

An Analytical Study of Figurative Language Used in Emily Dickinson's Selected Poems

การวิเคราะห์ภาษาภาพพจน์ที่ใช้ในกวีนิพนธ์ของเอมิลี ดิกกินสัน

Received:	January	1, 2019
Revised:	July	29, 2019
Accepted:	July	30, 2019

Naparat Inpok (นภารัตน์ อินปอก)^{*}

Rebecca K. Webb (รีเบคก้า เค. เว็ปป)^{**}

Suchada Nimmannit (สุชาดา นิมมานนิตย์)^{***}

Abstract

The objectives of this study are to identify the type of figurative language used and analyze and interpret the meaning of the figures of speech found from a selection of 30 poems from the total of 1775 poems which were composed by Emily Dickinson as the data. Fourteen types of figurative language were used as the framework of analysis: allusion, apostrophe, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, paradox, periphrasis, personification, simile, symbol, and synecdoche.

The findings show that there are 436 samples of 14 types of figurative language in 30 poems. The most frequently found type of figurative language was personification, yielding 160 samples in 20 poems. And the second highly found is metaphor with 125 samples from 28 poems. Moreover, the poems "All overgrown by cunning moss," are found to have the biggest amount of figurative language, and contain 7 types: allusion, hyperbole, metaphor, metonymy, personification, symbol, and synecdoche. The findings of this study illustrates the poet's genius for using figurative language to create a variety of poetry that conveys her emotion, and imagination relating to everything surrounding herself beautifully, vividly, and profoundly.

^{*} Graduate student in Master of Arts Program In English For Professions Faculty of Liberal Arts, Rangsit University, E-mail: naparati@yahoo.com, Mobile: 0982592365

นักศึกษาหลักสูตรปริญญาโทสาขาภาษาอังกฤษเพื่อวิชาชีพ คณะศิลปศาสตร์, มหาวิทยาลัยรังสิต
E-mail: naparati@yahoo.com, โทรศัพท์: 0982592365

^{**} Lecturer in Master of Arts Program In English For Professions Faculty of Liberal Arts, Rangsit University, Lak-hok, Muang, Patumtanee 1200

อาจารย์ประจำหลักสูตรปริญญาโทสาขาภาษาอังกฤษเพื่อวิชาชีพ คณะศิลปศาสตร์, มหาวิทยาลัยรังสิต ตำบลหลักหก
อำเภอเมือง จังหวัดปทุมธานี 1200

^{***} Associate Professor in English Language Institute, Rangsit University, Lak-hok, Muang, Patumtanee 1200

รองศาสตราจารย์ ผู้อำนวยการสถาบันภาษาอังกฤษ มหาวิทยาลัยรังสิต, ตำบลหลักหก อำเภอเมือง จังหวัดปทุมธานี 1200

Keywords: Poem, Figurative language, Emily Dickinson

บทคัดย่อ

การวิจัยครั้งนี้มีวัตถุประสงค์เพื่อศึกษาภาษาภาพพจน์ รวมถึงวิเคราะห์ความหมายของภาษาภาพพจน์ที่ปรากฏในบทกวีนิพนธ์ของ Emily Dickinson ข้อมูลในการวิเคราะห์คือบทกลอน 30 บท ซึ่งคัดเลือกแบบเจาะจงจากทั้งหมด 1775 บทกลอน โดยจำแนกตามภาษาภาพพจน์ที่ใช้เป็นกรอบการวิเคราะห์ 14 ประเภท คือ การอ้างอิง สมมุติภาวะ อติพจน์ การแฝงนัย อุปนัย อุปลักษณ์ นามนัย ปฏิวาหะ ปฏิทรศน์ สำนวนอ้อม ค้อม บุคลาธิษฐาน อุปมา สัญลักษณ์ สัมพจน์ ผลการศึกษาพบว่าในจำนวนภาษาภาพพจน์รวมทั้งหมด 436 ตัวอย่าง บุคลาธิษฐานพบว่ามีการใช้มากที่สุดรวมทั้งสิ้น 160 ครั้งจาก 20 บทกลอน และภาษาภาพพจน์ที่พบมากเป็นอันดับ 2 คือ อุปลักษณ์พบรวมทั้งสิ้น 125 ครั้งจาก 28 บทกลอน นอกจากนี้ยังพบว่าบทกลอน “*All overgrown by cunning moss,*” มีการใช้ภาษาภาพพจน์มากที่สุดรวมทั้งสิ้น 7 ชนิด ได้แก่ การอ้างอิง อติพจน์ อุปลักษณ์ นามนัย บุคลาธิษฐาน สัญลักษณ์ สัมพจน์ การวิเคราะห์แสดงให้เห็นถึงความสามารถเฉพาะตัวของกวีในการใช้ภาษาภาพพจน์ประเภทต่างๆ ประพันธ์บทกวีมากมายเพื่อถ่ายทอดอารมณ์ความรู้สึกนึกคิดและจินตนาการของกวีที่มีต่อทุกสรรพสิ่งรอบตัวได้อย่างสวยงามและลึกซึ้ง

