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Mechanism of Producing Personification in Emily Dickinson's Poetry

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journal.of.tikrit.university.of.humanities@tu.edu.iqE-mail : adxxx@tu.edu.iq**A B S T R A C T**

Personification is an influential figure of speech which is widely used in literature. It is a literary device that functions as a way of creating symbolic images that bear hidden meanings which should be deciphered through dismantling personification into segments in order to obtain the masqueraded meaning attended in each personification. The basic objective of this paper is to key out the mechanism that Emily Dickinson employs in generating personifications, and how the poet constructs the meaning of each personification. Successively, it also aims at unearthing how the elements that the poet hires in configuring personification are blended together though they are borrowed from different and incompatible fields that never meet together unless they are mapped out together metaphorically. The Conceptual Blending Theory was eminently exploited in the practical aspect of the research because it fits the purpose of the research. This theory is basically based on the cognitive construction of meaning which is an output of blending different elements to integrate them together to attain one concept. The mathematical relation ($X + Y = Z$) was applied to the personification so as to unscrew its elements, then blend them together conceptually to reach the essence of the personification. However, a bundle of sundry poems were selected from Dickinson's collection of poems randomly. Eventually, it has been noticed that Dickinson's personification depicts a rhetorical image to conceive metaphoric states that broaden the reader's imagination towards issues and themes which simulate his own daily life's experiences.

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آلية تكوين التشخيص في شعر إيميلي ديكينسون

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الخلاصة:

يُعتبر التشخيص واحدة من اشكال الكلام الفعالة في الأدب، حيث تكمن وظيفة هذه الوسيلة الأدبية في

خلق صور رمزية التي تحمل في طياته معاني مكنونة الذي يستلزم فك رموزها عبر تفكيك التشخيص إلى أجزاء بغية الوصول إلى المعنى المكنون. إن الهدف الأساسي لهذا البحث هو تحديد الآلية التي توظفها إيميلي ديكنسون في تكوين التشخيص، وكيف تُركب الشاعرة المعنى في كل تشخيص. كما يهدف البحث في التقصي عن سُبُل دمج الشاعرة للعناصر المستخدمة في التشخيص مع بعضها البعض، علماً أن تلك العناصر قد أُستُعيِرت من مجالات مختلفة غير متصاهره، بل أنها لا تتقارب من حيث المجال إلا إذا دُمجت سوياً لأغراض مجازية.

فيما يتعلق بالجانب التحليلي للبحث، فقد تمت الاستفادة من نظرية الإدماج المفاهيمي لأنها تُلائم غرض البحث، حيث أن هذه النظرية تعتمد أساساً على التكوين الإدراكي للمعنى، الناتج عن مزج عناصر مختلفة سوياً لتحقيق التكامل في صياغة مفهوم مُعين. لقد طُبقت معادلة العلاقة الرياضية (X Y Z) على التشخيص من خلال تحليل عناصره لغرض معرفة فحوى كل تشخيص، حيث اختيرت مجموعة مختلفة من قصائد ديكنسون بشكل عشوائي لغرض تحليلها. بالنتيجة، تبين أن التشخيص الذي تستخدمه ديكنسون يُقدم صورة شعرية معينة تحمل بين ثناياها معنىً ضمنيّاً، حيث تُركب الصورة البلاغية في التشخيص لابتداع مواقف مجازية لتوسيع مخيلة القارئ نحو مواضيع وأفكار تحاكي تجارب حياته اليومية

1. Introduction

Figurative language is a colorful way to describe things indirectly, this means borrowing a certain object and combining it with another object in order to convey a given meaning. Cruse (2006) defines the term figurative language as using an expression figuratively whose intended meaning cannot be grasped from their forms or individuals. Childs and Fowler (2006) see the figurative language as the language innovation which is represented by using an ordinary word in a non-literal situation indicating a symbol or image or unusual thought. Abrams (1999) thinks that although some researchers or specialists consider the figurative language as a type of rhetoric, others count it as a subtype of style whose basic goal is to create a kind of a high-colored and decorative image to impress the readers. Baldick (2001) states that figurative language is a rich source of rhetoric for poetry in that each poem may include different figures of speech. Cuddon

(2013) ensures that figurative language comprises a set of rhetorical devices which are used in literature to convey metaphoric meanings in certain contexts. These devices, which are also called literary devices or figures of speech, include essentially metaphor, simile, personification and metonymy. Metaphor is the crucial figure of speech that can denote negative connotations or positive connotations, thus Dawood and Hammed (2021) present the term negative metaphor which means using a word that has a negative connotation to describe a given action or state or person, such as the word ‘the evil act’ that denotes the malignant act exercised by terrorists. So negative senses or positive senses can be expressed through metaphoric expressions.

