



# Figurative Meanings and Ideational Categorization of Similes in Emily Dickinson's Selected Poems

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<p>The current paper attempts to analyze the similes which were recruited by the American poet Emily Dickinson. Simile is an indispensable literary device in poetry which involves comparing one object with the other object. It usually draws a comparison between two unrelated things, but the core of this comparison is to establish a conceptual theme that conveys a figurative meaning. Typically, simile is an explicit comparison incorporating an imagery, while metaphor represents an implicit comparison between two dissimilar things in order to incarnate a certain image as well. The basic objectives of this research is to conduct a figurative analysis of poetic similes employed in Dickinson's poetry in order to grasp their figurative meanings. The other objective is to classify similes into ideational types.</p> <p>However, simile is a very significant figure of speech which creates a novel image in the poem. As simile makes the poet's language more innovative, emotional and effective. Figuratively, simile is regarded as a type of metaphor – a mode which is based on producing a vivid description of someone or something for rhetorical purposes and symbolic effects. The corpora of similes were taken from different poems of Dickinson. The fact that similes can be classified conceptually has been totally proved.</p>	<p>تاريخ المقالة :</p> <p>تاريخ الاستلام: 2021/5/3</p> <p>تاريخ التعديل : ----</p> <p>قبول النشر: 2021/6/28</p> <p>متوفر على النت: 2021/11/20</p>
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## 1.Introduction

Simile is a widely common figure of speech which is highly used in poetry, prose and fiction. It is simply defined as the device that is used to make a comparison between two different things, which might be emotions or acts. Simile is distinguished by the two words 'as' and 'like' (Baldick, 2001). Similarly, Abrams and Harpham (2011) view simile as an imaginative and unreal comparison between two perceptibly different objects, which is explicitly signaled by the words 'like' and 'as', such as when a poet compares his love to a red rose where the red rose is a symbol of beauty. Thus, the successful or good love can be compared

to a beautiful red rose which is blossoming in the Spring season. Leezenberg (2001) declares that simile is a kind of metaphor that differs from metaphor inconsiderably where any reader can realize that both simile and metaphor are based on producing comparisons, but the difference lies in one matter, which is metaphor has an implicit comparison, whereas simile has an explicit comparison (Kövecses, 2010). Many literary scholars and linguists believe that metaphor is the prototype source for simile.

Similes function like metaphors, but there is one important discrepancy that is the comparison in metaphor is implicit, whereas the comparison in

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simile is completely explicit (Kövecses, 2005). Practically, similes are signaled by words such as 'like', and 'as', which are used as makers of comparisons (Knowles and Moon, 2006). All linguists agree upon one idea that simile depends essentially on an explicit resemblance. Semino and Demjén (2017) go further to explain that it is not only the words 'like' and 'as' used as parts of simile, but also the words 'as + adjective + as' as a device of simile, and there are many fixed expressions that perform the process of resemblance or simile, such as 'as white as snow', 'as red as rose', 'as clear as crystal', etc. Goatly (1997) states that it is possible to generate simile to convey a metaphoric meaning by using simile devices 'like' or 'as', and this is fulfilled by making a comparison between a person and a certain animal, such as 'Tom is stubborn as a mule'. In this case, the feature of Tom as being 'stubborn' is compared with the quality of the animal mule as being very obstinate. Croft and Cruse (2004) confirm that metaphor and simile rest upon the ground of the cross-domain mapping method which means both require two elements of different fields. Hence, to say 'he is a wolf', and 'he is like a wolf', it is the meaning since both metaphor and simile focus on the two factors 'he' and 'wolf'. Bowdle and Gentner (2005) also establish their view by affirming that metaphor and simile can be analyzed in relation to the method of mapping one element with the other in order to let the readers have an obvious image that conveys an implicit meaning.

