

Analysis Of Figurative Language Used In Poem Written By Emily Dickinson

Remigius Astanjo¹, I Made Juliarta², I Putu Eka Suardana³

English Department, Faculty of Humanities and Social Sciences Bali Dwipa University

Email: remigiusastanjo98@gmail.com

Abstract

This research aims to explore the use of figurative language in Emily Dickinson's poems through a theoretical study approach, providing new insights into the aesthetic richness and meaning of these classic literary works. The study analyzes various types of figurative language in Dickinson's poetry, specifically focusing on simile, metaphor, personification, paradox, and hyperbole. A qualitative research method is employed, with data collected from books and online sources related to literature and poetry. The researcher examines Dickinson's poems by reading, identifying, understanding, and drawing conclusions about the use of figurative language. The findings indicate that figurative language in Dickinson's poetry plays a crucial role in engaging readers, prompting them to think and imagine deeply. Additionally, the historical context and biography of the poet offer valuable insights into how literary works reflect and respond to both social and personal circumstances. The study also recommends conducting comparative research between Dickinson's poetry and that of other female poets from the same period or those with similar literary styles. These recommendations aim to guide students, researchers, and academic institutions in studying literature, particularly in understanding how language is used to convey ideas and create a distinctive literary experience for readers.

Keywords: Linguistics, Figurative Language, Poem

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I. Introduction

Figurative language is a language style that is created from the author's feeling which can create a certain feeling in the hearts of the readers Waridah (2013, p.321). It is used in daily conversations, newspaper, articles, advertisements, novel, poetry, movie, etc. It is also called a language that goes beyond the usual meaning of language. It requires readers to use their imagination to know the author's meaning. Figurative language is using figures of speech to be more effective, persuasive and impactful. Figures of speech such as metaphors, similes, allusions go beyond the literal meaning of the words to give the readers new insights. According to Abrams (1999:96), figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special or effects.

Some people are more interested in reading a literary book rather than scientific book. They need relax time after they are confronted by monotonous and static activities like working or studying. So that, by reading the literary book they can get their own pleasure. Besides that, reading literary books has many benefits, we can expand our vocabulary, enhance our understanding of different cultures, and inspire creative thinking. Additionally, reading literature can help us understand the complexity of human emotions and deepen insights into life, reading literature can also enhance analytical skills and critical thinking we can learn about various writing styles and narrative techniques employed by renowned authors. The other reason is reading literary book makes them feel or understand life, human, and nature better. A literary book such as drama, poetry, and fiction is an author's imagination of world, life, and experience remarked in words. The one of literary books, which is discussed here, is poetry or poems (Harcourt, Braee Javavovieh, 1977, p.590).

Poetic diction is different from daily expressions that have straight cleared one-meaning and literal purposes. Perrine says that the meaning is one to one correspondence between word and meaning. In literary work, especially poetry meaning. Poem expresses the idea in line by using diction, figure of speech, imaginary, rhyme, rhythm, sound and meaning, pattern, tone as elements of poem. We can say that the language used in poem is more complex in meaning. The meaning offered is not as clear as the meaning of prose's form, a poet will find difficulty to bring the message if he merely uses denotative.

There are a lot of things that can be discussed in a poem, but the researcher here analyzes concentrated only on the analysis of the figurative language used in the poem. Ordinary person maybe finds some difficulties to say the right sentences to apprehend because most of poems usually use figurative languages. The poet may go beyond the limits of the language by using this license to communicate new areas of experience (Sayakhan, 2016,p.51). It gives the poet the chance to "twist or wrest the language according to his needs in the use of figurative speech, archaism, rhyme, strange syntax, etc." Poem often has difficult word to understand because sometimes the author used the implicit sentences. Their thoughts and feeling are dealing with their imaginations and experiences. According to Wien and Martin (Siswantoro) figure of

speech is departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect.

Language style is one of the most dominant elements used in poem writing. Because through that language style, the intent and mood of the creator can be determined. Besides that, with the language style in a poem, the poem will have a color and have its own characteristics and most likely many people are interested in reading it. To understand a poem, the reader should read it carefully because a single poem may have different people. This does not mean, of course, that all poems can be interpreted in a wide variety of ways. Quite often a poem may have a meaning which is a simple and obvious. It may just tell a story or describe a science Alexander (1932:3) said that before you can say why you like a poem. It is first necessary to understand it's meaning well. This is not always easy, as a simple experiment in class will show.

An arrangement of words written or spoken: traditionally a rhythmical composition, sometimes rhymed, expressing experiences, ideas, or emotions in a style more concentrated, imaginative, and powerful than that of ordinary speech or prose: some poems are in meter, some in free verse. Leech, G. (1991:68) state that, "A poem begins with a lump in the throat, a home-sickness or love-sickness. It is a reaching out toward expression; an effort to find fulfillment. A complete poem is one where the emotion has found its thought and the thought has found the words". poem is the most straight forward creation the word is chosen to describe poet's feeling or opinion is really precise so, it makes the reader can sense the spirit that poet has within his or her poem. That is the essence which can be drawn from those definition.

