

## Metaphoric Configuration of Microsynecdoches in Emily Dickinson's Poetry

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**Abstract: Objective:** This paper aims to investigate the human body parts Dickinson fosters in constructing synecdoche. It is postulated that the 'face', 'eyes', and 'heart' are more frequent than the other body parts in Dickinson's overall poems. These are typically employed as representations of microsynecdoches to communicate deep emotions and abstract thoughts and concepts the poet experienced. **Methodology:** The qualitative content analysis approach is implemented to screen the body parts that exclusively encapsulate synecdoches, and then metaphorically analyze them. Eight samples from Dickinson's poems selected according to the effectiveness of the synecdochic expressions each poem embraces represent the data for analysis. In the analysis, the Conduit Metaphor proposed by Reddy (1979) is adopted as it perceives metaphor as a way of conceptualizing the world. Conduit Metaphor is based on the Contemporary Theory of Metaphor (CTM), which was innovated by Lakoff (1993), whose main assumption is that metaphors evoke concepts. **Results:** The results indicate that Dickinson conceptualized human body parts exceedingly throughout, stereotyping them into synecdochic forms. The analysis has shown that the 'eyes' and the 'face' were utilized more than the other parts. These were used as synecdochic representations to convey certain concepts whereby the 'eyes' became a metaphoric conduit to denote watching things or people, whereas 'hands' were a conduit for physical work cognitively perceived as hard experience. **Conclusions:** Dickinson exploited body parts to convey concepts and abstract themes through synecdoches.

**Keywords:** synecdoche, microsynecdoche, body parts, conduit metaphor, Emily Dickinson.

### التكوين الاستعاري للمجاز المرسل المصغر في شعر إيميلي ديكنسون

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**المخلص: الهدف:** تهدف هذه الورقة البحثية إلى دراسة أجزاء الجسم البشري التي تتبناها ديكنسون في بناء المجازات المرسلّة. ويُفترض أن "الوجه" و"العينين" و"القلب" أكثر شيوعاً من أجزاء الجسم الأخرى في قصائد ديكنسون بشكل عام. وتُستخدم هذه الأجزاء عادةً كتمثيلات للمجازات المرسلّة المصغرة لإيصال المشاعر العميقة والأفكار والمفاهيم المجردة التي مر بها الشاعر. **المنهجية:** يتم اعتماد المنهج التحليلي للمحتوى النوعي لدراسة أجزاء الجسم التي تغلف المجازات المرسلّة حصرياً، ثم تحليلها مجازياً. وتم انتقاء ثمان عينات من قصائد ديكنسون اختيرت وفقاً لفعالية التعبيرات المجازية المرسلّة التي تتبناها كل قصيدة لتمثل بيانات التحليل. وفي تحليل هذه البيانات، تم تبني مفهوم المجاز الموصل الذي اقترحه ريدي (1979) لأنه ينظر إلى المجاز كطريقة لتصوير العالم. ويستند المجاز الموصل إلى نظرية الاستعارة المعاصرة (CTM) التي ابتكرها لأكوف (1993) والتي يفترض فيها أن الاستعارات تستحضر المفاهيم. **النتائج:** تشير النتائج إلى أن ديكنسون توظف أجزاء الجسم البشري بشكل مفرط من خلال تصنيفها في أشكال مجازية. وقد أظهر التحليل أن "العينين" و"الوجه" استُخدما أكثر من الأجزاء الأخرى. وقد استُخدمت هذه الأجزاء كتمثيلات مجازية لنقل مفاهيم معينة حيث أصبحت "العينان" كقناة مجازية للإشارة إلى مشاهدة الأشياء أو الأشخاص، في حين أن "اليدين" هي قناة للعمل البدني الذي يُنظر إليه إدراكياً على أنه تجربة صعبة. **الاستنتاجات:** استغلت ديكنسون أجزاء الجسم لنقل المفاهيم والموضوعات المجردة من خلال المجازات المرسلّة.