## 2. Literature Review

In rhetorical studies, simile and metaphor have been an eminent focus for most of the rhetoricians, linguists and philosophers. Glucksberg (2001) claims that some literature and linguistics scholars do not consider the view that similes are not metaphors or they are not alike in mechanism and application. Sommer (2013) ensures that simile is a

literary device on its own which is very effective in many fields of life, such as politics, poetry, advertisement, public discourse, etc. Simile is a vivid figure of speech which is commonly employed in written and spoken forms. Hashmi (2014) insists on the assumption that metaphors and similes are not exactly the same as some English speakers or learners think, affirming that similes are hired to explain certain things or express emotions, while metaphors convey certain hidden messages or thoughts that cannot be grasped easily. Cruse (2006) distinguishes between true similes and literal similes where he reveals that true similes achieve metaphor, while the literal similes do not achieve metaphor, this means the comparison occurring in true similes is implicit or metaphoric, while the comparison that occurs in the literal simile is explicit. Guttenplan (2005) adopts a different opinion from the fore-mentioned authors because he states that the process of metaphor is an implicit simile because semantically it produces the same output that can result from simile.

Conventionally, simile like metaphor and metonymy is used in idiomatic expressions, thus Kövecses (2010) points out that simile is observed in idioms, such as 'old as the hills' or 'as easy as pie', or 'shining like stars in the night'. The words 'as', 'as ... as' and 'like' are all indicators that these idioms contain simile or simile-formed idioms. Ricoeur (2004) emphasizes that good similes are those which show the same senses conveyed by metaphors because they structurally involve two relations linked by either 'like' or 'as'. Eventually, Steen (2007) demonstrates that the structural analysis of simile affirms its dependency on metaphor, so metaphor is simile and vice versa. This means to analyze metaphor structurally or figuratively, it is mandatory to use models of metaphor to fulfill the analysis.

Punter (2007) pinpoints that sometimes it is hypothesized that simile is a different figure of speech from metaphor, but actually it is a sub-category of metaphor and the only difference lies in the comparison where simile is always explicit. Gramley and Pätzold (2004) count similes as one of the fixed expressions which are made from the traditional phrases that are structured as 'as + adjective + as + article + noun, such as 'as proud as a peacock', which is an explicit simile. The poet Emily Dickinson employs similes and metaphors in her poems eminently in order to scintillate its language and make the images conceivably understood (Leech and Short, 2007). For instance, Dickinson uses an explicit comparison by using the simile device in the line "If I were as tall as they?". The poet wishes to be long like the length of the mountains surrounding the city. Hence, the simile structure 'as + adjective + as' has been used by the poet, producing an explicit resemblance between her length and the mountain's height.

## 2.2. Research Objectives

Conducting this research requires achieving certain objectives. The first objective is to analyze the similes cited in the poems of the American poet Emily Dickinson lexically and metaphorically. The second objective is to classify Dickinson's similes which she employed them in her poetry eminently into conceptual/ideational types. This, in return, helps us explore the approach she uses in framing her similes. The third objective is to examine to what extent it is possible to apply the theories of metaphor in analyzing metaphor figuratively and cognitively. To be more specific, it aims at stipulating the creativity and metaphoric effect of simile in Dickinson's poems.

## 3. Methods

### 3.1. Data Collection Procedures

The procedures of collecting the data for the purpose of analysis depend on reading out the whole volume of Emily Dickinson, then figure out

those poems that contain similes. The specification of the number of the concerned poems is an inevitable procedure followed in this research. The selected poems are (15) which were chosen randomly. The procedure of determining the simile in a poem is to look for the devices of simile in each stanza, which comprise 'like', 'as' and 'as ... as'. Totally, (15) different similes were picked up from (15) poems. These similes encompass different topics as determined by the tenor of each simile.

### 3.2. Data Analysis

To proceed the analytical part in this research, it requires adopting an appropriate analysis model that fits the purpose of this research. To analyze similes the Conceptual Metaphor Theory, which is developed by Lakoff and Johnson (1980), was highly utilized in this research. This theory basically depends on the conceptual metaphor which refers to understanding one domain in terms of another domain, which is achieved through taking one idea from one domain or field and map it with another domain in order to get a new experience or idea. Thus, Lakoff and Johnson (1980) and within their MCT suggest a triplex relationship source domain, target domain and mapping these domains together to have the new idea. The source domain indicates the underlying topic, while the target domain is the topic being focused on. Therefore, the example 'love is power' has two elements; love as the source domain, while power represents strength, which are both mapped together to implicate that love is strong or deep-rooted. Since most of linguists and literary researchers consider simile as a kind of metaphor, so it is plausible to adopt this approach for analyzing the poetic similes which are used by Emily Dickinson in her poems. It is hypothesized that Dickinson hires similes in her poems in the same amounts and functions of employing metaphor in her poems. Since the MCT analyzes