Emily Dickinson is an American poet, teacher and also lecturer who wrote many famous poems. He got four time Pulitzer winning prize. The research background is related to the ongoing interest in classic literary works, particularly the Poems of Emily Dickinson, who has long been recognized as one of the most influential poets in American literature. Dickinson's poems are characterized by a unique style of language and profound use of figurative language, which have captivated readers and critics for years.

Emily Dickinson lived in the 19th century, a time when American social and cultural conditions underwent significant changes. Despite living in relative isolation, Dickinson's works demonstrate her sensitivity to the social environment and the surrounding nature, as well as profound reflections on life, death, and human existence. The use of figurative language, such as metaphor, simile, and personification, is hallmark of Dickinson's poems. This use of figurative language not only embellishes her works but also forms the depth and complexity of meaning in each line of her poetry. However, despite the widely recognized importance of the use of figurative language in Dickinson's works, there has yet to be an in depth analysis that reveals the stylistic techniques and aesthetic effects of the figurative language used in her poems.

Theoretical studies on language style, especially in the context of figurative language analysis, can provide deeper understanding of how Emily Dickinson employs language to

express her ideas and create a unique literary experience for readers. Therefore, this research aims to explore the use of figurative language in Emily Dickinson's Poems through a theoretical study approach, with the hope of providing new insights into the aesthetic richness and meaning in these classic literary works. The research chooses for poem to be analyzing and found all the poems which have the meaning. Those poems are not easily to be read and to be understood, so I have to write many times in order to get the meaning in devices in intention.

II. Method

This part explains the research method used, covering research design, data sources, data collection techniques, data analysis techniques, and data presentation techniques. This study employs a qualitative method by analyzing Emily Dickinson's poems through in-depth reading to understand and classify the types of figurative language used. Data collection involves selecting poems, reading them comprehensively, classifying figurative language types, analyzing contextual meanings, and drawing conclusions based on findings. In this study, the researcher acts as the primary instrument in data collection, applying theories, and interpreting the meaning of poems semantically and contextually. This research is descriptive, as the data is analyzed in the form of words rather than numbers. Thus, the study aims to provide a deep understanding of the use of metaphors and similes in Emily Dickinson's poetry.

In analyzing the data, this study uses the content analysis method to identify the essence of messages in the text of the poems. The steps include carefully reading the poems, listing the figurative language found, identifying the types of figurative language, and analyzing the meaning of each type used in the poems. Afterward, the researcher draws conclusions based on the findings obtained from data analysis. The analysis is conducted systematically, considering the communicative context within the poems being examined. This method allows the researcher to understand the implicit meanings in the poems and how figurative language is used to convey messages. Through this approach, the study provides broader insights into the language style used in Emily Dickinson's literary works.

III. Findings

In this section, the researcher will present the findings on the 10 poems by Emily Dickinson that are the subject of this study. Each poem will first be transcribed to facilitate the analysis process. After that, the researcher will identify and classify the types of figurative language found in the poems. The classification results will then be presented in a table to ensure a systematic and easily understandable format.

3.1 Poem 1: "I'm Nobody! Who are you?"

*I'm nobody! Who are you? Are you nobody, too?
Then there's a pair for us – don't tell! They'd banish us, you know.*

*How dreary to be somebody! How public, like a frog
To tell your name the livelong day To an admiring bog!*

Table 1 Finding Data Poem 1

No	Types of Figurative Language	Phrase or Word
1.	Personification	"I'm nobody! Who are you?"
2.	Contrast	"nobody" and "somebody"
3.	Simile	"How public, like a frog"

3.2 Poem 2: "Nature, the Gentlest Mother"

*Angels in the early morning
May be seen the dew
among,
Stopping, plucking, smiling,
flying: Do the buds to them
belong?*

*Angels when the sun hottest
May be seen the sands
among,
Stooping, plucking, sighing, flying;
Parched the flowers they bear along.*

Table 2 Finding Data Poem 2

No	Types of Figurative Language	Phrase or Word
1.	Personification	"Nature, the gentlest mother"
2.	Metaphor	"Nature, the gentlest mother"
3.	Simile	"Angels in the early morning" "May be seen the dew among,"
4.	Imagery	"the dew among" "the sands among"
5.	Allusion	"angels"

3.3 Poem 3: "A Bird Came Down the Walk"

*A train went through a burial
gate, A bird broke forth and
sang,
And trilled, and quivered, and the shook his
throat Till all the churchyard rung;*

*And then adjust his little notes, And bowed and
sang again.
Doubtless, he thought it meer of him To say
good-by to men.*

Table 3 Finding Data Poem 3

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"A train went through a burial gate,"
2.	Personification	"A bird broke forth and sang,"
3.	Imagery	"And trilled, and quivered, and the shook his throat",
4.	Simile	"Till all the churchyard rung"
5.	Irony	"Doubtless, he thought it meer of him To say good-by to men"

3.4 Poem 4: "Hope is the Thing with Feathers"

*Hope is the thing with
feathers That perches in the
soul,
And sings the tune without the
words, And never stops at all,*

*And sweetest in the gale is
heard; And sore must be the
storm
That could abash the little
bird That kept so many
warm.*

I've heard it in the chilliest land,

*And on the strangest
sea; Yet, never, in
extremity, It asked a
crumb of me.*

Table 4 Finding Data Poem 4

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"Hope is the thing with feathers"
2.	Personification	"That perches in the soul" "And sings the tune without the words" "That could abash the little bird"
3.	Imagery	"And trilled, and quivered, and the shook his throat",
4.	Simile	"And sings the tune without the words",

