

A VAN DIJKIAN DISCOURSE ANALYSIS OF ROBERT FROST'S 'STOPPING BY WOODS ON A SNOWY EVENING

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DOI: <https://doi.org/10.5281/zenodo.14997862>

Received	Revised	Accepted	Published
15 January, 2025	15 February, 2025	01 March, 2025	10 March, 2025

ABSTRACT

This study critiques Robert Frost's poem *Stopping by Woods on a Snowy Evening* through the lens of Teun A. Van Dijk's social model of discourse analysis. While Frost is often regarded as a poet of nature, this research highlights the deeper socio-political and psychological dimensions embedded in his work. The study explores how Frost's portrayal of solitude, duty, and contemplation reflects broader societal constructs and individual cognition. By employing qualitative methods, including stylistic, biographical, and linguistic approaches, this research uncovers the symbolic and ideological undertones of the poem. Findings suggest that Frost's depiction of nature serves as a refuge and a site of internal conflict, mirroring human struggles against social obligations and existential concerns. The study further argues that the poem's communicative event and discourse structures embody tensions between personal introspection and societal expectations. This research contributes to literary discourse by illustrating how Frost's poetry transcends mere natural imagery to engage with complex socio-cultural narratives.

Keywords: Stylistic Analysis, Robert Frost, *Stopping by Woods on a Snowy Evening*, Discourse Analysis, Van Dijk's Model, Nature and Human Reflection, Socio-Political Context.

INTRODUCTION

Background:

Robert Frost was one of the numerous noticeable American artists of his time. He was generally viewed as a nature admirer and peaceful artist, as reflected in his works. Frost's works in the poem in a perfect world mirror the staggering existence and huge impression of nature. He accepts that the experience of a man with the presence of nature leads to self-development and information. Hence, throughout his works in verse, the persona in most of his sonnets would consistently or, for the more significant part of the time, learn about himself with nature's appearance.

Objective:

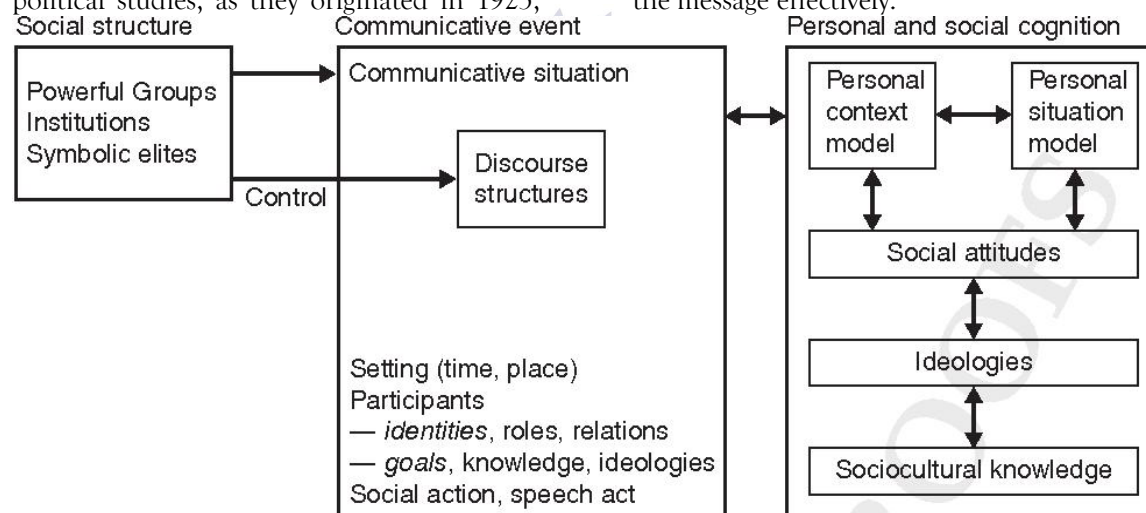
This paper aims to develop a critical discourse analysis of "stopping by the woods on a snowy evening," considering the Van Dijk social model.

Nonetheless, the topical component of nature in his works is amusing to the human world; man gains from nature since nature allows him to learn. Because nature permits a man to comprehend the human condition more profoundly, nature couldn't answer his questions. Frost utilises nature as a foundation to reveal his idea of the human relationship to nature. For example, he wondered about the difference between a person's ability to interface with another visual, a creature, and his expert separation

experience. In a portion of his works in verse, the person meanders through a natural setting and experiences others; these encounters usually finish a snapshot of disclosure where the speaker of the sonnet has come into a profound realisation of himself to have a good introspection and at last find a firm connection to the world around. In the context of Frost's circumstances, this poem, social situation, and the efforts he put into society reflect plenty of emotions and experiences, as a person's motivations and expressions are greatly influenced by socio-cultural variables (Iqbal et al., 2025), which may be seen in the text they produce.