คำสำคัญ : บทกวีนิพนธ์ ภาษาภาพพจน์ เอมีลี ดิกกินสัน

Introduction

Literature is written works that have artistic form and intellectual value in order to communicate language in different ways from ordinary usage. J.A. Cuddon (2013) states that “literature is a broad term that usually denotes works belonging to the major genres: epic, drama, lyric, novel, short story, and ode” (p.404). One genre of literature is poetry. Poetry holds a prominent place in literary genres because of its artistic use of language.

Poetry is literary work used to express the feelings and ideas by the use of distinctive style and rhythm. The implications are that poetry is a more sophisticated form of creation, but not necessarily more serious. Scholars have noted, many poets have written “witty and humorous poems” (p.546). As a result of its complex use language, poetry has generated many theories about how the language is or can be used in poetic ways.

Poetics, traditionally, refers to a theory of poetry emphasizing principles of composition and structure, with the Poetics of Aristotle (384–322 bc) being the most well-known theory of poetics. Since then, various poets, critics and writers have discussed the topic with their theories often marking a specific literary or philosophical movement. The term has been expanded in contemporary theory to include the understanding the use of a hermeneutical aesthetics, cultural practices, political discourses and social phenomena (p.545).

Theories of poetics have provided a method for identifying the parts and elements in a poem in order to analyze and understand a poem's historical, cultural, linguistic meaning, and purpose. For example, a poem is a composition, a work of verse, which may be in rhyme or may be blank verse or a combination of the two. It may also depend on having a fixed number of syllables, like the haiku. What makes a poem different from any other kind of composition is, as Cuddon states: "in the way the words lean upon each other, are linked and interlocked in sense and rhythm, and thus elicit from each other's syllables a kind of tune whose beat and melody varies subtly and which is different from that of prose" (p.542).

Figurative language is one aspect of what makes a text poetic. It conveys a message more beautifully than literal words. Figurative is not used only for special literary language, but also for everyday language. According to Baldick (2001) figure of speech is an "expression that departs from the accepted literal sense or from the normal order of words, or in which an emphasis is produced by patterns of sound" (p.97). Chaisilwattana (2009) defines figurative language as the way of using language to make a comparison. Thus the meaning of figurative language is not literal. Most figurative language essentially is the author trying to make the abstract, concrete. Therefore, poets always make a comparison with well-known things. The use of figurative language creates deep emotion in readers better than literal because figurative language gives an emotional feel or sense. Figurative language is interesting, sparks ideas and imagination in the readers. M.H. Abrams (1999) explains that, Figurative language has been divided into two classes: "(1) Figures of thought or tropes (meaning "turns," "conversions"), in which words or phrases are used in a way that effect a clearly visible change in what we take to be their literal meaning. (2) Figures of speech, or rhetorical figures, or schemes (from the Greek word for "form), in which the departure from standard usage is not primarily in the meaning of words, but in the order or syntactical pattern of words" (p96-97).