3.5 Poem 5: A thought went up my mind to-day

*A thought went up my mind to-
day That I have had before,
But did not finish, - some way
back, I could not fix the year,*

*Nor where it went, nor why it
come The second time to me,
Nor definitely what it was,
Have I the art to say.
But somewhere in my soul, I
know I've met the thing before;
It just reminded me - 't was
all- And came my way no
more.*

Table 5 Finding Data Poem 5

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"A thought went up my mind to-day"
2.	Personification	"Nor where it went, nor why it come"

		The second time to me".
3.	Symbolism	"But somewhere in my soul, I know I've met the thing before".

3.6 Poem 6: Two butterflies went out at noon

*Two butterflies went out at noon
And waltzed above a stream,
Then stepped straight through the
firmament And rested on a beam;*

*And then together bore away
Upon a shining sea,
Though never yet, in any
port, Their coming
mentioned be.*

*If spoken by the distant
bird, If met in ether sea
By frigate or by
merchantman, Report was
not to me.*

**Table 6 Finding Data
Poem 6**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"Two butterflies went out at noon."
2.	Personification	"And waltzed above a stream" "And rested on a beam"
3.	Symbolism	"Butterflies", "sea", "firmament"
4.	Imagery	"Two butterflies went out at noon" "And waltzed above a stream," "Then stepped straight through the firmament" "And rested on a beam;"
5.	Allusion	"Never yet, in any port," "Their coming mentioned be."

3.7 Poem 7: Nature rare uses yellow

*Nature rare uses
yellow Than another
hue;
Saves she all of that for
sunsets, Prodigal of blue,
Spending scarlet like a
woman, Yellow she affords
Only scanty and selectly,
Like a lover's word.*

Table 7 Finding Data Poem 7

No	Types of Figurative Language	Phrase or Word
1.	Personification	"Nature rare uses yellow"
2.	Comparison	"Spending scarlet like a woman"

3.8 Poem 8: Proud of my broken heart since thou didst break it

*Proud of my broken heart since thou didst break it,
Proud of the pain I did not feel till thee,
Proud of my night since thou with moons dost slake
it, Not to partake thy passion, my humility.*

Table 8 Finding Data Poem 8

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"Proud of my broken heart since thou didst break it." "Not to partake thy passion, my humility".
2.	Simile	"Proud of the pain I did not feel till thee".
3.	Personification	"Proud of my night since thou with moons dost slake it."

3.9 Poem 9: My friend must be a bird

*My friend must be a bird,
Because it flies!*

*Mortal my friend must be,
Because it dies!*

*Barbs has it, like a
bee. Ah, curious
friend, Thou
puzzlest me!*

Table 9 Finding Data Poem 9

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"My friend must be a bird, Because it flies!" "Mortal my friend must be, Because it dies!"
2.	Simile	"Barbs has it, like a bee."
3.	Personification	"Ah, curious friend, Thou puzzlest me!"

3.10 Poem 10: This world is not conclusion

*This world is not
conclusion; A species
stands beyond, invisible,
as music,
but positive, as sound*

*it beckons and it baffles;
philosophies don't know,
and through a riddle, at the last,
sagacity must go.*

*To guess it puzzles
scholars; To gain it, men
have borne Contempt of
generations, And
crucifixion known.*

Table 10 Finding Data Poem 10

No	Types of Figurative Language	Phrase or Word
1.	Simile	"Invisible, as music":
2.	Personification	"A species stands

		beyond”
3.	Metaphor	"And crucifixion known"

IV. Discussion

4.1 Poem 1: I'm Nobody! Who are you?

The poem "I'm Nobody! Who are you?" by Emily Dickinson utilizes figurative language to convey deeper messages about identity, solitude, and the desire for privacy. Figurative language involves the use of language that is not meant to be interpreted literally but instead creates imaginative or metaphorical effects Brumfit (2001, p.1). In this poem, Dickinson employs several forms of figurative language, including metaphor and symbolism, to strengthen the message she wishes to convey.

Here are some of the figurative language used in this poem and its meaning: First, personification. In the first line, "I'm nobody! Who are you?", Dickinson personifies the concepts of "nobody" and "somebody" as characters that can interact with each other. She attributes human qualities to these abstractions to express ideas about identity and social conformity.

Second, Contrast. Dickinson uses the contrast between "nobody" and "somebody" to convey her message. "Nobody" represents an individual who is unknown, unrecognized, and perhaps considered insignificant by society. In contrast, "somebody" represents someone who is known, recognized, and perhaps even famous. This contrast highlights feelings of isolation and discomfort towards a life filled with public attention and recognition.

Third, Simile. Dickinson employs a direct comparison in the line "How public, like a frog". By likening someone who is famous to a frog that is "public" and constantly vocal (ribbiting), she emphasizes how tiresome and monotonous it is to live constantly under the spotlight and scrutiny of others (Adelnia & Dastjerdi, 2011, p. 880).