**الكلمات المفتاحية:** المجاز المرسل، المجاز المرسل المصغر، أجزاء الجسم، المجاز الموصل، إيميلي ديكنسون.

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## Introduction

Figurative language is viewed as a type of discourse where the speaker denotes something other than what it literally says (Gibbs & Colston, 2012; Amer, 2024). For example, if William says “My wife is a lemon”, he intends to communicate a negative idea about his wife because she is disquieting. Dancygier and Sweetser (2014, p. 39) argues that figurative language “shapes cognitive issues in discourse”. This can be interpreted as constituting a specific idea on a given topic, which is metaphorically relevant, such as saying ‘angry fire burned the whole house’ which implicitly means that the fire burned the house quickly and completely. According to Grindon (2013), figurative language demonstrates poetic ways of expressing or conveying ideas. Besides, it covers a very considerable variety of indirect modes of describing objects including brevity, wit, and changing the meaning from negative into positive.

Poetry is surely perceived as relying basically on figurative language, and the tension between the poetic context and the reality produces conceptual metaphor (Guttenplan, 2005). Synecdoche is a significant part of figurative language, specifically metaphor, and a vital motivation in producing poetry. Metaphor can be reduced to synecdoche throughout adding something or suppressing something, either by making the part to stand for the whole or making the whole to stand for the part (Ricoeur, 2004). Synecdoche refers to expressions that indicate a thing by naming part of it, for instance, ‘new blood’ is a synecdoche to a new person due to considering blood as an internal part of the human being which symbolizes life. Therefore, the term ‘blood’ is used to denote a person who has good life and health (Brinton, 2000).

The human body parts are highly productive figurative devices where they can engender two vital figures of speech, namely metonymy and synecdoche (Farghal & Alenezi, 2022). Consequently, the important mechanism that can be utilized in composing synecdoche is to exploit the human body parts to produce the part-for-whole relationship. Human body parts being internal or external can be used figuratively to convey different themes based on the function of each part.

On this basis, the current paper attempts to answer the following questions: (1) What is the mechanism that Dickinson fosters in constructing microsynecdoche? (2) Which body parts does she use more than the others in forming synecdoche? Addressing these questions achieves the research’s goals and unravels the ways that Dickinson adopts in forming synecdoches exquisitely. The significance of this research is bipolar because it is useful for students of stylistics who can be cognizant of the approach adopted in analyzing synecdoches metaphorically that are exploited by a modernist poet. In addition, researchers who are interested in literature can realize the mechanisms that Dickinson recruits in creating synecdochic forms by utilizing basic human body parts.

## Literature Review

### Mechanism of Synecdoche

Synecdoche is defined by Torres (2011, p. 11) as “a figure of speech in which a part is substituted for a whole or a whole for a part”. For example, the phrase ‘fifty heads of cattle’ is a substitution for fifty cows, whereby the word ‘head’, which represents part of the body, is used as a substitution for the cow representing the whole body. This type of relation is confirmed by Gibbs (2008, p. 457) who states that “synecdoche uses a part to represent the whole”. The other relation incorporated by synecdoche is ‘whole-part’

relation which can be illustrated by ‘army’ (whole) which stands for the ‘soldier’ (part). Baldick (2001) views synecdoche as a common trope in which something is referred to indirectly, whereby the speaker uses the part to stand for the whole, such as ‘hands’ for ‘labors’ or something more comprehensive that stands for the whole, such as ‘law’ to stand for the ‘police officer’. Donoghue (2014) believes that synecdoche enables the hearer to understand many things from one object where the whole can stand for the part, such as the ‘genus’ from the ‘species’, or vice versa.

Synecdoche refers to expressions that indicate a thing by naming part of it, for instance, ‘good blood’ to a person's kinship, suggests that his family has a noble origin. There is a type of synecdoche which is based on naming something by naming the substance it is composed of (Brinton, 2000; Abrams & Harpham, 2015). As for their types, Miller (cited in Schneider, 2008, p. 14) identifies seven kinds of metaphor; “analogy, translation, exchange, contradiction, synecdoche, metonymy, metaphor proper”. This shows that for Miller, synecdoche is a type of metaphor. Pursuant to the above quote, both figures use objects figuratively, but metaphor is wide in scope, while synecdoche operates on a narrow scope because it is based on a restricted relationship, the whole stands for the part and the part stands for the whole. Kövecses (2005) perceives synecdoche as a metonymic variant where part of a thing stands for the whole thing. He further adds that parts are used to stand for physical things like using human body parts to represent the whole body, such as hand, face, head, eye and leg.

