tradition and innovation.