This poem voices feelings of distortion and discomfort towards the social pressure to be famous or recognized by society. Emily Dickinson, a poet known for her highly private life and avoidance of public scrutiny, subtly expresses her preference for anonymity in this poem. She mocks the life of a "somebody" whose life is open to the public, often watched and praised by others. Instead, she celebrates the freedom of being a "nobody," someone who is considered unimportant by society and thus free from the burdens and social expectations.

Dickinson offers an alternative perspective that being a "nobody" can be a more appealing and liberating choice than being a "somebody". She suggests that being a "nobody" allows one to live without the pressure of maintaining a public image or meeting others' expectations. In the context of this poem, being a "nobody" provides the freedom to live life without constantly worrying about what others think.

This poem was written in the mid-19th century, a period where values of honor and social reputation were highly esteemed in American society. Emily Dickinson herself lived in a period filled with significant social and political changes. Although she lived in isolation from the outside world and rarely interacted with society beyond her family, Dickinson could not completely avoid the social and cultural pressures that pressed individuals to conform to established norms (Wang & Wang, 2013, p. 1691).

As a poet, Dickinson sought ways to express her feelings about the difference between living as an individual burdened by public attention and living as an individual free from societal expectations. "I'm Nobody! Who are you?" is one of many of Dickinson's works that explore these themes. In this poem, Dickinson challenges the social norms that emphasize the importance of fame and public recognition. She offers an alternative of choosing anonymity and freedom from the pressures associated with being a "somebody". This poem serves as a reminder to readers that the true value of life may not lie in popularity or external recognition, but in the opportunity to live according to the values that are most important to the individual.

4.2 Poem 2: Title: Nature, the Gentlest Mother

In the poem "Nature, the Gentlest Mother," Dickinson employs various types of figurative language to depict the relationship between humans and nature. There are several types of figurative language used in this poem, including:

First, Personification. One of the most prominent figures of speech in this poem is the attribution of human qualities to nature, represented by "Nature" depicted as a gentle mother. For example, in the first line of the poem, nature is described as "the gentlest mother," giving the impression that nature has a maternal role as a nurturer and caretaker of everything within it (Wang & Wang, 2013, p. 1691).

Second, Metaphor. Metaphor is used to compare nature to a mother. For instance, in the line "Nature, the gentlest mother," nature is compared to a gentle mother, highlighting nature's role as a nurturing and protective caregiver.

Third, Simile. In lines such as "Angels in the early morning / May be seen the dews among," the author uses a direct comparison between angels and dew, implying the beauty and purity of nature.

Fourth, Imagery. The poem is filled with powerful nature imagery, such as "the dews among" or "the sands among," which reinforce the connection between humans and nature.

Fifth, Allusion. There may also be a religious allusion in this poem, especially with the use of the word "angels," which can be interpreted literally as angels or as a symbol of spirituality and goodness.

The context of writing this poem could relate to Emily Dickinson's thoughts and feelings about nature and its relationship with humans. Dickinson is known as a poet deeply connected to nature and often uses nature as a metaphor for various aspects of human life, including emotions, thoughts, and existential questions (Adelnia & Dastjerdi, 2011, p. 880).

In this poem, Dickinson might want to convey a message about the gentleness and beauty of nature and its highly significant role in human life. Through the depiction of angels interacting with nature, she may want to portray the close relationship between spirituality and nature or perhaps highlight the simple beauty often overlooked around us. The use of words such as "early morning," "hottest sun," "plucking," "sighing," and "flying" depict the changing seasons and times in nature, highlighting the cycle of life and the changes occurring in the surrounding environment.

Thus, the context of writing this poem can be understood as Dickinson's attempt to depict the gentleness of nature and its profound connection with humans, as well as to invite the reader to reflect on the beauty and wonder of nature often overlooked in everyday life.

4.3 Poem 3: A Bird Came Down the Walk

The poem above is one of Emily Dickinson's poems titled "A Bird Came Down the Walk". In this poem, Dickinson uses different types of figurative language to convey a message and describe an intense experience. The following are the types of figurative language used in this poem, as well as the context in which Dickinson wrote this work.

There are several types of figurative language used in this poem, including: First, Metaphor. A metaphor is a type of figurative language that equates two different things without using the words "like" or "as" (Adelnia & Dastjerdi, 2011, p. 880). In the first line of the poem, "A train went through a burial gate," Dickinson uses a metaphor to describe someone's departure from life into death. The choice of words "train" and "burial gate" creates a dramatic depiction of a final journey. In the sixth line, "And then adjust his little notes," Dickinson again personifies the bird by describing it as "adjusting" or tuning its small notes, as if it were a musician preparing for a performance.

Second, Personification. Personification is attributing human qualities to inanimate objects or living creatures (Adelnia & Dastjerdi, 2011, p. 880). In the second line, "A bird broke forth and sang," Dickinson personifies the bird by stating that it "broke forth," creating the impression that the bird has freedom and spontaneity.

Third, Imagery. Dickinson uses imagery to create vivid visual experiences in her poem. For example, in the third line, "And trilled, and quivered, and the shook his throat," she vividly describes the lively movements and sounds of the bird.

Fourth, Simile. A simile is a type of figurative language that compares two things using the words "like" or "as". In the fourth line, "Till all the churchyard rung," Dickinson uses a simile to express how loud the bird's sound was by comparing it to a sound that fills the graveyard.