Methodology:

The qualitative data analysis considers the stylistic, biographical, and linguistic approaches inspected, studied, and interpreted through various literary resources. The inclusion criteria comply with social and political studies, as they originated in 1923, Social structure



Social Structure:

One of Frost's work strengths is his desire to enter into unexpected contact with the surrounding reality. Although he lived in the countryside and was never the city's poet, he knew every moment could bring a chance encounter - either with man or nature. His leading talent was that he willingly allowed such meetings to influence him and describe his poems. The central question of literature is "What does it mean to be human?" - occupied and pursued Frost. There is no answer to this question, and he was not

and the guideline is derived from Van Dijk's social model and its elements. This article will use the respective person's communication, context, and social responsibility and its impact on critically analysing the poem throughout the context of real-life situations and circumstances Frost has been through.

Analysis:

The poem Stopping by the woods on a snowy evening is a nature-inspired piece of literature. Still, it depicts Frost's views and communal situation, the impact of the poet's environment, and how the surroundings affect the speaker. The poem's symbolic representation and imagery are significant in all contacts, whether relating to the landscape admiration or a mirror to society.

The Van Dijk Social Model is a perplexing way to elaborate on any literary work's social context, thus helping the reader understand the gestures' in-depth meaning and convey the message effectively.

interested in some insight as a result in itself. If an epiphany happens, it will only result from observing the surrounding reality, when unexpected contacts give rise to visions reflected in magical, poetic language.

The age-old question poets face: how much can you afford to speak on behalf of someone you don't know, like yourself?

Perhaps there is no answer to this question, but it is worth considering. It is a matter of the poet's conscience. It's too easy to be tempted to verse your own opinion. However, when this happens, the reader feels (at least I

think) that the poem is flawed because the author has distorted the impression of a chance encounter with his prejudice. It is usually determined by whoever has the final say, and since two parties are involved in every meeting, this is critical.

The paper used the variant of "conscience" because it defines fairness and because, according to Hayden Karrant, poetry is necessarily associated with justice. The social elements impact the conscience; a poet is not obliged to go beyond his ego in his poems. The ill-fated term "self-expression" clearly demonstrates how readily the ego declares itself and calls it poetry. I think the poem is based on contact with reality, affecting the poet. The poet may even give up his ego to some extent and allow what he has to meet to speak out. What kind of statement will be impossible to predict, but isn't this the poem's meaning?

Critical Discourse Analysis:

To completely comprehend the social and political noteworthiness of Frost to America requires a perception of his all-out way of thinking of life as a natural entire the dynamic interrelationships he saw between the standards and capacities in the public arena of religion, theory, craftsmanship, science, history, training, legislative issues, financial matters, and all information that shapes the ethical, scholarly tasteful, and social nature of man and decides his fate. It would require a generous book to depict and examine Frost's complete way of thinking. This paper can focus on just a few fundamental focuses on those components that bear most legitimately upon his social and political essentialness as a pundit of the political Left and the advanced abstract elite class. Thus, the literature under review is very impactfully developed based on the given social structure where the efforts of Frost against the so-called scholarly elites are reflected.

Communicative Event

The famous poem Stopping by Wood on a Snowy Evening by Robert Frost is a masterpiece. At first glance, it tells how, one

winter evening, the lyrical hero was riding a sleigh through a dark forest and suddenly stopped there to admire the landscape that opened up. However, a careful study of this poem in the context of the European poetic tradition has allowed many researchers to identify several essential images and symbols that help find these poems' backgrounds.

In European literature, the forest has always been considered "a place where the courage of heroes is tested." And staying in a snowy forest is "staying in the kingdom of death, the idea of which is close to cold, darkness and sleep." The edge, between the woods and the frozen lake, in the evening, is a transitional space. The invisible master of the forest is not directly named; various researchers have proposed different interpretations of this image, from the Forest King to the Lord God. However, it is still impossible to interpret it unequivocally due to the absence of a direct nomination. The image of a horse is also not accidental in the poem because "the horse is endowed with the magical power of predicting the future, knows the secrets of the afterlife, personifies the vitality and continuity of life." "The darkest evening of the year" is, most likely, the day of the winter solstice, December 21, in different cultures associated with the dominion of spirits and demons. The "dark depth" - under the ice of a lake or in the darkness of forests - can be seen as a premonition of another world.