According to Dancygier and Sweetser (2014) the usage of the figurative language is pervasive in all world languages where it can reveal the level of human cognition and insight of different things in life –man’s experience is reflected in his usage of certain words in an artistic and rhetorical way. This, actually, proves that the figurative language is not restricted only to the fields of poetry and fiction, but it is also implemented in the fields of politics, philosophy, religious discourse, social occasions, and military speeches and statements (Glucksberg, 2001). Giora (2003) explains the term figurative language as a special type of literature whose major focus lies on connotations rather than denotations, namely it concentrates on implicit or metaphoric meaning rather than on the literal meaning of words employed in specific contexts – the poetic context is the keynote genre of literature. Consequently, the writer or the poet or the speaker uses the figurative language, represented by versatile figures of speech, in order to convey certain messages or themes which leave a rational effect on the reader of figures of speech which are used in certain contexts.

2. Literature Review: Theoretical Background

2.1. Personification in Poetic Genre

Personification has received much attention in literature, especially in poetry. Paxson (1994) states that personification was derived from the Greek word *prosopopeia* which means giving face. Personification gives two meanings, the first one means the practice of giving an actual personality to an abstraction. The second meaning is the practice of consciously fictional wording to an abstract thing. Goatly (1997) encapsulates the term personification as a literary device which is perceived as an artificial and complicated trope which is implemented in poetry and fiction. Cuddon (2013) presents personification in a simple way when he said that personification is the embodiment of abstract objects as human beings, more specifically it is the attribution of human features to inanimate things. Cuddon (2013) emphasizes that personification is widely employed in literature – particularly in poetry. Personification is very creative and rhetorical in poetry, and this is best dramatized in William Blake’s poem *Two Sunflowers Move in the Yellow Room*:

“Ah, William, we’re weary of weather,
said the sunflowers, shining with dew. ”

These two poetic lines have four types of personification, the first one is the interjection (Ah), which is personified because inanimate objects like sunflower cannot use interjections, rather it is the persons who can hire interjections in their conversations to express meanings, such as anger, shock, sympathy, dissatisfaction or joy. The second one is when the sunflower addresses the poet expressing their fear of the weather. The third one is the use of the personal pronoun ‘we’, which is only used by human beings. The fourth one is the verb ‘weary of’, which means getting tired or exhausted. This verb, actually, refers to a subject of a human being not inanimate object because it is the attribute of the human to feel exhausted. Accordingly, Lakoff and Johnson (1980) consider personification as a mechanism by which people are allowed to make sense of common phenomena and express

them as if they were human. The Romantic poets might personify rocks through making them speak, and rivers might also be personified through making them talk or the wind can be personified through making them scream, this, in fact, is called the poetic personification. Moreover, Kövecses (2010) manifests personification as a requisite rhetorical device and trope which poets commonly exploit in their poems to create perceptive effects on the readers. Figures of speech including metaphor and personification have widely been probed in the poetic aspect by Lakoff and Turner (1989), who condense their efforts on the personified objects in poetry and the common fields of life. The following stanza of Emily Dickinson contains obvious personifications:

The Skies can't keep their secret!
They tell it to the Hills—
The Hills just tell the Orchards—
And they—the Daffodils!

This stanza consists of four lines, and in each line there is an explicit personification. The word ‘skies’ in the first line was personified through making it keep the secrets, and this feature is only used by the human being. As the ‘skies’ have been personified when the verb ‘tell’ was used with them. The verb ‘tell’ means to speak, and it is the people who can speak not the inanimate objects. In the third line, the word ‘hills’ was also personified, when the poet said “The hills just tell the orchards”, the hills cannot speak. Once more, the personal pronoun ‘they’ indicating (hills) was personified when the poet said they tell the daffodils, and the verb tell personified both hills and daffodils because the hills were the speakers, whereas the daffodils were the listeners. Consequently, Kövecses (2010) declares that personification provide the readers with knowledge in order to comprehend different aspects of our life through personification, including death, time, natural phenomena, and abstract issues.