Figure 1: Emily Dickinson, illustration from the daguerreotype taken at Mount Holyoke, December 1846 or early 1847, from laphamsquarterly.org

Emily Dickinson is one of America's greatest and most original poets of all time who produced nearly 1800 poems and thousands of letters in her private life (Sewall, 1980). Her language is more accessible and more modern. More importantly she represents those core values of America's culture, such as religion, nature, education, family and love. She was born on December 10, 1830 at her family's homestead, to a prominent family, but not wealthy. She was the middle child of Edward, a lawyer and politician in Amherst, and Emily Norcross. Her elder brother was named William Austin Dickinson and her younger sister was called Lavinia Norcross Dickinson. Amherst was a religious town. Emily Dickinson was surrounded on both sides of her family by men and women who were religiously active and prominent. Amherst was founded in 1759. It was a small town when Dickinson was born and mainly an agrarian economy and mixed with some manufacturing. Dickinson preferred to stay within the environments of her own home. She wore mostly white clothing and never married. Her family, religion, friends, and nature surrounding her were especially influential in shaping her poetic imagination and transformed it into poems and letters.

A selection of her poems will be analyzed to demonstrate the individual as well as more commonly used forms of figurative or poetic language.

Types of figurative language and definition

Type	Definition
Allusion	A figure of speech that makes a brief and indirect reference to some well-known person, place, thing, history, culture, mythology, literature, politic or the bible (Baldick, 2001, p.7).
Apostrophe	A figurative language used to address a dead or an absent person directly as if they are currently exist and is used to address non-human things as if they are human and alive (Baldick, 2001, p.17).
Hyperbole	A figure of speech which involves exaggerated speech beyond reality to emphasize or magnify the importance of a speaker, to show seriousness, or humor (Baldick, 2001, p.119).
Irony	A figure of speech in which the way of using words presents the difference between literal meaning and the intended meaning (Baldick, 2001, p.130).
Litotes	A figure of speech in which the words are less than the truth or diminish the significance of the subject (Baldick, 2001, p.142).
Metaphor	A figure of speech used to compare two different things and is similar to the simile but without conjunction words or words which indicate comparison (Baldick, 2001, p.153).
Metonymy	A figure of speech that replaces the name of one thing with the name of something else closely associated with it (Baldick, 2001, p.154).
Oxymoron	A figure of speech in which two opposite ideas are joined to create an effect and give two different feelings at the same time such as living death (Baldick, 2001, p.179).
Paradox	A figure of speech in which a statement appears to be self-contradictory (Baldick, 2001, p.183).
Periphrasis	A figure of speech using a roundabout way of referring to something by means of several words without naming it directly (Baldick, 2001, p.189).
Personification	A figure of speech used to depict or refer to the non-human such as animals, objects, or abstracts as if they are human (Baldick, 2001, p.190).
Simile	A figurative of speech that makes a comparison from two different things with linking words or verbs such as “like” or “as” (Baldick, 2001, p.237).
Symbol	A figure of speech that in the simplest sense means anything that stands for or represents something else beyond it, usually an idea conventionally associated with it (Baldick, 2001, p.251).
Synecdoche	A common figure of speech by which something is referred to indirectly, either by naming only a part or constituent of it (Baldick, 2001, p.254).

Objectives of the studies

1. The first is to identify the types of figurative language used in Emily Dickinson's poems.
2. The second is to analyze the meaning of the figure of speech found in Emily Dickinson's poems.
3. The third is to interpret the meaning of Emily Dickinson's poems.

Materials and Method

This study is a qualitative descriptive research which aims to describe the types of figures of speech and to interpret the hidden meaning of those figures of speech used in the selected poems of Emily Dickinson. The data of this study includes thirty selected poems composed by Emily Dickinson, one of America's greatest poets, acquired from the book *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson. These poems were taken from her collections containing nearly 1,800 poems. Her poems are generally known by their first lines or by the numbers assigned to them by her posthumous editor. The poems were categorized into four themes: life, love, nature, and time and eternity.

The main instruments of this study for the framework of analysis were fourteen types of figurative language. The selected figurative language types include: allusion, apostrophe, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, paradox, periphrasis, personification, simile, symbol, and synecdoche.