metaphor in terms of source domain and target domain, it becomes ultimately to adopt this analysis-pair of similes. Knowles and Moon (2006) elucidate mapping as it describes the mental organization of information in domains; it is the underlying phenomenon that let readers realize the metaphorical usage of conventional expressions in given contexts. As a result, the researchers propose an eclectic model of analyzing Dickinson's similes that adopts the following method of analysis:

**A. Source Domain:** It represents the field from which one can draw a metaphoric expression.

**B. Target Domain:** It is the conceptual field that the reader attempts to understand clearly.

**C. Topic:** The theme deduced from these two domains.

**D. Mapping (Interpretation):** It refers to the concise analysis or basic theme the poet wants to convey to the reader throughout using simile.

### 3.2.1 Practical Analysis of Similes in Emily Dickinson's Selected Poems

Before analyzing Dickinson's poetic similes in her selected poems, it is pivotal to have some illustrations about the poet. Emily Elizabeth Dickinson is an American lyric poetess who was born in 1830 and died in 1886 in Massachusetts state, specifically in Amherst town. Her basic themes include love, nature, religious implications, family relationships, death, importance of self and immortality. These themes are conveyed in her poems through metaphors and similes, which are inevitably turned into images and symbols (Martin, 2007).

Analytically, The cognitive approach of analyzing metaphor, which was established by Lakoff and Johnson (1980) as CMT, is blended with the model of mapping set up by Knowles and Moon (2006) in order to invent an eclectic model comprising (4) elements 'the source domain', 'the target domain', 'the topic', and 'the mapping

(interpretation)', which are used to analyze similes employed by Emily Dickinson in selected poems. Below is the application of the above eclectic model:

1. Has it feet **like** Water lilies? (*Will There Really Be a "Morning and?"*, 2<sup>nd</sup> Stanza, P.49)

**A. Source Domain:** feet to walk

**B. Target Domain:** water lilies

**C. Topic:** Morning

**D. Mapping (Interpretation):** The poet draws a figurative comparison between the condition of the morning, which comes and vanishes quickly, with water lilies which float on the river water surface, which are usually flabby and loose, and they are beautiful yet they are easily removed.

2. Builds, **like** a Bird. too! (*Dust is the only Secret*, 4<sup>th</sup> Stanza, P.72)

Christ robs the Nest

Robin after Robin.

**A. Source Domain:** The buildings of the town

**B. Target Domain:** The bird's nest, which is Robin.

**C. Topic:** Town

**D. Mapping (Interpretation):** Dickinson describes the buildings of the town as being built and structured in a good and dignified style in a way similar to the nest of the Robin which is well-interlaced.

3. To con the faded syllables (*In Ebon Box, When Years Have Flown*, 4<sup>th</sup> Stanza, P.80)

That quickened us **like** Wine!

**A. Source Domain:** The people (us)

**B. Target Domain:** drinking the wine quickly

**C. Topic:** Time passes quickly

**D. Mapping (Interpretation):** Years and days of our life vanish quickly as if you were drinking a glass of wine. Hence, the word wine invokes the topic of quickness and vanishing.

4. On this long storm the Rainbow rose (*On This Long Storm the Rainbow Rose, 1<sup>st</sup> Stanza, P.91*)

On this late Morn – the Sun -

The clouds - **like** listless Elephants

**A. Source Domain:** The clouds in the morning sky

**B. Target Domain:** Listless elephants

**C. Topic:** Plentifulness

**D. Mapping (Interpretation):** In this simile, the poet portrays the atmosphere of the town in the morning in a beautiful portrayal where he focuses on the very cloudy weather where there are extremely dull clouds in the sky. He compares these stagnant clouds with the exuberant static elephants on the ground.