Fifth, Irony. Irony is the use of words that imply a meaning opposite to the actual meaning (Adelnia & Dastjerdi, 2011, p. 880). In the last two lines, "Doubtless, he thought it meer of him / To say good-by to men," Dickinson employs irony to highlight human vanity. The bird is considered to think itself more important than humans, as if its departure were an honor to them.

This poem might have been written in the mid to late 19th century, which is the period during which Dickinson produced most of her works. The historical context at that time was a period that witnessed significant changes in American society, including economic shifts and technological advancements (Simpson & Speake, 2003). Dickinson lived amidst a period colored by the American Civil War (1861-1865), which influenced the political and social atmosphere of the country.

Moreover, when Dickinson wrote this poem, she also faced personal challenges. Although she lived in social isolation and rarely left her home, she had a sharp observation of nature and living creatures around her. This poem reflects her interest in nature and animals, as well as her profound reflections on life and death (Simpson & Speake, 2003). By combining these elements, we can see that "A Bird Came Down the Walk" is not just a description of a daily experience with nature but also a profound reflection on life, death, and the relationship between humans and nature.

So, through the poem "A Bird Came Down the Walk," Emily Dickinson employs various types of figurative language to convey messages about life, death, and the relationship between humans and nature. By depicting simple experiences like a bird's visit to the garden, Dickinson creates some work rich in meaning and reflection. The historical context and biography of the author also provide deeper insights into this poem, demonstrating how literary works often reflect and respond to the social and personal conditions of their authors.

4.4 Poem 4: Hope is the Thing with Feathers

First, Metaphor. Metaphor is a comparison made without using "like" or "as". In this poem, "hope" is depicted as "the thing with feathers", portraying hope as something living, moving, and capable of flying.

Second, Personification. Personification is giving human attributes to inanimate objects or other creatures. In this poem, hope is portrayed as something with feathers that can sing, characteristics typically associated with living beings like birds.

Third, Simile. Simile is a comparison using "like" or "as". Although not overly dominant, in the line "And sings the tune without the words", it can be seen as a simile describing how hope sings a melody without words.

Fourth, Imagery. Imagery is the use of language to create visual imagery or sensory experiences. This poem is full of imagery that builds a picture of hope as something gentle, agile, and unwavering, even in the midst of the harshest storms.

This poem depicts hope as something eternal and unshakeable within a person. By portraying hope as "the thing with feathers" that "perches in the soul", Dickinson implies that hope is something living within humans, providing spirit and strength even in the face of the greatest difficulties.

The context of writing this poem is crucial to understanding its meaning. Emily Dickinson lived in the 19th century, a time when women often weren't given the opportunity to express themselves freely. This poem can be seen as Dickinson's expression of the power of hope in facing various personal and social challenges in life (Soanes & Stevenson, 2004).

Dickinson herself lived in relative isolation, and much of her work was inspired by her personal experiences and thoughts. In this context, this poem can also be understood as an expression of how hope sustains its own life even when the external environment appears bleak or uncertain.

Though Dickinson's personal life is not extensively known, it is widely believed that her personal experiences, including the deaths of family members and her social isolation, played a significant role in the creation of her emotionally charged and reflective poems. As a poet who tended to guard her privacy, Dickinson's poems often serve as deep introspective reflections on life, death, and human existence (Soanes & Stevenson, 2004).

Dickinson lived in a time of significant social, political, and cultural change in the United States. These changes included the American Civil War, shifts in social and economic structures, and changes in religious and philosophical thought. In this context, Dickinson's poems are often seen as responses to these changes, as well as a search for meaning in a constantly shifting world.

The poem "Hope is the thing with feathers" offers a beautiful and poetic portrayal of the power of hope in human life. Though brief, this poem conveys a profound message about the resilience, courage, and endurance found in hope, as well as its ability to uplift the human spirit amidst life's storms.

4.5 Poem 5: A thought went up my mind to-day

The poem above is by Emily Dickinson entitled "A thought went up my mind to-day." In this poem, Dickinson employs figurative language to depict someone's inner experience of encountering a familiar yet elusive thought. There are several types of figurative language used in this poem, including metaphor, personification, and symbolism. The following are the types of figurative language used in this poem, as well as the context in which the author wrote this poem.

Types of Figurative Language in the Poem "A thought went up my mind to-day": First, Metaphor. Figurative language with this type of metaphor is found in the sentence "A thought

went up my mind to-day". This statement uses a metaphor to describe a person's mental process. The thought is likened to something that "went up" in the mind, indicating that the thought came suddenly and unexpectedly.

Second, Personification. Figurative language with a type of personification is found in the sentence "Nor where it went, nor why it came / The second time to me". Personification occurs when thoughts and time are given human properties, such as the ability to go and come. This helps to create more vivid imagery and portray inner experiences more powerfully

Third, Symbolism. Figurative language with a type of symbolism is found in the sentence "But somewhere in my soul, I know / I've met the thing before". The phrase "somewhere in my soul" uses symbolism to describe deep and intuitive inner knowledge. This shows that the thought does not only occur in the mind, but also seeps into one's soul.