To collect the data the researcher followed four steps. First, 1775 poems were collected in *The Complete Poems of Emily Dickinson* edited by Thomas H. Johnson book. Second, purposive sampling was used for analysis due to limitation and specific purposes of this study the researcher chose only 30 of Dickinson's most well-known poems rather than all 1,775 poems. In addition, the researcher chose poems that related for themes: love, life, nature, and time and eternity. Third, fourteen types of figure of speech were selected for analysis: allusion, apostrophe, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, paradox, periphrasis, personification, simile, symbol, and synecdoche. Finally, the researcher read the poems and each stanza carefully, used a dictionary to find the meaning of unfamiliar vocabulary, underlined or highlighted the figurative language found in each stanza, analyzed the figurative language used and interpreted the poems' meaning and drew a conclusion based on the whole analysis to address the research objectives and present the frequency of figurative language types used in selected poems of Emily Dickinson.

Results and Discussion

Objective 1: Identification of types of figurative language used in 30 poems of Emily Dickinson.

Poem's title	Types of Figurative Language														Total of Devices
	Allusion	Apostrophe	Hyperbole	Irony	Litotes	Metaphor	Metonymy	Oxymoron	Paradox	Periphrasis	Personification	Simile	Symbol	Synecdoche	
47. Heart! We will forget him!		9				1					5		1		4
106. The Daisy follows soft the sun --						8					4				2
107. 'T was such a little -- little boat						4					3				2
140. An altered look about the hills --	1									11					2
148. All overgrown by cunning moss,	2		2			1	1				2		1	1	7
180. As if some little Arctic flower	1					4				2		2			4
191. The Skies can't keep their secret!		3	1			2			1		5				5
192. Poor little Heart!		8				6					6	1			4
213. Did the Harebell loose her girdle	4					7					4				3
214. I taste a liquor never brewed --			1			11					2		2		4
216. Safe in their Alabaster Chambers --						10					4		4		3
217. Savior! I've no one else to tell --		6	2			2									3
254. "Hope" is the thing with feathers --						3							5		5
274. The only Ghost I ever saw						1						4			2
297. It's like the Light --						1				8		5			3
380. There is a flower that bees prefer --						12				1	19		1		4
409. They dropped like Flakes --							1				1	3	3		4
436. The Wind -- tapped like a tired Man --						3					5	2			3
494. Going to Him! Happy letter!		22	1			4					23				4
585. I like to see it lap the Miles --	1					2			1		8	2			5
644. You left me -- Sire -- two Legacies --		4				5						1			3
712. Because I could not stop for Death --						10	2				9			2	4
737. The Moon was but a Chin of Gold			1			7					13	1			4
794. A Drop fell on the Apple tree --						1					9				2
937. I felt a Cleaving in my Mind --			1			3						2			3
1224. Like Trains of Cars on Tracks of Plush						6						1			2
1263. There is no Frigate like a Book						3					1	2			3
1275. The Spider as an Artist						2	2					1			3
1511. My country need not change her gown,						2	2				6				3
1716. Death is like the insect						4					1	1	1		4
TOTAL OF FREQUENCY	9(5)	52(6)	9(7)	0	0	125(28)	8(5)	0	2(2)	22(4)	160(20)	28(14)	18(8)	3(2)	436\104

Table 1 Types of Figurative Language used per poem.

The results of this study, as seen in Table 1, show that metaphor and personification are the two most dominant figurative language found in thirty selected poems of Emily Dickinson. They are found in 28 and 20 poems respectively. Simile is found in 14 poems. Symbol is found in 8 poems. Hyperbole is found in 7 poems. Apostrophe is found in 6 poems. Allusion and metonymy are found in 5 poems. Periphrasis is found in 4 poems. Paradox and synecdoche are found in 2 poems. Irony, litotes, oxymoron were not found in these poems.