Scholars have attempted to clarify the relationship between metonymy and synecdoche. In this regard, Wales (2001) considers synecdoche as internal metonymy, which means it is part of metonymy. Scholars assume that metonymy achieves distinguished

functions where synecdoche is used within metonymy, especially in gestural sign constitution and indirect reference (Forceville, 2006; Wilcox & Morford 2007). Carver and Pikalo (2008) treat synecdoche as a version of metonymy which involves semantic sliding from a class to a member or vice versa. To recapitulate, the whole object or body symbolizes the part, or part of the body that symbolizes the whole. For instance, in ‘smiling faces’, the word ‘faces’ means people who smile. The word ‘face’ is part of the human body, but in this example it denotes man and the plural form ‘faces’ denotes people.

### **Synecdoche: Figurative Usage of Body Parts**

Synecdoche covers certain issues where the whole object is referred to by the name of one of its constituent parts or when a constituent part is referred to by the name of the whole. Human body parts envisage these two reverse relations, specifically the word ‘hands’ which refers to workers. Therefore, the ‘hands’ as constituent parts of the person refer to persons (Knowles & Moon, 2006). Synecdoche is very common in everyday use of language whereby through deciphering synecdoche, interlocutors can consequently perceive that something else is inferred within the thing mentioned earlier, such as ‘daily bread’ which stands for a meal (Cuddon, 2012). Bussmann (1996) considers synecdoche as a rhetorical trope not a figure where one term semantically substitutes for another one. Accordingly, rhetorically, synecdoche is a process of semantic substitution and the relation is based on certain concepts. For example, in ‘give me your hand’, the word ‘hand’ is a substitution for help, inferred by the idea that the ‘hands’ are used to help someone. The word ‘wheels’ refers to a car, which is also drawn from the idea that the wheels make the car move, and without them, it cannot.

Previous studies have focused on analyzing the human body parts and other objects in synecdoche in different levels. For instance, in their research study, Farghal and Alenezi (2022) examined the figurative use of human body parts including 'eye', 'heart' and 'tongue' in both metonymy and synecdoche in Arabic and English literary texts. Eventually, they conclude that metonymic and synecdochic expressions are used to communicate certain referential, emotive and poetic functions. In addition, Ali (2015) carried out research on using synecdoche in different fields of life. Specifically, she tackled the use of human body parts in Shakespeare's sonnets and plays, focusing on the parts 'face' and 'hands', which were metaphorically used to insinuate people. The finding of the research indicates that Shakespeare employed the part-for-whole relationship more than other relationships.

In the same vein, Yousif and Turki (2020) conducted research on how Shakespeare used synecdochic expressions figuratively and non-figuratively in *Hamlet*. They concentrated on Shakespeare's utilization of the body part 'hands' that refers to a person. Their finding shows that Shakespeare used the part-for-whole relationship representing the particularized type of synecdoche.

Analyzing synecdoches rhetorically and lexically, Abood (2019) also studied the use of the human body parts in Faulkner's *A Rose for Emily*. He used external and internal body parts observed in the story and analyzed their meanings. In conclusion, the part-for-whole synecdoche was used in the case of having body parts in the story.

From the perspective of cognitive semantics, Al-Kawwaz (2014) studied synecdoche where she confirmed the independence of synecdoche from metonymy, and focused on the part-whole relation. The major goal of the above research is to affirm that the relation of a given part and

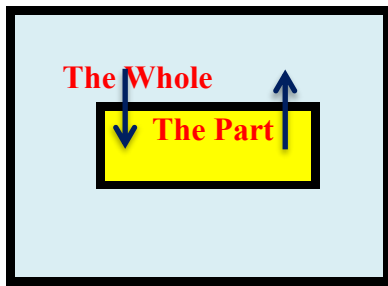
the whole human body have two uses; parts can be used as metonymy and synecdoche, but this is determined by the type of associative relation between two things.