When Dickinson wrote this poem, she might have been experiencing a personal encounter where she felt that a previous thought reappeared in her mind. This poem can be understood as a reflection on the concept of recurring events in one's life, though it's difficult to identify their origins precisely.

Dickinson often explored themes such as life, death, eternity, and darkness in her works. In this poem, the recurring thought can be interpreted as a symbol of human experiences that repeat in life, without a clear understanding of their causes or meanings (Adelnia & 22 Dastjerdi, 2011, p. 880).

Thus, "A thought went up my mind to-day" by Emily Dickinson is a poem that uses figurative language to depict a complex and elusive inner experience. Through the use of metaphor, personification, and symbolism, Dickinson creates a work that reflects on eternity, uncertainty, and the complexity of human nature.

4. 6 Poem 6: Two butterflies went out at noon

This poem is Emily Dickinson's work entitled "Two butterflies went out at noon." The poem, like many of Dickinson's other works, can be interpreted in several ways. One interesting aspect of this poem is the use of words and strong imagery that invite readers to consider its metaphorical meanings. Before delving into the types of figurative language used in this poem, let's discuss the context in which it was written.

Emily Dickinson lived in the 19th century, where literary and social conventions were vastly different from today. At that time, women had little space for open expression, especially in terms of creativity and literary creation (Burgess, 2014). Dickinson lived within social and physical constraints, often isolating herself within her home, later known as the "White House" in Amherst, Massachusetts (Burgess, 2014).

As we read this poem, we can imagine a peaceful and tranquil atmosphere: two butterflies flying at noon over a river, then moving through the sky and resting on a beam. This imagery could create a sense of freedom and the beauty of untamed nature. However, in the context of

Emily Dickinson's life, this poem might also reflect a sense of confinement and a desire for freedom and adventure beyond a world limited by social conventions and physical space.

Here are some of the types of figurative language used in this poem. First, Metaphor. Metaphor is a type of figurative language that directly compares two different things without using "like" or "as" (Burgess, 2014). In this poem, we can see a metaphor in the first line: "Two butterflies went out at noon." The word "butterflies" may refer to humans or souls seeking freedom or adventure. The use of "went out" here can be interpreted as leaving a restricted or confined state.

Second, Personification. Personification is the attribution of human qualities or actions to non-human objects or concepts (Burgess, 2014). In this poem, there's personification when the butterflies are depicted as dancing ("And waltzed above a stream") and resting on a beam ("And rested on a beam"). This gives the impression that butterflies have human-like characteristics and behavior.

Third, Symbolism. Symbolism is the use of symbols to represent larger ideas or concepts. In this poem, butterflies can be considered as symbols of freedom, beauty, or change (Burgess, 2014). The image of butterflies flying at noon over a river may symbolize the pursuit of freedom or adventure. Additionally, the sky and sea can also be interpreted as symbols of vast and boundless freedom.

Fourth, Imagery. This poem is rich in vivid imagery, which builds a vivid atmosphere and images in the reader's mind (Adelnia & Dastjerdi, 2011, p. 880). The imagery of butterflies flying over a river, moving through the sky, and resting on a beam creates beautiful and tranquil images in the wild. These images provide a strong visual dimension to the poem, enriching the reader's experience.

Fifth, Allusion. Allusion is an indirect reference or hint to people, places, or events that may be known to the reader. In this poem, there is an allusion to the idea of travel or adventure undertaken by the "Two butterflies". Although they embark on an extraordinary journey, "never yet, in any port, their coming mentioned be." This could be seen as an allusion to personal experiences or the search for meaning that is not always acknowledged or appreciated by others.

In the context of Emily Dickinson's life, this poem may reflect a desire for freedom and adventure beyond a world limited by social conventions and physical space. The use of figurative language, such as metaphor, personification, symbolism, imagery, and allusion, helps strengthen the message of this poem and invites readers to consider its meaning in various contexts.

4.7 Poem 7: Nature rare uses yellow

This poem, written by Emily Dickinson, contains several interesting types of figurative language to analyze. Figurative language is the use of words or phrases that are not meant to be taken literally but instead carry a special meaning intended by the author to convey a deeper

message or imagery. This poem utilizes two dominant types of figurative language: personification and comparison.

First, Personification. Personification is a type of figurative language in which something non-human is given human attributes or qualities. In this poem, nature is treated as if it possesses human-like qualities. For example, in the line "Nature rarely uses yellow," nature is depicted as an entity that rarely uses the color yellow. This gives the impression that nature has consciousness and decisions like humans.

Second, Comparison. Comparison is a type of figurative language that compares two different things to highlight their similarities or differences. In this poem, there are several interesting comparisons. One of them is the comparison between nature and humans, where nature is likened to a woman and a lover. For example, in the line "Spending scarlet like a woman," nature is depicted as extravagantly spending the color red (scarlet) like a woman who is lavish. This provides a strong depiction of how nature treats different colors.

Emily Dickinson was an American poet who lived in the 19th century. She was known for her experimental writing style and often used ambiguous or symbolic words to express her profound thoughts about nature, life, and death. This poem was written at a time when significant changes were occurring in the United States, including industrialization and social changes (Adelina & Dastjerdi, 2011, p. 880).