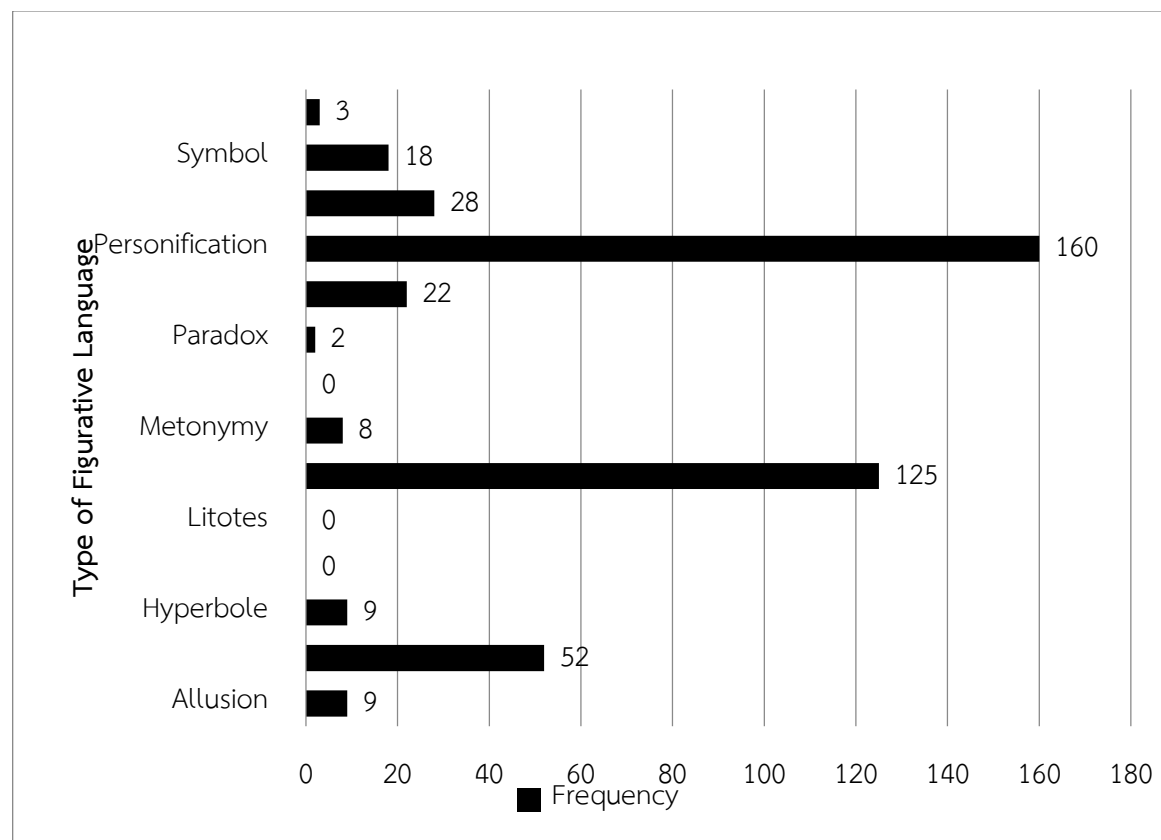


Figure2: Frequency of each type of figurative language found in thirty poems

As shown in Figure 2, there are a total of 436 samples of 14 types of figures of speech found in thirty selected poems of Emily Dickinson. Personification showed significantly most often as a type of figurative language. 160 samples were found and thus it is the most commonly used device. The second most frequently used figurative language is metaphor; it was found 125 times. Apostrophe was found 52 times, simile 28 times, periphrasis 22 times, symbol 18 times, and allusion, hyperbole, and metonymy were found 9, 9, and 8 times, respectively. Synecdoche is the second least used figurative language and was found only 3 times while paradox has the lowest frequency with only 2 uses. Finally, Oxymoron, Litotes, and Irony were not found in the data.

As an example of the most representative types of figurative language in Emily Dickinson's selected poems some examples will be presented as follows:

1. **Personification** in "*T was such a little – little boat*"

"T was such a greedy, greedy wave
That licked it from the Coast –"

The poet personifies the wave with the ability to taste or “**lick**” the boat away from the coast a like human would lick a pop stick or candy.