2.2. Personification in Relation to Metaphor

Personification is a figure of speech that refers to expressions which attribute human qualities to non-human in order to convey a given idea (Brinton, 2000). Hurford et al (2007) introduce the term personification from semantic point of view as a particular type of ontological metaphor which means a physical or abstract object is given a human feature, such as ‘the flower was singing’, in this example, the word ‘flower’ was given the human feature ‘singing’, which is not true, but it implicates that flower emits happiness or joy. Cruse (2006) states that personification is a very close form of metaphor, in which events, usually with obscure or complex causes, are embodied as being performed by a person. Therefore, the actual agent is personified. For example, the volcano can be represented as angry, hence people usually hear ‘an angry volcano’ was erupted in Italy. The adjective ‘angry’ was given to an inanimate object in lieu it should be used with a human being, to say ‘an angry man’ or ‘an angry woman’, it will be a logical statement. So, the adjective ‘angry’ collocates with human nouns only.

Linguists and rhetoricians confirm that personification is a subtype of metaphor in the sense that Murray and Moon (2006) hold this view in stating “personification is a subtype of metaphor, in which something inanimate is treated as if it were a human being”. They further explain personification as a given inanimate that takes the human qualities or to be capable of human actions, such as ‘the trouble killed him’. Here the word ‘trouble’ takes the human action of killing; it is only the human being who performs the action of killing. Geeraets (2010) counts personification as a type of conceptual metaphor, confirming that personification conceptualizes a wide variety of non-human entities via human qualities. Al-mas'ud and Naif (2020) maintain that the conceptual metaphor requires discerning a given concept through the qualities of another concept. Thus, one may hear

people say ‘corona caught up with many people’, the word corona, which is a current breaking out pandemic, is conceptually embodied as a murder which kills lots of people; it has been given a human feature of killing. Ricoeur (2003) goes further to affirm the relationship between personification and metaphor where he declares that personification takes place through metaphor, metonymy and synecdoche. He also says that personification is a process of metaphoric transfer through depicting an inanimate abstract or living thing as a person. The statement ‘the daffodil is wandering in my garden smiling extremely’ contains personification because the inanimate ‘daffodil’ gained two human attributes, wandering and smiling. Virtually, the above discussion proves that personification is a conspicuous manifestation for metaphor or an outstanding type of metaphor, which is concerned with humanizing some animals or abstract or concrete objects and even natural elements found in our life.

3. Conceptual Blending Theory

The Conceptual Blending Theory, which is also called Conceptual Integration Theory was established by the linguists Fauconnier and Turner which is a linguistic perspective known thoroughly in cognitive linguistics that tackles the mental spaces. Fauconnier and Turner (2008) postulate that the construction of meaning requires a blending of conceptual elements together in a cognitive process to bring about new thoughts. According to Turner (2014) blending is the source of ideas as he emphatically claims that each person is born provided mentally with a blending spark, a status similar to the dichotomy proposed by Noam Chomsky that every person has competence and performance. However, this means each one has his own ideas that he can create and develop in real situations. He also ensures that human spark drives out from our advanced capability of blending different ideas together in order to acquire new ideas. Therefore, to say ‘the luck smiled to me’, this means the speaker has personified the word ‘luck’ and made it an animate

because the word ‘luck’ is an abstract object and cannot smile and the smile is a human attribute only. But the purpose of this personification is to prove that the speaker is very happy, and things are going well with him.