During her lifetime, Dickinson lived in an isolated environment in her family home in Amherst, Massachusetts. Although she rarely left her home, she had a strong connection with nature and often used nature as a subject in her work (Adelina & Dastjerdi, 2011, p. 880). This poem reflects her love of nature and careful observation of its beauty and changes.

Historical context is also important to consider when reading this poem. In the 19th century, views on nature and its beauty were very different from our current time. Nature was often seen as a source of inspiration and endless wonders (Looking Glass 2015, p.272). At the same time, women were considered to have limited roles in society, and the symbolism used in this poem may reflect traditional roles and expectations of women at that time.

By understanding this historical and social context, readers can better appreciate the meaning and message implied in this poem. It also helps the reader relate the complex use of figurative words to the conditions and worldview that existed at the time.

4.8 Poem 8: Proud of my broken heart since thou didst break it

First, Metaphor. This figurative language is found in the sentence "Proud of my broken heart since thou didst break it. The word "broken heart" is used metaphorically to describe the feelings of loss and heartache experienced by the author. It reflects separation or disappointment in a love relationship. But even though her heart is broken by the departure of her lover, the author feels proud of having experienced true love, even though it ended in a broken heart. This shows a sense of pride in the strength and depth of her feelings. So this poem

was probably written in the context of separation or disappointment in love, where the author tries to find strength in her grief.

Figurative language with a type of metaphor is also found in the line “Not to partake thy passion, my humility”. The word “passion” is described as something that can be “partaken” or “considered” (“partake”). “Humility” is used to show the existence of the opposite of “passion”. This illustrates the contrast between the passion or love of the lover and the humility of the writer.

Second, Simile. This figurative language is found in the sentence “Proud of the pain I did not feel till thee”. The word “pain” is described as something that was not felt before the presence of the lover (“till thee”). This illustrates that the presence of a lover brings pain that was not previously felt.

Third, Personification. This figurative language is found in the sentence “Proud of my night since thou with moons dost slake it.” The word “night” is personified by giving it the ability to be “brewed” or “watered” by “moons”. This creates the image that the darkness of the night becomes more radiant or luminous because of the presence of a lover. The writer takes pride in her solitude and quietness which becomes more beautiful after being graced by the presence of a lover.

The overall meaning of this poem can be interpreted as a statement of pride in experiencing deep emotions, even if it involves pain and loss in love. Despite experiencing heartbreak and profound pain, the speaker finds pride in their ability to feel these emotions and to remain true to their values, such as humility and the courage to not get entangled in potentially detrimental passion (Looking Glass (2015, p.272).

When Emily Dickinson wrote this poem, she might have been reflecting on personal experiences or intense emotions within interpersonal relationships. Dickinson is known for her introspective and profound poetry, which often explores themes such as love, death, and existentialism. This poem might have been written during a period when she felt inspired by her own emotional experiences or perhaps the experiences of those around her. Though relatively brief, the poem contains much emotional and conceptual complexity, characteristic of Dickinson's work.

4.9 Poem 9: My friend must be a bird

First, "My friend must be a bird, because it flies!". The figure of speech used here is a metaphor. The poet compares "friend" to a "bird". Metaphor is a figure of speech in which one thing is described as another without using the words 'like' or 'as' (Glass, 2015, p.272). In this context, the friend is likened to a bird because of its ability to fly.

This metaphor could imply that the friend in question possesses freedom and mobility, perhaps having traits of being active and energetic. The bird's ability to fly here can be interpreted as the ability to explore the world or life without being constrained by certain limitations. Emily Dickinson often uses nature and its creatures as subjects in her poems. The

choice of "bird" might also refer to the symbols of freedom and innate restlessness of humans. In many of her works, Dickinson often seeks truth and wisdom from nature.

Second, "Mortal my friend must be, because it dies!". The figure of speech here is also a metaphor. The friend is referred to as "mortal" because of its mortality. Mortal is a term in Arabic which means "mortal" or "subject to death" (Wang, 2013, p. 1691). In this context, this metaphor conveys that the friend in question is human, like all humans, they too will experience death. It might serve as a reminder of the transience of life and the importance of cherishing every moment we have with our friends. The use of the word "mortal" in this poem indicates how Dickinson often reflects on death and the nature of eternity. Death is a recurring theme in Dickinson's works, and she often questions the meaning of existence and the fate of humans after death.

Third, "Barbs has it, like a bee." The figure of speech used here is a simile. The comparison between "friend" and "bee" is made using the word "like". Simile is a figure of speech in which two things are directly compared using the words "like" or "as" (Wang, 2013, p. 1691). This simile illustrates that the friend has "barbs" or "stings" similar to a bee. In this context, "barbs" could be interpreted as sharp or surprising traits possessed by the friend, perhaps challenging or difficult to accept. Dickinson often uses natural imagery in her poems to depict human conditions or interpersonal relationships. The use of the bee here might refer to its complex and sometimes aggressive nature, or it could signify the uncertainty and challenges inherent in human relationships.

Fourth, "Ah, curious friend, Thou puzzlest me!". The figure of speech here is personification. The friend is depicted as having human qualities such as curiosity and the ability to perplex or puzzle others. Personification is a figure of speech in which non-human things are given human attributes. In this context, these words could be interpreted as the poet's acknowledgment that their friend possesses intriguing and sometimes bewildering traits. It may also suggest that the relationship with the friend is one filled with confusion or mystery.