2. **Metaphor** in “*A Drop fell on the apple tree --*”

“Myself Conjectured **were they Pearls** –
What Necklaces could be --”

“*Myself conjectured **were they Pearls** – What Necklaces could be --*” She imagines that if all the raindrops were pearls, they would make a beautiful necklace.

3. **Apostrophe** in “*Heart! We will forget him!*”

Heart! We will forget him!

The poet addresses the “**heart**” as a person who is listening to the poet. Then she uses the pronoun “**we**” in line number one to denote the speaker and the listener.

4. **Simile** in “*They dropped like Flakes --*”

They dropped **like** Flakes –
They dropped **like** Stars –

She compares the countless soldiers who fell in the American Civil war to the snowflakes and stars by using the word “**like**” to indicate the comparison.

5. **Periphrasis** in “*There is a flower that bees prefer --*”

Nor even of Defeat – aware –
When **cancelled** by the Frost –

The author describes the flower as still very strong even when it is covered by frost. And the word “**cancelled**” is the indirect and circumlocutory word that is used instead of “**to die**” in this poem.

6. **Symbol** in “*Heart! We will forget him!*”

You may forget the warmth he gave –
I will forget the **light!**

“**Light**” in the last line is also used to represent love. Love brightens the lover’s world. Love makes the lover become more cheerful.

7. **Allusion** in “*All overgrown by cunning moss,*”

Gathered from many wanderings –
Gethsemane can tell

Dickinson mentions to “**Gethsemane**” which is a place in Jerusalem where Jesus prayed and his disciples slept at night before he was crucified. The place is full of sadness and anguish.

8. **Hyperbole** in *"All overgrown by cunning moss"*

All overgrown by cunning moss,
All interspersed with weed,

The poet uses overstatement to emphasize her point in line one and two the word "all" is used to emphasize the state of Charlotte Bronte's grave that was all covered by weed and moss.

9. **Metonymy** in *"My country need not change her gown,"*

Great Britain disapproves, "the stars";
Disparagement discreet, –

Metonymy is a figure of speech in which one word or phrase is substituted for another closely associated with it. Dickinson uses "Great Britain" instead of the British Government and "the stars" representing to the fifty states of the United States of America.

10. **Paradox** in *"I like to see it lap the Miles --"*

And neigh like Boanerges –
Then – punctual as a Star
Stop – **docile and omnipotent**
At its own stable door –

Dickinson combines contradictory qualities for the train when it stops like an easily trained "docile", but powerful horse "omnipotent".

11. **Synecdoche** in *"All overgrown by cunning moss,"*

The little cage of "Curren Bell"
In quiet "Haworth" laid.

Synecdoche found in the last line "In quiet Haworth laid". The word "laid" refers to where Charlotte Bronte is buried.

Objectives 2 and 3: Synthesis of figurative language and meaning in the 30 selected poems of Emily Dickinson.

Aristotle, the Greek philosopher, defined poetry as a mode of imitation – a fictional representation in a verbal medium of human thinking, feeling, acting, and interest. On the other hand, Aristotle defined rhetorical discourse as the art of "discovering all the available means of persuasion in any given case," and focused his discussion on the means and devices that an orator uses in order to achieve the intellectual and emotional effects on an audience that will persuade them to accede to the orator's point of view. The aim of rhetoric is to persuade an audience to think and feel or act in a particular way. The classical theorists

analyzed an effective rhetorical discourse as consisting of three components: invention (the finding of arguments or proofs), disposition (the arrangement of such material), and style (the choice of words, verbal patterns, and rhythms that will most effectively express and convey these materials). The “style” came to include extensive classifications and analyses of figurative language. Writers of note are recognized by their use of style. Emily Dickinson is one such writer. Her particular use of style and use of figurative language has placed her in a unique category of poet through which she conveys her ideas about love, life and spirituality.