5. The Rose did caper on her cheek — (*The Rose Did Caper on Her Cheek, 1<sup>st</sup> Stanza, P.97*)

Her Bodice rose and fell —

Her pretty speech — **like** drunken men.

**A. Source Domain:** The girl

**B. Target Domain:** The drunken men

**C. Topic:** Mentally and physically disordered

**D. Mapping (Interpretation):** The theme that emerges from this simile is that Dickinson compares the condition of the worn-out girl to the drunken man who stammers in his speech and physically unbalanced as well as not sober-minded.

6. I've Diamonds – on my fingers! (*I Came to Buy a Smile — Today, 2<sup>nd</sup> Stanza, P.103*)

I've Rubies – **like** the Evening Blood

And Topaz – **like** the star!

'T would be “a Bargain” for a Jew!

**A. Source Domain:** Diamonds represented by Rubies and Topaz

**B. Target Domain:** Evening blood and the star

**C. Topic:** Seeking for a smile from the lover

**D. Mapping (Interpretation):** The poet resembles the girl's diamonds on her fingers, the rubies with the red color of blood which implicate that these rubies are very precious and priceless. In the second line, the poet compares the topaz (yellow

Sapphires) with the shining star at night, which is an indication of its precious value.

7. When we stand on the tops of Things (*When We Stand on the Tops of Things, 2<sup>nd</sup> Stanza, P.110*)

The Sound ones, **like** the Hills - shall stand.

**A. Source Domain:** The Sound ones (the good people)

**B. Target Domain:** the Hills (the Heaven)

**C. Topic:** The good watch the people while they are in the Heaven

**D. Mapping (Interpretation):** The poet believes that those good people (believers) who died now they are watching us what we are doing like someone who climbs up a high tree and he can watch everyone from this high place.

8. Herself to her a music (*One Sister Have I in the House, 3<sup>rd</sup> Stanza, P.12*)

As Bumble bee of June.

**A. Source Domain:** Dickinson's sister

**B. Target Domain:** Bumble bee

**C. Topic:** Activity and quick transport

**D. Mapping (Interpretation):** Dickinson constructs a good image when she makes a comparison between her sister and the bumble bee where the bee moves from one place to another quickly and invigoratingly.

9. How dreary to be somebody! (*I'm Nobody! Who Are You?, 2<sup>nd</sup> Stanza, P.133*)

How public **like** a frog.

To tell one's name the livelong day.

**A. Source Domain:** Somebody

**B. Target Domain:** frog

**C. Topic:** To be known by many people

**D. Mapping (Interpretation):** The main idea of this simile is how someone likes pomposity and grandeur. This, in fact, makes all the lights directed upon him which might be harmful to him or to be gossiped by many people.

10. Not portly, mind! but breathing – warm (*A little bread – a crust – a crumb, 1<sup>st</sup> Stanza, P.75*)

Conscious – **as** old Napoleon,

The night before the Crown!

**A. Source Domain:** Mind

**B. Target Domain:** Old Napoleon

**C. Topic:** Great fame is detrimental

**D. Mapping (Interpretation):** The wide fame the man would have in his life will ruin him, and it is better for the man to stay alive in peace and take care of his business only even if he lives on some crumbs.

**11. She went as quiet as the Dew** (*She Went As quiet As the Dew, 1<sup>st</sup> Stanza, P.70*)

From an Accustomed flower.

**A. Source Domain:** The death of Charlotte Bronte

**B. Target Domain:** The morning dew

**C. Topic:** Death

**D. Mapping (Interpretation):** This poem is specialized to mourn the death of Charlotte Bronte who was Dickinson's intimate friend, and disappeared quickly like the disappearance of the dews off the flowers.

**12. Leaping like Leopards to the Sky** (*Blazing in Gold and Quenching in Purple, 1<sup>st</sup> Stanza, P.104*)

Then at the feet of the old Horizon

Laying her spotted Face to die.

**A. Source Domain:** The sun

**B. Target Domain:** Leopards

**C. Topic:** the sun rises quickly

**D. Mapping (Interpretation):** The poet associates the quick rise of the sun in the morning with the leap of the leopard in the air, which is done quickly.