### Classification of Synecdoche

Synecdoche is utilized by language users to give a variety to language uses in order to realize the plural from the singular form, the whole from the part, or the genus from the species (Geeraets, 2010). Lakoff and Johnson (2003) classify synecdoche into 'the part for the whole' where they cite an example concerning body parts "There are a lot of good heads in the university". The synecdochic phrase 'good heads' means smart people, more specifically smart students or smart teachers. They used the adjective 'good' to modify the synecdochic form 'heads'.

In addition, Chrzanowska-Kluczevska (2013) categorizes synecdoche into microsynecdoche and macrosynecdoche. Microsynecdoche indicates the chains that structure larger stretches of texts, for example, in 'happy family lives under one roof', the word 'roof' indicates 'house' – the part –for-the whole relation. Consequently, the type of relation can be formulated in this equation  $X + Y = Y$ , where X indicates roof, while Y refers to house, and the result is 'house', which is represented by Y. Macrosynecdoche is a broader form in which a greater object is envisaged by a smaller part. Macrosynecdoche indicates the whole for the part relation (Lausberg, 2002). The example 'State Department holds briefing as Sudan conflict continues' contains a macrosynecdoche which is incorporated in the phrase 'State Department', which refers to the minister of the US State. Hence, the ministry of State (the whole) is represented in the minister (top part). These relationships are diagrammatically represented in Figure (1) below;





**Figure (1):** Part-for-whole Relation.

Figure (1) above demonstrates the relation between the part and whole entity in the sense that the small square represents the partial object, which is part of the big square that represents the whole object. Consequently, the ‘hand’ is relevant (part) to the body, and the ‘foot’ is relevant to the body as well. Accordingly, the human body parts embody the part-for-whole synecdoche, i.e., the microsynecdoche includes the particularized relation between the body and its parts when they are used metaphorically.

### Conduit Metaphor

Metaphor is a figure of speech in which one thing is compared with another by stating that one thing is embodied in another thing (Kövecses, 2010; Suleiman & Elmula, 2025). Metaphor is a way of expressing one thing in terms of something else which provides us with a means of perceiving the way language works, and explaining the most common expressions to the most complex linguistic theory. In our daily life, metaphors take different forms, including similes, idioms, metonymy, and personification (Wilkinson, 2002). Originally, metaphor is derived from the Greek word ‘metaphora’, which is divided into two parts; the first part ‘meta-’ means ‘over’, whereas the second part ‘pherein’ means ‘to carry’. According to Hawkes (2018), metaphor is a set of linguistic processes where one aspect of a given object is transferred to another object, hence the second object bestows its attributes to the first one. For instance, when someone says “Jack is a fox”, the second object ‘fox’ bestows its negative features to the first object ‘Jack’.

Conduit metaphor was invented by Reddy in (1979). It is called conduit because it transfers certain thoughts from one person to another or from one object to another. Conduit metaphor asserts that the mind is a container, ideas are entities, and communication requires deducing ideas from the mind, setting them up into words, and the speaker sends them to the hearer in order to perceive them (Lakoff, 1987). Accordingly, the receiver of these ideas attempts to decode the message conveyed by the sender, then realizes the speaker’s intents. Grady (1998) expounds the conduit metaphor as a cognitive association between communication and the channel of sending and receiving packages. Conduit metaphor plays a basic role in the development of Lakoff’s theory of conceptual metaphor, which is also considered by Lakoff and Johnson (1980) as an inspiration and ground for their notable work *Metaphors We Live By*.

They (1980) point out that conduit metaphor is seen as a cross-domain mapping comprising certain main correspondences: (a) ideas are objects; ideas are conceptual meanings, (b) linguistic expressions are containers, (c) communication is a process of sending a message. This type of metaphor is based on transferring objects from the speaker to the listener through a communication channel that starts with a speaker conveying conceptual ideas (meanings) and ends with a listener receiving these ideas in order to decode them. The speaker embeds thoughts or emotions in the words, and these words contain thoughts that are transferred to the listener; and virtually the listeners extract the thoughts from the words’ (Reddy, 1979).