Emily Dickinson kept her private life private after her father died on June 16, 1874 (Sewall, 1974 and 1980). It does not mean that she said nothing about herself at all but she said it in her poems and letters. She avoided specifics, dodged direct confrontations, and reserved commitment. Sewall (1974, 1980) believed that Emily Dickinson’s manner of life and her way of telling her life were symptomatic of her sense of the mystery of things. The problems in studying her poems are enormous because her life is unique among poets and her life was her work. She did not left hints for the occasion or setting of any of her poems. There are only twenty-four of her poems have titles. According to Sewall, her handwriting provided a chronological clue, and some poems could be dated by internal evidence. Emily Dickinson believed poetry carried messages, or provided a service to her readers and her faith. She composed the poems not only to comfort but to teach people how to live. She had the Romantic’s sensitivity for nature, but always with certain respect for God and the spirit in all things. Her language and rhythms seemed “strange” and “weird” to Thomas Wentworth Higginson and Mable Loomis Todd, her publishers, and many of her poems are dramatic monologues.

The types of figurative language in Emily Dickinson’s selected poems are classified into allusion, apostrophe, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, paradox, periphrasis, personification, simile, symbol, and synecdoche. The result in this study reveals that personification was found most frequently and was used more often than other types of figurative language. Personification is particularly associated in the structure of almost every selected poem in this study. The poems **“Going to Him! Happy letter!”** and **“There is a flower that bees prefer –”** are good examples of this. As explained by James McIntosh (2013), from *Emily Dickinson in Context* chapter 14, Religion, Emily Dickinson’s character and understanding of Christian ideals (God is everywhere concept, God created every single thing and everything is God’s child), and of being isolated and alone by choice most of her life means that she gives life like human traits or qualities to things in her poems, such as

emotions, desires, sensations, gestures and speech. This may be because she wants to have someone to talk to in her private room or because she talks to God through it. Richards (2013, p.2) commented that “Starting in the 1860s, New England religious life offered one of the earliest historical and intellectual context for analyzing Dickinson’s poetry particularly Puritanism and Calvinism, the Second Great Awakening, and Transcendentalism.” He goes on to state that “Dickinson’s poetry is an exercise in “nimble believing.” The following are some examples of personification in her poems, **“the Sunshine threw his Hat away –”, “Light laughs the breeze In her Castle above them –”** or **“The Daisy follows soft the Sun”**. Obviously the sunshine cannot throw things away, the light cannot laugh, and the daisy cannot follow but only people can.

In addition, metaphor is the second dominant figurative language found frequently used in almost every selected poem in this study. Sewall (1974, 1980: 4) pointed out that “more than is true of almost any other poet in the tradition, her life, like the major vehicle of her poetry, was metaphoric; and as she grew older, it became more and more deliberately so.” Emily Dickinson has an astonishing imagination. She compares things creatively as it can be seen in the poem **“Because I could not stop for death –”** she describes “death” in the poem to be as a carriage that carries a passenger to a destination. Emily Dickinson used metaphor to illustrate or depict the imagination of one thing in the character of another thing naturally as if they are alike. Similarly, apostrophe helps Dickinson to convey her emotion by addressing someone who is literally unable to listen or who is absent. Relating to her use of personification, perhaps in her private life she sees every single thing becoming her friend or a listener that she can talking to as can be seen in poem **“Going to Him! Happy letter!”** or **“Heart! We will forget him!”** Moreover, simile, a figurative language device that Emily used to compare two things directly and creatively leads our imagination to the sounds, the pictures, and the touch of what she compares as we can see in the poem **“The Wind – tapped like a tired Man –”** and **“The only Ghost I ever saw”**. The uses of symbol, metonymy, allusion, and synecdoche allow the poet to signify something, a place or event without explanation, but describe it through imagination of the figures she used to replace the words literal meaning.

Finally, hyperbole exaggerates the significant meaning of a fact or of a possibility that Dickinson wants to emphasize and make memorable. Paradox is the way to play with opposite meanings of words which make the poem more interesting to read.

However, irony, litotes, and oxymoron are not found used in these selected poems.