**13. Love is like Death, during the Grave** (*While It Is Alive, 2<sup>nd</sup>, P.236*)

Love is the Fellow of the Resurrection.

**A. Source Domain:** Love

**B. Target Domain:** Death

**C. Topic:** Love can be revived after detachment.

**D. Mapping (Interpretation):** Dickinson believes that love is similar to the man who died and buried in the grave, then he will be revived in the second

life. Therefore, she thinks that love has the same destiny.

**14. It's like the Morning—** (*It's like the Light, 3<sup>rd</sup> Stanza, P.139*)

Best—when it's done—

And the Everlasting Clocks—

**A. Source Domain:** Life

**B. Target Domain:** Morning

**C. Topic:** The Beauty of life

**D. Mapping (Interpretation):** The poet compares the life with the coming of morning. This imagery depicts the beauty of life who can live it appropriately.

**15. My Garden — like the Beach —** (*My Garden — like the Beach, 1<sup>st</sup> Stanza, P.233*)

Denotes there be — a Sea —

That's Summer —

**A. Source Domain:** Garden

**B. Target Domain:** Beach

**C. Topic:** The Garden is very beautiful in Summer season

**D. Mapping (Interpretation):** Dickinson describes her garden with its flourishing flowers with the beautiful view of the beach in Summer season. She expresses the theme that the garden has flowers that please the people, but also the sea has a beach that pleases the people.

The mechanism of deconstructing Dickinson's similes into such analytical elements helps us interpret similes in a compatible approach that reveals the real meanings of every simile. To explore the key words of the source domain, and the main words of the target domain. Eventually, this makes us draw out the topic which is incorporated with similes. Such a procedure enables the researchers to provide the readers with a propitious analysis.

### 3.3. The Mechanism of Categorizing Similes into Ideational Types

The mechanism of classifying the poetic similes in the American poet Emily Dickinson is quite simple in the sense that it depends on the inferences which are figured out in the target source in the analytical part. The determination of

the inference in each target source brings about the type of the simile. Thus, the target is the concept that someone can derive from referring to an object – being concrete or abstract or materialistic that helps in identifying or classifying similes into types. So, the fore-mentioned similes are classified conceptually below:

Table (1): Ideational Categorization of Similes in Dickinson's Poetry

No.	Dickinson's Simile	Device	Classification	Definition
1.	Has it feet <b>like</b> Water lilies?	like	Botanic Simile	It hires plants like flowers and trees to portray themes.
2.	Builds, <b>like</b> a Bird. too!	like	Animalistic Simile	This type of simile indicates an animal to convey a certain meaning.
3.	That quickened us <b>like</b> Wine!	like	Liquid Simile	It uses liquids like water, soft and hard drinks for resemblance.
4.	The clouds - <b>like</b> listless Elephants	like	Animalistic Simile	The animal elephant is used here as a symbol of dullness and laziness.
5.	Her pretty speech — <b>like</b> drunken men.	like	Personal Simile	It hires person being men or men to describe a given condition.
6.	I've Rubies – <b>like</b> the Evening Blood	like	Materialistic Simile	A kind of simile that has materials used figuratively.
7.	The Sound ones, <b>like</b> the Hills - shall stand.	like	Natural Simile	It hires the natural elements for the purpose of resemblance or comparison.
8.	<b>As</b> Bumble bee of June.	as	Animalistic Simile	It indicates an animal to convey a certain meaning.
9.	How public <b>like</b> a frog.	like	Animalistic Simile	This type utilizes an animal to convey a certain meaning.
10.	Conscious– <b>as</b> old Napoleon,	as	Personal Simile	It hires person being men or men to describe a given condition.
11.	She went <b>as</b> quiet <b>as</b> the Dew	as .. as	Natural Simile	It employs the natural elements for the purpose of resemblance or comparison, symbolizing silence and stillness.
12.	Leaping like Leopards to the Sky	like	Animalistic Simile	It refers to an animal to convey an implied meaning.
13.	Love is <b>like</b> Death, during the Grave	like	Abstract Simile	It uses abstract ideas like death or love to depict real situations.
14.	It's <b>like</b> the Morning —	like	Temporal Simile	It takes the time as the main topic of the simile.
15.	My Garden — <b>like</b> the Beach.	like	Spatial Simile	The garden is used metaphorically to symbolize beauty and happiness.