### Methodology

The section of methodology tackles different issues concerning the methods and data utilized to achieve the objectives of the research. It offers the approach of analysis

fostered in the analysis part, then the technique of gathering data and the source from which data were taken. It shows the number of the selected samples and the approach of analyzing them in order to gain valuable results about how Dickinson utilizes the human body parts in synecdochic forms.

### Research Design

The study is qualitative in nature; more specifically it follows the qualitative content method which is based on selecting the concerned expressions from marked off poems by Dickinson and analyzing them in terms of conduit metaphor. Merriam and Tisdell (2015) state that qualitative research is used to examine different complex phenomena of a particular topic. Accordingly, the study attempts to reveal how Dickinson uses body parts and fuses them in synecdoches. The nature of the qualitative research method requires an established source of data. In this study, these data are collected from a published book that contains (1775) poems written by the American poet Emily Dickinson. In the process of selecting the relevant samples, the human body parts which are particularly used as microsynecdoches are sorted out.

### Data Collection and Procedures

The process of gathering the data for analysis is done by following certain procedures. The first procedure is to determine the basic source from which the synecdoches are taken, which is a published book entitled *The Complete Poems of Emily Dickinson*, written by Johnson (1960). This book comprises all Dickinson's poems. The book's author identifies each poem with a number not a title. The second procedure is to choose a set of poems (which are eight in number) that exclusively contain microsynecdoches. The third procedure is to choose the human body parts that undergo metaphorization. The criteria for selecting corpora from the poems (1711,

322, 454, 88, 65, 242, 536 and 132) were: (1) the comparatively high frequency of microsynecdochic expressions arising in these poems, and (2) they are thematically rich with Dickinson's iterative themes, such as death, nature, immortality and human awareness. Thus, these elements confirm that the selected poems provide both empirical importance and qualitative heterogeneity, which constitute a typical sample of microsynecdochic usage in Dickinson's poetry.

### Data Analysis Procedures

Reddy's (1979) Model is adopted in the analysis of the collected data since it fits the purpose of the study. In this model, Reddy creates a kind of metaphor called conduit metaphor which accounts for analyzing common metaphors used in different modes of spoken and written forms. It is part of the *Contemporary Theory of Metaphor* (Henceforth, CTM) set up by Lakoff (1993) in which he states that metaphor is not merely language, rather it is the way we conceptualize objects throughout utilizing domains. Accordingly, Reddy's Model has been adopted in analyzing Emily Dickinson's synecdoche concerning human body parts, with some modifications made to better suit the aims of the research. Consequently, the procedures of analysis are modeled in the following template:

1. **Ideas are objects** – manipulations of ideas.
2. **Linguistic Expressions Utilized:** Containers of meanings.
3. **Communication:** Sending meanings in terms of objects to the listener through a conduit.
4. **Correspondence:** Mapping the elements of the synecdoche to realize the intended meanings.

**Analysis:** This section is concerned with analyzing a group of synecdoches related to the part-for-whole type exclusively incorporating human body parts. Certain body parts are

employed by Dickinson in her poems immensely which took the forms of synecdoches. The procedures of analysis are applied to each picked up synecdoche.

**Sample 1:** “A face devoid of love or grace” (Poem 1711, Stanza 1, Line 1, 1960: 695)

1. **Ideas are objects:** face refers to a person.
2. **Linguistic Expressions Utilized:** This person lacks love and grace.
3. **Communication:** The insight of a person can be shown in his face’s person.
4. **Correspondence:** The appearance of someone’s face can show us his deep insight which he does not tell anyone about. Some people have hard hearts which can be described as stones. They have hard feelings and they are not tender in their daily life when they deal with the public.