Conclusion

Emily Dickinson's poems reveal a whole work of her extraordinary poetic genius, presents the complexity of her personality and the fluctuation of her mood, and allows readers to see the development of her style. She transforms everything surrounding her into the poetic in an optimistic and friendly way, softening intensity or fearful of tragedy, sorrow, and suffering in life. She sees the entire world as the artwork of God. God exists living everywhere and every place. She feels that every single thing in this world is breathing, living and feeling. "Dickinson is not merely a spiritual poet but a poet who devises scenarios in which spiritual conflicts are played out, thus allowing us to acquire a deeper understanding of the interplay between the supernatural and the natural" as stated by Fred D. White (quoted in Religion, James McIntosh, p.153). She uses figurative language like personification, metaphor, apostrophe, and simile as tools to communicate the abstract such as spirit, life, God, death and nature.

Recommendations

1) This study is advantageous for English language students to learn the other aspects of English language. Poems or poetry communicates the deepest meaning to the reader more than the literal messages of a text book. The beauty of weaving words together with figurative devices in an extraordinary style not only help the readers or the learners enjoy reading the rhyme and rhythm of the poem or poetry, but they can also find the hidden meanings of the words or message that the poets use to convey or communicate. Moreover, to compose every poem the poets aim is to create the imagination of sound, emotion, touch, movement and personalities of the characters in the story to the reader.

2) Figurative language not only exists in poetry, but it also is used in every day speech as we can see in movie dialogues, song lyrics or when we talk with friends. Therefore, this researcher recommends the study of figurative language as not only profitable in a classroom, but also helpful in developing better understand of the meaning hidden behind the conversation. Dancygier and Sweetser (2014) explain that "they are important and pervasive in language and, furthermore, this is because the relevant cognitive structures are important and pervasive in thought – and as a result, figurative meaning is part of the basic fabric of linguistic structure. And this is true not just for special literary language, but for everyday language – and it holds for all human languages" (p.1).

3) There are numerous attractive features for investigating figurative language devices used in poems. For further studies, researchers can apply the results of this study as background information to conduct future research. For example, investigating themes and language use in her other poems, or context and meaning of the poems, or strategies to read and analyze the poems or poetry for language development.

Acknowledgement

The researcher would like to express her gratitude to all her teachers for giving their knowledge and a special thanks to Dr. Rebecca K. Webb, the advisor of this study, for her valuable guidance.

References

- Abrams, M. H. (1999). *A Glossary of Literary Terms, Seventh Edition*. Cornell University.
- Aslam, S. Aslam, B. Mukhtar, P. and Sarfaraz, A. (2014). *The Stylistics Analysis of the Poem "Bereft" by Robert Frost*. University of Sargodha, Sargodha, Pakistan.
- Baldick, C. (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press.
- Chaisilwattana, Y. (2009). khwāmru būāngton kieokap wannakhadi [Introduction of literature], Thammasat University.
- Cuddon, J. A. (2013). *A dictionary of Literary Terms and Literary Theory*, Fifth Edition. Wiley-Blackwell (A JohnWiley & Sons, Ltd., Publication.
- Dancygier, B. and Sweetser, E. (2014). *Figurative Language*. Cambridge University Press.
- Dickinson, E. (1958). *Emily Dickinson Selected Letters, edited by Thomas H. Johnson*. Harvard University Press.
- Dickinson, E. (1890). *The Complete Poems of Emily Dickinson*, Edited by Thomas H. Johnson. Little, Brown & Company (Canada) Limited.
- Hariyanto. (2017). *The Analysis of Figurative Language Used in the Lyric of Firework by Katy Perry (A Study of Semantic)*. Lampung University.
- Mcintosh, J. (2013). *Emily Dickinson in Context*, Ed. Eliza Richards. New York, NY: Cambridge University Press.
- Richards, E. (2013). *Emily Dickinson in Context, edited by Eliza Richards*. Cambridge University Press.
- Sewall, R. B. (1980). *The Life of Emily Dickinson*. Harvard University Press.
- Wellek and Warren. (1949). *Theory Of Literature*. Harcourt, Brace and company, New York.
- Wulandari, A. E. (2015). *Figurative Language used in Robert Frost's selected poems*. Maulana Malik Ibrahim State Islamic University of Malang.
- Yusriansyah, E. (2014). *An Analysis on the figurative language used in Edgar Allan Poe's poems*. University of Muhammadiyah Malang.