Emily Dickinson, displays the themes or topics she concentrates on through her poems. Consequently, like metaphor, simile is used by Dickinson to bring

The codifying similes into ideational/conceptual types is very significant. The process of categorizing the poetic similes, employed by

The statistical analysis manifested that the simile device 'as' was used (775) times; therefore, it got the rate (% 42.53), while the device (like) occupied the second rank of frequency in the sense it was used (322) times in Dickinson's poems, which established the percentage (% 18.14). As regards, the device (as .. as), it registered the lowest frequency of use which was taken on (79) times in all Dickinson's poems with the lowest percentage (% 4.45) as compared to the above devices.

#### 4. Results and Discussion

The poetry of Emily Dickinson had been characterized by some traits including conciseness of wording, poetic innovation, effective imagery and symbolism, elliptical style of phrases and sentences, lexically ambiguous words and impregnable figurative language. However, configuring ingenious similes was one of her prominent characteristics of utilizing the figures of speech in her overall poems. Similes were sensibly used in most of her poems that conveyed different topics, such as life-death relationship, immortality, love, nature and its elements, faith, and man's sufferings and pitfalls.

Most significantly, many themes were expressed by Dickinson in her poems comprising natural phenomena, religious implications and psychological and philosophical matters. As concerns the natural elements, she uses the animals, wind, the dews, stars, sun set, sunrise, trees, and flowers. Besides, she uses materialistic objects in order to formulate her poetic similes, such as diamonds, rubies, gold and topaz. Also, she focuses on indeterminate animals in framing similes, notably these animals are her major themes that revolve around in most of her poems, such as bees and leopards. As she employs other themes in her similes, such as location, time, substances, persons like Napoleon are highly attended in her poetry. Therefore, the words 'morning', 'time', 'night', 'day', 'afternoon', and 'hour' representing time are noticeably hired in her similes in different poems.

It has been noticed that Dickinson hires the simile device 'as' more than the other devices, but the readers

light on certain noteworthy and vital themes. Themes of death, life, faith, second life, love, and agony were spotlighted in her similes. Anyway, Dickinson recruits the animalistic types more than the other types. The natural simile is commonly taken on in her poems represented by wind, dew, star, water and sun. As botanic, natural, animalistic, materialistic, liquid, abstract, temporal, and spatial similes have been explored in Dickinson's poems, which are called ideational types. Actually, surveying these poems reveal that the poet employed hundreds of similes which are loaded up with different themes and ideas.

#### 3.4. Frequency of Poetic Simile Devices in Dickinson's Poems

The researchers have carried out a statistical computation for the numbers and percentage of the simile devices which were used by Emily Dickinson in all her poems. The simile devices are 'like', 'as', and 'as ... as', and the calculation reclines on counting each device in every poem. According to the book *The Complete Poems of Emily Dickinson*, which was written by Johnson (1960), Emily Dickinson wrote (1775) poems of asymmetric system of stanzas arranged according to rhyming patterns and metrical lengths. However, to get the specific number of each device, a manual calculation has been implemented per poem. After realizing the frequency of the device, it becomes valid to use a mathematical equation by which the researchers are able to recognize the usage percentage. All these details are tabulated below:

Table (2): Frequency and Percentage of Simile Devices in Dickinson's Poems

Sentence Device	Poems Total	Device Frequency	Percentage
Like	1775	322	% 18.14
As	1775	755	% 42.53
As .. as	1775	79	% 4.45