At the end of the poem, the forest is called "wonderful, dark and deep," according to researchers. It is also evidence of another world image; a lyrical attracts and draws the mysterious abyss, lurking behind familiar objects or even to themselves. The poem's hidden second landscape is the darkness, opening depth, and abyss, inviting to fall and ready to swallow. The path in the final lines is both the actual path that the traveller has to go to get home and a metaphor for the spiritual path that the hero has to follow before he can leave this world. The mysterious owner of the forest is called a man. The lake disappeared from the poem. The final stanza looks somewhat illogical in the context.

The serene depression of nature is frequently restricted to network life's disturbance and social commitments, as in Robert Frost's poem. Through explicit musical examples, sounds, and words considering harmony and excellence on the one hand and surges and limitations on the other, the speaker portrays his predicament: remaining by the forested areas or staying faithful to his commitments and proceeding with his long excursion. By tolerating to satisfy his commitments as the leading practical choice, he halfway acquiescence his opportunity of decision.

Nature is depicted as a "lovely" and quiet asylum. The smooth hints of the "simple breeze and wool flake" are discernible. Perfection and ease are stressed using essential monosyllabic words and standard cadenced examples with long syllables toward the finish of lines, providing for the sonnet a close quietness and entrancing impact: "Whose woods these are I think I know./His home is in the town though." The poetry seems like a bedtime song. The tranquil climate of the forested areas is additionally communicated through a feeling of idleness, as uncovered by the redundancy of the words "stopping" and "stop." The speaker and his ride, the main living animals, are still, and the lake is "frozen." The stability and the view of the forested areas as "dim and deep" strengthen the entrancing impact as the speaker's eyes appear to merge. Smooth beat and sounds, snow falling, fixed status, profundity: every one of these highlights portrays the serene air appreciated by the speaker, who appears to nod off gradually.

Discourse Structures

The surge and social commitments are shown in various manners throughout the poem, along these lines standing out from the quiet inclination given essentially. The speaker has "vows to keep," subsequently driving him to ride in a hurry into the incredible "haziest night of the year" while the "forested areas" are filled "up with snow." The prevalent difficulty is additionally communicated through a sentiment of blame and disgrace when the speaker stops by the forested areas, though he has endless "miles to go." To be sure, the speaker refers to the proprietor of

the forested areas and is by all accounts mitigated that "the owner won't see him halting here" as though it is unseemly to stop and appreciate the occasion, as though relaxation time isn't permitted. The horse goes about as the manager of guarantees as "He gives his tackle ringers a shake/To inquire as to whether there is some mistake" (Frost 9-10), the chime being the main noisy sound in the sonnet and going about as a morning timer for the drowsy speaker. The sound example and cadence in the above lines contrast with the remainder of the sonnet. Using similar sounding word usage with the sound [s] and [k], unforgiving sounds surely diverge from the sonnet's perfection. The mood quickens, and the full stop after "botch" stops increasing speed. Perfection and smoothness are back, yet a languor sentiment because of nature's enchanting impact from one viewpoint. The weight of social commitments on the different gets self-evident. It is represented through the redundancy of a similar rhyme in the last verse and, all the more critically, through the anaphora toward the finish of the sonnet: "And miles to go before I rest,/And miles to go before I sleep."

Personal and Social Cognition

Personal Model

At the point when woods are more profound than you might suspect in the poem, the charming woods portrayed in Robert Frost's sonnet, *Stopping by Woods on a Snowy Evening*, are dull and cold yet, at the same time, feel like an inviting spot, where, as the title mentions it, the hero is ending. Despite that, a surge can be seen through the sonnet. The adjustments in cadence propose it. This surge can be perceived as a rush to leave, which logically contradicts the desire to stop and gaze at the forested areas. Through this oddity and other expressive decisions, the possibility of commitment is a plot, the longing to remain, however, the obligation to go.

It can be assumed that Frost would agree with the reader that a poet is always practising a poem. It is one of the reasons why I write poetry. When readers complain (and this is generally their nature) that poets

write too much about death, I usually reply that death is something that we cannot control. We tend to wake up what we cannot influence or pretend we can. Therefore, the cemetery elegy, not to mention the poem about a worker's death, seems more than justified.