**Sample 2:** “So faces on two Decks, look back, (Poem 322, Stanza 5, Line 3, 1960: 153) Bound to opposing lands –”

1. **Ideas are objects:** Faces embody persons.
2. **Linguistic Expressions Utilized:** two faces sitting on two decks.
3. **Communication:** lover and his beloved where everyone is busy with his work.
4. **Correspondence:** The poet uses the expression ‘two faces’ to form a part-for-whole synecdoche which implicates two persons lover and his beloved, but here she used the body part ‘face’ not ‘eyes’ because the face is a macro part that contains other parts including eyes. So, many emotions can be expressed through the face. Lakoff and Johnson (1980) maintain that the word ‘faces’ denote the entire human bod in the sense that he employed the phrases ‘new faces’ by which he means ‘new people’.

**Sample 3:** “From lips at Corners of the Streets (Poem 454, Stanza 1, Line 11, 1960: 218) Streets and wrestled with a smile”.

1. **Ideas are objects:** Lips incarnate human beings.
2. **Linguistic Expressions Utilized:** The lips that wrestle in streets.
3. **Communication:** people gossip and speak indiscreetly against other people.
4. **Correspondence:** The people are usually gathered in the corner of each street and start gossiping the passers-by, envying the rich people and well-dressed persons – being men or women. Consequently, Dickinson used the lips in a synecdochic way in order to envisage the chit-chat the people make, and it is noticed that lips are used as a symbol of speaking. Thus, instead saying the people gossip, one can say it figuratively the lips wrestle with smiles.

**Sample 4:** “Vast, in its fading ratio, (Poem 88, Stanza 2, Line 4, 1960: 45) To our penurious eyes!”

1. **Ideas are objects:** Eyes stand for people.
2. **Linguistic Expressions Utilized:** some people do not see the truth.
3. **Communication:** people have no idea about the afterlife.
4. **Correspondence:** People commonly are not interested about death and the life after death. Their speculations about the second life and eternity are scarce.

**Sample 5:** “Hidden away cunningly (Poem 65, Stanza 6, Line 5, 1960: 35) From sagacious eyes”.

1. **Ideas are objects:** eyes envisage people.
2. **Linguistic Expressions Utilized:** sagacious eyes are impressed by the flowers.
3. **Communication:** flowers of different types are very charming in Spring.
4. **Correspondence:** The poet shows that in Spring seasons the tulips and lilies are grown up with splendid colors where the people (sagacious eyes) are mesmerized by such beautiful sights. In addition, people

cannot see the Cocoons adhered to the buds and flowers.

**Sample 6:** “The perfect, nowhere be afraid (Poem 242, Stanza 3, Line 2, 1960: 110) They bear their dauntless heads.”

1. **Ideas are objects:** the heads stand for clergymen.
2. **Linguistic Expressions Utilized:** The dauntless heads are those brave priests.
3. **Communication:** The dead people particularly priests can see and watch us.
4. **Correspondence:** The poet believes that after priests die, they keep watching us in our earthly life; therefore, they are immortal and she referred to them as dauntless heads who protect us from evil. The use of the head as a synecdochic form occurs because it contains the senses including sighting that man uses to view everything.

**Sample 7:** “The heart asks pleasure first, (Poem 536, Stanza 1, Line 1, 1960: 262) And then, excuse from pain ....”

1. **Ideas are objects:** the heart stands for the emotions of a person.
2. **Linguistic Expressions Utilized:** the person – girl or boy seeks to be happy.
3. **Communication:** the heart is the center of happiness and joy.
4. **Correspondence:** Dickinson states that the heart ( male or female) naturally seeks is pleasure and happiness in life, and any person needs this, and everyone needs to avoid pain and sorrow. So, the internal body part ‘heart’ is a synecdoche for a man or woman. Here the part (heart) stands for the whole (man or woman). Abdulwahid (2022) emphasizes that the body part ‘heart’ is used to refer to different concepts, such as the contrasting concepts of good and evil. Consequently, ‘hear’ can be used to denote various personal emotions, such as pleasure, happiness, sorrow, distress, etc.