Personification in this poem adds an emotional dimension to the relationship between the poet and their friend. Dickinson often explores human aspects through interpersonal relationships in her work, and personification is one of the ways she uses to depict the complex dynamics within those relationships.

This poem is an excellent example of the power of simple yet profound words. Emily Dickinson brilliantly portrays human relationships through the use of rich metaphors, similes, and personification. The poem also showcases themes that often appear in Dickinson's works, such as death, nature, and interpersonal dynamics. Through simple yet profound words, Dickinson successfully expresses the complexity and uniqueness of the human experience.

4.10 Poem 10: This world is not conclusion

First, Simile "Invisible, as music". Here, Dickinson compares something unseen to music. Music cannot be seen but can be felt and heard. Dickinson likely aims to depict

something abstract and invisible yet possessing a tangible existence, akin to music, which can be sensed though unseen.

Second, Personification "A species stands beyond". Dickinson personifies something indeterminate, perhaps referring to abstract concepts like truth or existence. By attributing human qualities to something non-human, Dickinson may be conveying that this concept has an independent existence beyond human perception.

Third, Religious Allusion "And crucifixion known". Dickinson employs a religious allusion, particularly to crucifixion, to convey that achieving a certain understanding or accomplishment may involve great suffering or sacrifice. This could refer to humanity's quest for truth or the meaning of life, often fraught with obstacles and pain.

This poem, like many of Emily Dickinson's works, presents deep philosophical and metaphysical themes. Implicitly, the poem addresses humanity's quest for existential meaning and truth in life (Wang & Wang, 2013, p. 1691). Dickinson uses the metaphor of music and sound to depict something unseen yet real. It can be interpreted as truth or eternal reality beyond ordinary human understanding. This concept might refer to the meaning of life or eternal existence.

In historical context, when Dickinson wrote this poem in the 19th century, significant changes were occurring in the United States. The Industrial Revolution, the Civil War, and rapid social changes provided a complex backdrop for intellectual and literary thought. Dickinson herself lived in relative isolation, choosing to reside in her home in Amherst, Massachusetts, and gaining a reputation as an eccentric recluse (Adelnia & Dastjerdi, 2011, p. 880).

Though Dickinson was rarely published widely in her time, her works were later recognized for their unique style and profound philosophical thought. This poem, like many of Dickinson's poems, demonstrates a deep interest in metaphysical questions about existence, truth, and the meaning of life.

The main meaning of this poem may refer to humanity's efforts to understand higher reality or deeper existence. The quest for the meaning of life is often perplexing and challenging, as expressed in the line "it beckons and it baffles." Nevertheless, people continue to seek this understanding, despite all its difficulties.

The final part of the poem, "To gain it, men have borne / Contempt of generations, / And crucifixion known," can be interpreted as the sacrifices and suffering required to attain understanding or higher truth. It illustrates that the search for the meaning of life is not always easy and often requires great sacrifice from those who pursue it (Adelnia & Dastjerdi, 2011, p. 880).

Overall, this poem depicts eternity, unreality, and human confusion in seeking meaning in life. Dickinson employs strong figurative language to convey deep philosophical ideas about existence and truth, creating a challenging and contemplative work for readers.

V. Conclusion

Emily Dickinson's poetry offers a profound exploration of human existence through rich and colorful figurative language. Her poems are not just a collection of words but serve as windows into the complexities of life, death, love, and the universe. The analysis of her figurative language reveals key elements that define her unique style, including the dominance of metaphor, deep symbolism, and the masterful use of personification. Through metaphors, Dickinson creates vivid and imaginative imagery, allowing readers to interpret her works in multiple ways. Her symbolism adds layers of meaning, with elements like "the setting sun" representing death or an ending. Additionally, her use of personification breathes life into inanimate objects, making abstract concepts feel tangible and relatable.

Beyond these stylistic elements, Dickinson's poetry is marked by irony and openness to diverse interpretations. She often employs irony to challenge conventional thinking, creating tension between the literal and deeper meanings of her words. This technique invites readers to engage critically with her poetry and reflect on life's paradoxes. Furthermore, her poems never impose a single interpretation, instead offering space for personal reflection based on individual experiences. Through her mastery of figurative language, Dickinson's work continues to inspire readers, encouraging them to explore the depths of human emotion and the beauty of poetic expression. Her legacy remains timeless, proving that poetry can be both an artistic delight and a profound medium for existential contemplation.

As a guide for researching figurative language in Emily Dickinson's poetry, several recommendations are provided for students, researchers, and universities. First, students are advised to understand various types of figurative language, read existing critical studies, analyze Dickinson's poems in depth, and compare their use with other literary works or the historical and cultural contexts of her time. Second, researchers are encouraged to delve deeper into Dickinson's historical and cultural background, develop more specific analytical methods, conduct comparative studies with other poets, and publish research findings to enrich literary studies. Third, universities can support this research by providing access to literary sources, organizing seminars or conferences on 19th-century American literature, supporting literary research programs, and establishing study groups that encourage discussions and idea exchanges on literary works, including Dickinson's poetry. These recommendations are expected to contribute to the development of literary studies, particularly on figurative language in Emily Dickinson's poetry.

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