As a writer, you often have to decide how openly you can describe someone's presence - be it a person or something else. It is the nature of this craft. From the poet's perspective: It worries me how much others exist in my interests and how much freedom I give them. Doesn't my creative task outweigh my feeling that life is granted to me and others, each unique and impossible to control? I am worried whether this poem intrudes into the drama of an actual event or is a predetermined scenario in which the poet adds his attitude to the situation and circumstances, turned into a poem. I'm not interested in the propensity to take risks, which is so touted on the back cover of many poetry books, and my addiction to stubborn honesty towards others, no matter how intractable they may be. We're not talking about sensationalism or taboo topics. It is about the extent to which a poem is where the poet deals with something that is not his covetous imagination. What matters is how willing the poet is to remain faithful to the troubled world of drama.

Frost was very fond of describing collisions, both human and natural. He was always on the move, went on long walks, was fond of botany, and, most importantly, was constantly on the lookout. In his poems, unexpected encounters are described over and over again, which makes the hero think. Frost is an American to the core; there is some love of freedom in him, and this affects him, even when he is alone in the thicket of the forest and there is no one around. He constantly sees how differently you can live, and as an American, he is interested in weighing all the options. For him, poetry reflects and assesses a situation, not just a story and description.

Frost's reflections on the abandoned woods he saw are typical since they relate to human needs. Everything a person decides to do or not do has consequences - even what he

leaves unfinished. The difficulty lies in formulating what these consequences are. It is perceived that it is precisely the position of an observer that the poet willingly takes, allowing him to draw such a powerful conclusion. The world around us always says something - this is known to all poets. The difference between Frost is that he manages to hear more than others, which is reflected in each of his works. He feels the presence of time in the world around him. It can be argued that Frost was deeply aware of the discrepancy between a person's goal and how this goal is carried out in an overloaded context of time.

The stanza of the sonnet is the primary component that mirrors the idea of commitment. The sonnet is comprised of four quatrain verses with every iambics tetrameter. The initial three refrains are developed with a similar rhyme design, while the last verse, with its distinctive structure, stands out from the others. The initial three verses' comparative development makes a truly musical stream that gets the peruser and submerges the reader into the storyteller's psyche. The unexpected change in the rhyme design breaks that stream and takes the peruser back to the real world. Abruptly, there is a hurry to leave. There is no more opportunity to be caught up in the hero's brain and wonder about those woods. The redundancy of the last refrain makes the surge more clear. There is no more opportunity to be lost in any contemplations. The hero has "miles to go before he sleeps," indeed promises. The rhythmic stream fills in like a spell on the peruser, drenching them into the hero's psyche, and the sudden difference in the rhyme design breaks the spell. The storyteller is abruptly mindful of his commitments. He can not stop and respects those woods. He needs to continue onward and thus has the peruser (Lakshmi).

With the utilisation of some dictionary and reiteration, the substance itself offers the expression made before more grounded and more apparent. The primary thing to see is using a particular vocabulary: woods, snow, solidified lake, darkest, evening, sweep, simple wind, downy flake, dark, deep (Frost). It makes a dim climate, referencing it as

evening yet, besides, an incredibly charming one, with much snow around. The blend of dimness and beguiling environment sets up a lovely climate. At that point, notice that he is distant from everyone else in those woods: "To stop without a farmhouse near," "The main other sound's the sweep." The forested areas are quiet and abandoned. It makes a solid sentiment of dejection. The baiting environment is then more grounded because of that forlornness. The hero isn't alone. He is with his horse, referenced twice in the sonnet toward the start of verses two and three. The reference to the horse has a similar reason for the break-in tempo. It removes the storyteller from his examination of the forested areas, advising him that he needs to continue onward and not stop in those great woods. At that point, the storyteller recalls "he has vows to keep" commitments and needs to continue onward. The mood submerges the peruser into the hero's brain yet takes them out of it. The substance then creates an attractive environment broken by the substance itself and the horse's suggestion. Everything in the sonnet is made to trap the storyteller, thus the peruser, into examining these captivating woods yet also to remove him from that superb environment. The objective is to take him back to the real world and advise him to continue and accomplish his commitments.