The conceptual blending theory is crucially based on a network model which consists of four integrated components. Fauconnier and Turner (2003) draw a diagram illustrating the four –space model of the conceptual blending theory:

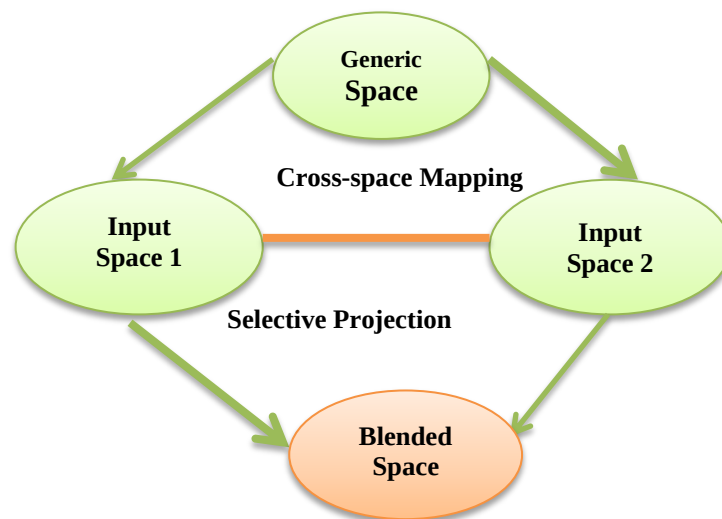


Figure (1): The Network of the Four-space Model

The model comprises four components or stages. The first component is the generic space (the topic word), the second is the first input space, which is found in the right circle, while the third component is the second input space, which is found in the left circle. The fourth element represents the result of mapping out the two space inputs, and blended them together. Practically, the sentence ‘The oil well is a treasure’ has two mental spaces integrated entirely together. The mental space for ‘oil well is a treasure’ is oil symbolizes wealth and prosperity,. On the other hand, the mental space for ‘treasure’ stands for precious metals, stones, valuable things and money. So, the input space (1) is oil, while input space (2) is treasure which both have a common thing which is money or wealth. Hence, the two mental spaces are blended together, which are resulted in wealth.

4. Methodology

4.1. Data Source

The data of this research was taken from one source, which is a published book entitled “The Complete Poems of Emily Dickinson” written by Johnson (1960), which contains all the poems which were written by the American poet Emily Dickinson. It consists of (1775) poems. The researchers depend essentially on this book when they quote the poetic lines or stanzas that comprise personifications. The book follows the numerical system of titling Dickinson’s poems, namely each poem was given a number instead of a title.

4.2. Techniques of Analysis

To pursue the process of analyzing the personifications in Emily Dickinson’s selected poems, a felicitous model should be adopted. The researchers opt for an eclectic model which is fabricated from two elements. The first one is the conceptual blending theory, while the second is mathematical equation ($X + Y = Z$). Since the conceptual blending theory relies on two basic mental spaces; the input space (1), and the input space (2), and the output of blending these two spaces together results in the poet’s theme concealed in Dickinson’s personification. As a result, the eclectic model of analysis is formulated in this way (X (Input Space 1) + (Blended with) Y (Input Space 2) = Z (Theme Resulted)). This model can be named ‘Complementary Formula Model’. Accordingly, the current model became totally applicable to Emily Dickinson’s poetic personifications as illustrated in the analytic synopses in the forthcoming section.

4.3. Templates of Analyzing Personification in Emily Dickinson's Poetry

Emily Dickinson is a great and influential American poet who was born in the State of Massachusetts in 1830. Dickinson's style and diction were very unique and distinguished. Her major themes concentrated on death, life, immortality, and the fate of the human beings after death (Charyn, 2010). Analyzing Emily Dickinson's poetic personifications represents the practical aspect of this research paper. The process of analysis follows different steps. The first step is to read as many as poems of Dickinson so as to figure out a set of personifications. The second step is to look for the personified word or object. The third step is to apply the eclectic model framed by the researchers, which is called the Complementary Formula Model which incorporates two elements together in order to get the implicit meaning hidden behind each personification. The model of analysis is formulated in the following way $X \text{ (Object 1)} + \text{Blended with } Y \text{ (Object 2)} = Z \text{ (decoding the implicit meaning)}$. After decoding the implicit meaning implemented in the chosen personification, the researchers support their analysis with an indispensable annotation after the process of analysis. Each annotation provides the reader with a complete image about the grounds of the personification and its symbolism.

1. "Tell Luna, tea is waiting,
And call your brother Mars!"