**Sample 8:** “The hands still hug the tardy glass; (Poem 132, Stanza 3, Line 1, 1960: 62) The lips I would have cooled, alas!”

1. **Ideas are objects:** hands represent a person.
2. **Linguistic Expressions Utilized:** the man holds the glass sluggishly.
3. **Communication:** the frost and cold can harm the person.
4. **Correspondence:** the poet (writer) addresses the readers that the man is influenced by frost and cold, and the first part of his body that can be affected is the hands – here hands are used as a synecdoche epitomizing the part-for-whole synecdoche.

### Results And Discussion

The analysis of the selected samples of synecdochic body parts shows that the figurative body parts are used to indicate human beings or people. It has been noted that Dickinson employs the body parts in three ways. First, the body parts are used figuratively to express metaphoric meanings. The second, body parts are used literally to signal a specific biological part of the human body. In this regard, Farghal and Alenezi (2022, p. 734) argue that “in a typical physical description, names of body parts are usually used for their physical denotative meanings”. The third, they are used to refer to non-human objects like botanic and animalistic things, for instance, in “My flowers raise their pretty lips”, the word ‘lips’ is used to manifest the tips of the flowers’ leaves, creating personification whereby the human body part is used with flowers or trees. Sometimes, these human body parts were even given human attributes like talking, jabbering, singing or watching. Accordingly, Owiredo (2022) states that, for example, the eye, as a body part, is used for the function or activity of seeing, or observing objects. The ‘eye’ can be conceptualized as a tool of sight by which people can watch or spy.



## Concepts and Ideas Conveyed Through Synecdoche

Dickinson immensely employs different human body parts in her poetry. She intentionally does not use man, woman or boy, instead she uses faces, eyes, heads, hearts, feet, lips or ears. Such synecdochic usages of the human body parts cancel the gender-distinction, i.e., when the readers read the term ‘faces’ in a poetic line, they cannot realize whether the poet means ‘men’ or ‘women’. For instance, Dickinson uses the body part ‘lips’ in the line “the lips that never lie”, but it is not known whether she refers to women or men unless there is a full context (stanza) or predeterminers like her or his. However, Dickinson recruits body parts to perform specified functions, for example, the ‘eyes’, according to Dickinson, performs the function of sight, ‘face’ represents beauty and human identity, while ‘heart’ refers to emotions and feelings. In addition, ‘feet’ or ‘legs’ are used to denote walking, whereas ‘hands’ are commonly used to imply workers. Dickinson is skillful in employing the body parts, specifically the external body parts, such as the head, face, eyes, lips, legs, and other parts. More importantly, she succeeded in separating between the literal use of the body parts and the metaphoric (synecdochic) use of such parts. As perspicuous evidence she says “I turn my brimming eyes away” (poem 132, stanza 2, 1960: 62). In this context she used the pronoun ‘I’ to talk about herself as she uses the determiner ‘my’ referring to her eyes. ‘Old-fashioned eyes’ refers to her grandfather and grandmother, so the part ‘eyes’ in this context is used synecdochically to denote grandparents because the compound adjective ‘old-fashioned’ implicates ‘very old’. Thus, the linguistic expressions she uses along with the context help the poet communicate literal or metaphoric senses.

## Frequency of Body Parts

The findings indicate that ‘face’ and ‘eyes’ are highly used by Dickinson in all her poems. She uses these two parts considerably in order to draw certain conceptual ideas, and gives the role to readers to conceive these ideas. She uses the different body parts with literal meanings and figurative senses, widely utilized by Dickinson, which are related to the part-for-whole type of synecdoche. Wherever the body part was in the body, it represents the person being man or woman. The table (1) below summarizes a survey made by the researchers in order to calculate the number of body parts utilized synecdochically and the frequency of each one. The total number of Dickinson’s poems is (1775) according to Johnson’s book (1960) *The Complete Poems of Emily Dickinson*. Moreover, table 1 shows the number of the body parts which are used literally as human organs. Counting the frequency of both figurative and literal usage of human body parts is done through manual numeration of each class.