Social Attitudes

It is no mystery that the full proportion of understanding in many of Frost's straightforward sonnets is psychological, all the more testing and challenging to acknowledge in the more promptly puzzling exclusive, emblematic, continuous flow sonnets. As ahead of schedule as 1923, Elinor Frost, in a letter to Lincoln MacLeagh, noticed what amount was missed by numerous pundits of Frost's verse: "You ought to acknowledge how much there is in the verse that the individuals who have expounded on it either don't see by any means or contact on very lightly (Lakshmi). In a survey of Frost's *A Further Range*, in *Saturday Review of Literature* (May 30, 1936), William Rose Benet stated: "Frost's method of composing some of the time looks so

natural: it is just when you inspect it intently and note the cautious utilisation of each word. . . that despondency sets in." And in 1959, at Frost's eighty-fifth birthday celebration supper, Lionel Trilling, a liberal focused on the pioneer abstract world-class, admitted that simply after numerous long stretches of misreading Frost as an, as far as anyone knows, a provincial and profoundly moralistic writer, he had finally entered to the sad element of his perspective on the universe, and found that Frost was "a frightening artist." Frost knew that the supposed "scholarly" abstract pundits excused his verse arrogantly. His most regular basic term applied to the verse of Eliot and Pound was that it was "pseudo-scholarly."

Personal Situation Model

Along these lines, Frost portrays the need to tolerate network life's social commitments as the main practical alternative. Remaining longer by the forested areas on that cold and taxing night would most likely have executed the speaker. Living in a community requires transformation, incomplete loss of opportunity, and individual decisions. Halting by woods on that tranquil night is the speaker's decision, a short snapshot of opportunity before surging once more into social commitments.

Ideologies

Among the many incredible shocks that the British settlers who "mastered" New England had to experience was the fact that they were in virgin places utterly new to them. This first impression turned into confidence in the process of endless skirmishes and raids associated with the conquest of territory, arousing, among other feelings, fear, horror, and curiosity. The realisation reflected in the region's very name - England, which is new and therefore not the same England - was the source of the drama dubbed America. It marked a conflict between what should have been here — the virtuous white settlers — and what they found here — the "godless Indians," wolves, fierce winters, skunks, poisonous plants, and other deadly dangers. Unsurprisingly, the settlers trembled with fear before their God, even praising him for

mercy. Where they found themselves, they were in dire need of God's mercy.

The search for mercy, which perhaps permeates the landscape, defines a wide range of American poetry in various forms: lyrical, declarative, didactic, colloquial, visionary, imaginative, elegiac, and narrative. Many poems tried to glorify a perfect political system, a just democratic society, to sing the world's vision with poetic perfection, which perceives the poetic imagination as a virtue. The quest to understand this vision has distinguished poets as diverse as Poe and Stevens, Hart Crane, and Donald Justice (and artists from Thomas Cole to Mark Rothko) and is associated with the American belief in political or aesthetic destiny that can overcome any conflict. The dream of natural (albeit God-given) civility (benevolence) - this is what strives to do away with everything that suppresses and distorts simple humanity, with the stream of illegal, more established, practical, and wiser societies being taken for granted. The shared dream of a mass of happiness-seeking individuals is a powerful voice within us, to paraphrase the title of Hayden Karratt's anthology of American poetry (Adi, Wiruma Titian).

Socio-cultural Knowledge

It is unquestionably apparent, as (Anilkumar, Sunitha) has noticed, that for around forty years, Frost was the vital adversary of both the political left and the pioneer artistic world-class," yet to Frost, the collision of these two powers in American social life" was not one or the other unforeseen nor bewildering. Indeed, Frost's most forceful foe at Harvard during the 1930s, F.O. Matthiessen, found no trouble being a solid Communist ideologist and a fervent admirer of abstract advancement, as confirmed in *The Achievement of T.S. Eliot* (1935). Frost makes apparent that the shared factor which connected the political Left with the innovator artistic tip-top was their case to being learned people, which at last settled upon their confidence in present-day science and the use of the techniques for actual science to each part of humanistic information, including legislative issues and expressions of the human experience. The

split between creative structures and strategies in current writing from one viewpoint and matter or subjects again empowered present-day progressive learned people of different philosophical feelings to meet on the usual grounds as unique supporters of present-day culture.