(Dickinson, Poem 3, Stanza 4, P. 4)

Personification Analysis:

$X \text{ (tea)} + \text{Blended with } Y \text{ (waiting)} = Z \text{ (an invitation to talk at home)}$

Annotation:

The poet Emily Dickinson creates an invitation through this personification “tea is waiting”. The word ‘tea’ was personified in this line because it is the human who can wait not the abstract or material objects. However, Dickinson invites Luna to come afternoon to Dickinson’s house in order to exchange their talks.

2. "T was such a **greedy, greedy wave**
That licked it from the Coast”.

(Dickinson, Poem 107, Stanza 2, P. 52)

X (greedy) + Blended with Y (wave) = Z (to sink or immerse many people)

Annotation:

The adjective ‘greedy’ was personified because this word collocates only with a human noun (doer). To say, for instance, ‘a greedy man’ or ‘a greedy woman’ is semantically correct. So, the adjective ‘greedy’ requires a lexical feature of (+ human). But the wave can be described as great or huge, and the core of this adjective, when collocated with the noun ‘wave’, is that it swallowed or sank many people.

3. “The Bee is not **afraid of me**”.

(Dickinson, Poem 111, Stanza 1, P. 53)

X (bee) + Blended with Y (afraid of me) = Z (it feels safe)

Annotation:

The word ‘bee’ is an animal, and animals, in general, do not have emotions like being angry, afraid, panic, sentimental or nervous, and these are parts of the human characteristics or they are human senses. Therefore, the ‘bee’ has been personified through the adjective ‘afraid of’. Dickens explicitly states that the bee feels safe when it sees her.

4. My flowers raise **their pretty lips**-
Then put their nightgowns on.

(Dickinson, Poem 133, Stanza 1, P. 62)

X (pretty) + *Blended with* Y (lips) = Z (leaves are blossoming)

Annotation:

Flowers do not have lips; lips are the external organs of a human. These two poetic lines have three words indicating personification. The first is the flowers' lips, the second is the use of the personal pronoun 'their' determining the lips, and the third one is the flowers put on their nightgowns. In this personification, there are three things which are human characteristics, but they are used to describe the flowers as if they were human. The real meaning implemented by the poet is the garden flowers are beautifully effloresced as if they were pretty women.

5. When it comes, the Landscape listens -

Shadows - hold their breath –

(Dickinson, Poem 258, Stanza 4, P. 119)

X (landscape) + *Blended with* Y (listens) = Z (The silence in Winter season)

Annotation:

The personification of the landscape is very obvious – the personification marker was the verb 'listen', which is used with the noun 'landscape', the landscape is a location not a human in order to listen. The place cannot listen because this attribute is relevant to the human being or animate things. However, Dickinson's intent is that in winter it is very silent and one can hear even a very tiny sound due to stillness.

6. The Skies can't keep their secret!

They tell it to the Hills-

(Dickinson, Poem 191, Stanza 1, P. 90)

X (skies) + *Blended with* Y (secret) = Z (never tell anyone about your secrets)

Annotation:

The word 'secret' semantically is related to human; an act that two persons keep it between them, Dickinson violated this semantic rule, and used it with the natural element 'skies'. Skies cannot have secrets, rather they have clouds, thunder, lightning, rains, colors, and storms. Virtually, Dickinson wants to say that heaven has unexpected things or surprises that man cannot expect or he is not informed about the unseen things.

7. The Morning - fluttered - staggered -

Felt feebly - for Her Crown –

(Dickinson, Poem 232, Stanza 3, P. 106)

X (morning) + *Blended with* Y (fluttered and staggered) = Z (Astonished for the weak condition of the sun)

Annotation:

There are two personifications in this line, the first is the word 'morning' and the second is the word 'sun'. The morning was personified when it fluttered and staggered for seeing the sun feeble, and this is another personification because the word 'sun', which is inanimate, was depicted as having crown – and the crown is being put on the heads of kings or queens. Actually, the poet dramatizes the relationship between morning and sun as lover and beloved. The morning stands for the lover, while the sun stands for the beloved who is getting feeble.

8. The Things that Death will buy

Are Room-

(Dickinson, Poem 382, Stanza 2, P. 182)

X (death) + *Blended with* Y (buy) = Z (the dead takes nothing from life only a coffin)

Annotation:

The word 'death' was personified by the word 'buy' because abstract or inanimate objects do not have the attribute of buying or selling articles or things in general. Only human beings who are able to buy items. The poet's implicit meaning is that the dead will leave our life and take nothing with him just his deeds – being good or bad. As he will be buried in a grave smaller than his room in which he lived earlier.