Structurally, Dickinson is variegated in the forms of simile devices, and they include 'like', 'as', as ... as', and sometimes 'as if', but in fact she uses the devices 'like' and 'as' eminently. She attempts to use shortened structures in the case of similes in the sense that she describes the laughter of the ghost in the simile 'His laughter, like the Breeze'. She produced similes in way that enables anyone to turn them into metaphors, such as the above simile which can be turned into a metaphor by only dropping down the simile tool 'like', 'His laughter is a breeze'. This, actually, has proved that in Dickinson's poetic similes and metaphors are alike because they both have source domain and target domain. It has been noted that Dickinson uses odd structures of simile in that she uses hyphens before the simile devices and capitalizes the target words which are the elements of being compared with in order to reach the topics of similes. The two lines support this assumption "Invisible, as Music, But positive, as Sound". This technique of punctuation was performed by the poet deliberately to emplace the basic words that convey the meanings cherished in their forms. Conceptually, the research educed nine types of simile after applying the conceptual approach of analyzing metaphor: botanic, animalistic, liquid, personal, natural, materialistic, abstract, temporal and spatial types. This number of types exhibited how Dickinson is lexically and imaginatively unprecedented.

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should pay attention to the differentiation between 'like' as a simile device and 'like' as a preposition or lexical verb because she uses the word 'like' in her stanzas in different syntactic positions and functions. The application of the conceptual metaphor theory (CMT), which is a cognitive approach, was felicitous, and this, in return, proves that simile and metaphor are completely symmetrical. Practically, simile and metaphor are twin figures of speech because they perform the same functions and convey the same meanings. The striking feature, which has been observed in Emily Dickinson's similes, is the conciseness of her similes yet they communicate sentimental and ebullient senses. Statistically, the device 'as' represents the highest frequency of use in Dickinson's poems where it was used (755) times with the percentage of (% 42.53). This, practically, exposes that simile was immensely employed by Dickinson in her poems.

## 5. Conclusions

The figurative analysis of similes which are assigned in Emily Dickinson's selected poems has demonstrated that Dickinson recruited a lot of similes that convey figurative meanings. These similes are counted as the milestone of imagery that embody certain life issues including religion, death, life, sufferings, nature, love and its troubles and family. The natural similes have been revealed in her exploitation of wind, dew, frost, rain and storm. The word 'frost' was used many times in her poems as she uses the frost in simile 'A chill – like a frost upon a glass', which symbolizes the force of frost and cold in winter. Animalistic similes were very vivid in her poems, dramatized in certain animals like leopards, bees, otter, dog, cow, and birds. Her impressive way of using animals or natural things, or abstract thoughts or persona is very witty and laconic – a way which cause the readers to perceive these multifarious poetic similes imaginatively and dig deep to untangle the implicit meanings concealed in their structures.

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### المعاني المجازية والتصنيف المفاهيمي للتشبيهات المستخدمة في قصائد مختارة من إيميلي ديكنسون المستخلص

يُعد البحث الحالي مَسْعَىً لتحليل التشبيهات التي استعملتها الشاعرة الأمريكية (إيميلي ديكنسون)، حيث يُعد التشبيه وسيلة أدبية ضرورية في الشعر والتي تشتمل على مقارنة بين شيئين. عادة ما تُبنى عملية المقارنة على أشياء غير متصلة ببعضها بعض، لكن جوهر المقارنة مبني على فكرة تصوّرية تحمل في ثناياها معنى مجازي. إن التشبيه عبارة عن مقارنة صريحة تُجسد صورة معينة، فيما يمثل المجاز مقارنة ضمنية بين شيئين غير متصلين بالأصل لتجسد صورة بلاغية معينة. إن التحليل المجازي لتشبيهات شعرية والتي وظفتها ديكنسون في شعرها بغية الوصول إلى المعنى الضمني من أهم أهداف البحث، فيما ينصب الهدف الثاني على تصنيف التشبيه إلى أنواع مفاهيمية.

يُعد التشبيه صورة بلاغية تبتدع فكرة رمزية بديعة في القصيدة، حيث يجعل التشبيه لغة الشاعر أكثر إبداعاً ووجدانيةً وتأثراً. يعتبر التشبيه نوعاً من أنواع المجاز الذي يكون وصفاً حيويًا لشخص أو شيئاً بحسب المُقتَضَيَاتِ البلاغية والرمزية. أخذت نماذج مختارة من قصائد متعددة للشاعرة ديكنسون لغرض تحليلها مجازياً. حيث برهنت الدراسة أن التشبيهات يمكن تصنيفها مفاهيمياً.