In both artistry and legislative issues, in principle and practice, Frost remained apparent resistance to the so-called scholarly people of his time. His verse excluded the anthropological legends and model images and recondited implications for unknown dialects and societies of the sort found in Yeats, Eliot, and Pound. It was without the ordinary social awareness of W.H. Auden. The so-called "scholarly" tip-top, constantly Marxists, communists, Freudians, or scholastic nonconformists, glad for their refined fundamental way of dealing with writing, recognised enormity in verse with social intricacy and lack of definition, for example, in Eliot's *The Waste Land*, and Pound's *Cantos*, and Joyce's fiction in *Ulysses*. Scholarly pundits wanted to elucidate the recondite implications and individual imagery that so regularly perplexed the normal peruser. Frequently, such pundits had practically no utilisation of Frost's verse. Every day, informal language, straightforward phrasing, and recognisable pictures drawn from regular experience and nature required no exploration or commentaries to distinguish sources and inferences. Frost's noticeable clearness and effortlessness appeared to block any need to test further, past the surface assertions or pictures, so that even keen perusers were put rapidly at their straightforwardness and flat-footed and excused Frost with a thoughtless first perusing. The bogus end drawn from these realities was that Frost was a straightforward, non-scholarly artist, strongly second to Eliot and Pound. They were troublesome and rebellious yet significant artists. The stopping by the woods on a snowy evening thus reflects a point in his life where he felt the dark emotions and the coldness of the community towards him. The imagery of a heavenly landscape was his forte, thus depicting his safe place among the so-called socialites from which he differs. The

companionship in the form of a strong horse reflects his support system and solid views regarding his perspectives.

In contrast, the power play of the elite forces that control the system was the powers of darkness that engulfed the whole beautiful scenery and froze the lake. Yet, the speaker is hopeful for the dawn. The poem also reflects his downfalls, i.e., his character and personal development, as well as his recognition and awareness process. He built his image over the years, yet people won't fully understand him, but his resilience never stops. On a snowy evening, *Stopping by the Woods* tells the story of a hero who is struggling hard but, in a moment of silence, gathers her inner peace and takes a little time for himself to rise again with all his courage and self-efficiency.

Conclusion

A dramatic note should not set the tone for such reflections. It is not difficult to forget about this note altogether. It is generally accepted that America's history is a continuous harmony: progress and religion walk hand in hand in unison, as intended by a common destiny. Poetry, especially lyric poetry, affirms the inherent value and is her partner in this vision, even if it is difficult for her to be heard in the noise of everyday life.

Despite his radicalism (or maybe thanks to him), Frost constantly sought a fulcrum - the rod on which the lever is attached. Perhaps this echoed Emily Dickinson's ability to balance fantasy with the commonplace - God and homespun linen. In the complete sense of the word, Frost was an intermediary, a man in the middle. There, he found comfort - as a transmitter of poetry, which is accessible and magical, unassuming and transcendental, laid-back, but still aimed like a loaded Dickinson weapon.

Frost's poems originate from discomfort, a fantastic weed of the universe - be it a heavenly body, an older man, single wives, or marmots - it constantly fits into the framework of his personality. He refuses to pull up the weeds even when he recognises them. Frost prefers to present the reader with a situation that may be a drama of protest or indifference. In his poem, a dissenter allows

the other - a representative of the human race, the other world, or the natural world - to manifest himself fully. It seems pretty gallant - Frost is like a hospitable host - but the question is undoubtedly how sincere this interaction is. Since the poet has all the cards in his hands, to what extent does he change the text to achieve the desired effect? Frost is not portraying anything; he suggests trying to weigh. Poems sometimes seem genuine, but this is a deceptive impression.

The sad truth about poetry's place in a vibrant industrial society is that it is a kind of bummer who likes to wander and watch. Whitman gave this definition, and Frost, in essence, brought it to life. For example, this poem describes a natural activity for a child - on a summer day, just looking into a well. However, what he sees is godlike, as it is characteristic of Frost - to turn the divine into a joke and strive for something more.

If you read Frost carefully, you will notice how often he brings a poem to a similar climax. He simplifies the situation to calm the reader and then makes a sharp attack, which is still palpable, although it does not last long. However, if it had been extended, the world would have changed. Such attacks did not please Frost. He was never aggressive. Perhaps he realised how difficult life can be and appreciated the moments that required special attention. If a poem does not reflect persistent attention to its surroundings, it is worth little.

In this poem, the encounter with reality is nothing more than a whisper, a reflection, a fragment - "something," as Frost writes in the last line. No one has yet written a book called *Mystical Frost*, but like everyone else, this poem demonstrates Frost's breadth of nature and the freedom he cherished. The pleasure Frost got from chance encounters was obvious. He would not want to change that even for a second.

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