9. There's that long town of White - to cross
Before the **Blackbirds sing!**

(Dickinson, Poem 221, Stanza 2, P. 102)

X (blackbirds) + Blended with Y (sing) = Z (An emblem of coming the Spring)

Annotation:

The blackbirds were personified when Dickinson utilizes the verb 'sing' with an inanimate noun 'the blackbirds'. Blackbirds cannot sing, and this activity is only exercised by people. The poet said 'before the blackbirds sing', which implicates that the time is not Spring in the sense that the blackbirds start singing or twittering in Spring, which is a marker of the Spring season time. Anyway, it is the features of man or woman to sing, not the birds.

10. **The Birds rose smiling,** in their nests –
The gales - indeed - were done –

(Dickinson, Poem 194, Stanza 2, P. 91)

X (birds) + Blended with Y (smiling) = Z (there is a nice day)

Annotation:

Dickinson describes a nice day which before that was stormy and windy. She personified the birds because she uses the verb 'smile' with the subject 'birds'.

Smiling is a psychological behavior which is only exercised by the human being. It is an emotion expressed by the person to show his happiness towards a nice or good situation or atmosphere.

11. And in the **Handsome** Skies.

(Dickinson, Poem 413, Stanza 1, P. 197)

X (handsome) + Blended with Y (skies) = Z (skies that shine beautifully)

Annotation:

The personification in this line lies in the adjective ‘handsome’ which is used with the noun ‘skies’, while lexically and syntactically the adjective ‘handsome’ collocates with the noun ‘man’ or ‘boy’. To sum up, this adjective requires a male noun. Dickinson used this adjective with the word skies to personify the skies as brilliant religious men.

12. Was it the mat winked,
Or **a nervous star**?

(Dickinson, Poem 289, Stanza 3, P. 134)

X (nervous) + Blended with Y (star) = Z (loneliness at night is fearful)

Annotation:

The description of the star as being nervous is a mere personification because this adjective must be used to describe a human- being man or woman or boy or girl whatsoever gender he has. Actually, Dickinson attempts to describe the atmosphere at night where everyone is slept even the animals, and this makes it overbearing and gloomy.

5. Results and Discussions

Personification, like the other effective figures of speech is abundantly employed by Emily Dickinson in her numerous poems. Dickinson uses personifications to express certain themes that depict her thoughts about death, life, immortality,

beauty of nature, and the role of some animals in the human life. She believes that these objects – being animate or inanimate play important role in our life which are not less effective than the ones performed by the human. As a result, she personified some plants like flowers, more specifically the dandelion, daisy, and daffodil flowers which she embodied them as beautiful girls. Also, she personified some animals, such as the tiger, leopard, dog, and horse as having strength. Birds and bees were highly personified in many poems where she incarnated them in terms of hard-working, especially bees and the symbol of good life.

Structurally, Dickinson adopts certain templates in forming poetic personifications, they are **(1): Adjective + Noun Template** which refers to personifying the adjective that precedes the noun, such as ‘the greedy wave’ and ‘the gallant sea’. Both greedy and gallant collocate only with human nouns because they indicate human characteristics. **(2): Noun + Verb Template** means the noun functions as a subject and the verb indicates action performed by the subject, as revealed in the personification ‘The tea is waiting’, and the other example is observed in the poem (162) ‘My river waits reply’. The verb ‘wait’ requires the subject to be a human not material or location because the act of waiting is made by a human only. The verb ‘sing’ was frequently used by Dickinson as verbs of non-human subjects, such as birds, animals and natural phenomena to dramatize their influential roles in the human life. **(3) Of-structure (Genitive)** where the first noun is a referent, while the second following the preposition of, is being personified. Therefore, Dickinson uses the word ‘news’ with non-human as in ‘the news of the dews’. In the poem (575) *"Heaven" has different Signs — to me —*, she used the of-construction genitive in the last line of the third stanza “Some Carnivals of Clouds —“. Consequently, Dickinson employs personification as a literary device in a wonderful way where she uses an abstract idea or concrete object or an animal and gives it a human characteristic depending on context of situation and the feature

being famous for, to convey vivid images that might persuade the readers that, these things in our life whatsoever class they belong to, act like humans. Hence, Dickinson's images of personifications are powerful and sentimental.

6. Conclusions

Studying personification in Emily Dickinson's manifold has been an interesting issue for its pivotal effect in adding a special flavor for Dickinson's poetry. It played an influential role in creating symbolic images and rhetorical senses that made her poems distinct. She employed some figures of speech eminently to convey her thoughts and beliefs towards certain matters, and personification was one of these effective literary devices. As she used certain animals, natural phenomena, plants and personified them as humans in order to communicate certain messages and themes to the readers. She personified the bird in different poems making a link between its beautiful sound and the hope that makes people love life although it is full of hardships and troubles. So, the concept of personifying specific animals through giving them human qualities or characteristics was highly attended in a lot of her poems. On the other hand, natural elements and phenomena, such as sunrise, sunset, wind, star, moon, dew, breeze, cloudy weather, stones, river, sea and others were considerably personified. Evidently, she uses the adjective 'happy', which requires a human noun, with the wind saying: "The Happy Winds — their Timbrels took", the natural phenomena 'wind' cannot be described happy, but could be strong or low, hence the poet gives her a human quality. In the same poem, specifically in the last line the poet says: "The Wind — is Prince of Those", she personifies the wind as a prince dominating the others like trees and animals which it can destroy them when blowing strongly. Prince is a title or position utilized by humans exclusively.

She used certain structural stereotypes to frame personifications in the sense she uses the structural pattern ‘Adjective + Noun’ noticeably as seen in the lines ‘happy winds’, and ‘handsome skies’. The second pattern is the ‘Noun + Verb’, which was also used commonly in different poems like “Light laughs the breeze”, the word ‘light’ was personified through the verb ‘laugh’, and it is known that the verb ‘laugh’ is a human feature only. The third pattern is the use of (of-structure) symbolized as Noun + of + Noun in personifying certain objects, such as “Some Carnivals of Clouds”. The word carnival collocates with a human because it is an activity practiced by the human beings only. Concisely, personification is a type of metaphor or another facet of metaphor that performs the same role played by the conceptual metaphor whose role is to humanize certain abstract or concrete objects or natural elements through symbols or iconic images to convey certain themes or ideas associated with experiences of the human beings.

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Appendix

Appendix (A): The Poetic Lines Quoted from Emily Dickinson's Poems and their Full Stanzas

Poem (3)

**Peter, put up the sunshine;
Patti, arrange the stars;
Tell Luna, tea is waiting,
And call your brother Mars!**

Poem (107)

**'Twas such a greedy, greedy wave
That licked it from the Coast –
Nor ever guessed the stately sails
My little craft was lost!**

Poem (111)

**The Bee is not afraid of me.
I know the Butterfly.
The pretty people in the Woods
Receive me cordially—**

Poem (133)

**As Children bid the Guest "Good Night"
And then reluctant turn –
My flowers raise their pretty lips –
Then put their nightgowns on.**

Poem (258)

When it comes, the Landscape listens—
Shadows—hold their breath—
When it goes, 'tis like the Distance
On the look of Death –

Poem (191)

The Skies can't keep their secret!
They tell it to the Hills-
The Hills Just tell the Orchards -
And they - the Daffodils!

Poem (232)

The Morning – fluttered – staggered –
Felt feebly – for Her Crown –
Her unanointed forehead –
Henceforth – Her only One!

Poem (382)

The Things that Death will buy
Are Room-
Escape from Circumstances -
And a Name-

Poem (221)

It can't be "Summer"!
That - got through!
It's early - yet - for "Spring"!
There's that long town of
White - to cross Before
the Blackbirds sing!

Poem (194)

The Birds rose smiling, in their nests –
The gales – indeed – were done –
Alas, how heedless were the eyes –
On whom the summer shone!

Poem (413)

I never felt at Home – Below –
And in the Handsome Skies
I shall not feel at Home – I know –
I don't like Paradise –

Poem (289)

A pair of Spectacles ajar just stir—

**An Almanac's aware—
Was it the Mat—winked,
Or a Nervous Star?
The Moon—slides down the stair—
To see who's there!**