**Table (1):** Literal and figurative usages of body parts.

No.	Human Body Parts	Figurative Usage	Literal Usage	Total
1	Face	124	40	164
2	Eyes	59	24	83
3	Head	29	26	55
4	Heart	104	26	130
5	Lips	18	6	24
6	Feet	64	17	81
7	legs	0	0	0
8	ears	32	13	45

Two criteria were adopted in analyzing and categorizing the above human body parts. (1) the literal usage referring to a physical human organ that denotes a concrete, substantial attribute or entity. (2) Figurative usage indicates a human body which conveys either a metaphoric sense, symbolic implication, or abstract meaning.

The findings in the above table show that Dickinson uses the body part ‘face’ (124) times which is the highest frequency of use as

compared to the other parts from metaphorical perspective. She employs the expression 'face' figuratively to communicate abstract senses like emotions or reflect inner states. On the other hand, she uses the 'face' literally (40) times denoting the physical attribute of the human body, which is also the highest use as compared to the literal usage of the other body parts. 'Heart' comes next of using it figuratively, as indicated by the number (104), while the poet used the part 'heart' (26) literally – denoting a concrete, substantial entity found in the human body whose function is to pump blood in the body. 'Feet' is used (64) times figuratively, but the literal usage gained (17) times of frequency, which is a lesser frequency as compared to the other types. The part 'eyes' was used (59) times figuratively, where she uses 'eyes' metaphorically to symbolize insight, perception or awareness, while (24) times indicated the literal use of the body part 'eyes' where she employed the word 'eyes' to indicate the physical organ of vision, denoting sight or observation. The body part 'ear' indicating listening was used (32) times with a figurative sense, incorporating attention or receptivity, but literally it was used (13) times as a physical organ of hearing. Finally, the body part 'head' occupied the last rank in the sense that it was used (29) times figuratively which symbolizes leadership, thought or mentality. Literally, it was used (26) times referring to the physical uppermost part found on the top of human body. Dickinson's concentration on both 'face' and 'heart' proves that she focuses on the appearance of the people (facial expressions) and emotions, and feelings emanating from the human body part (heart). Owiredu and Adu (2020) maintain that body parts were used as the loci for conceptualizing reasoning, emotions, feelings, etc. Ultimately, this proves that the human body parts are also exploited by poets to convey certain emotions and concepts, for instance, the body part 'eye'

is conceptually used to denote evil or someone who grudges.

## Conclusion

The aim of this paper has been to investigate the human body parts Dickinson utilizes in constructing synecdoches. It is postulated that these body parts are typically employed as representations of microsynecdoches to communicate deep emotions and abstract thoughts and concepts. To achieve the objective of this paper, the qualitative content analysis approach is adopted to identify the body parts that exclusively encapsulate synecdoches, then metaphorically analyze them. Accordingly, eight samples from Dickinson's poems have been selected according to the effectiveness of the synecdochic expressions embraced in each poem to represent the data for analysis. In the analysis, the Conduit Metaphor proposed by Reddy (1979) is adopted as it perceives metaphor as a way of conceptualizing the world.

Based on the findings and discussion of the results, some percipient conclusions have been deduced throughout the process of analysis. First, Dickinson has exploited different human body parts in composing synecdoche. She has utilized the part-for-whole type of synecdoche exclusively, which other scholars call it particularized synecdoche, or microsynecdoche. In producing the synecdochic forms, she depends on wrapping the body-part synecdoche with human senses, which rely on the sensory external body organs 'eyes', 'head', 'face', 'nose' and 'mouth'. According to Chrzanowska-Kluczevska (2012, p. 244) the mechanism of selecting synecdochic forms is drawn from the basic names of body parts, such as 'eye', 'face', 'head', 'heart' and 'foot', and also drawn from other names, such as 'chin' and 'moustache'. Therefore, the 'ear' represents the hearing sense, for Dickinson 'eyes' incorporate the sense of vision and

observation, while 'face' indicates beauty and identification. The internal body part 'heart' denotes emotions and feelings of human beings, whereas 'heads' commonly refers to people irrespective of their gender being male or female. On the other hand, 'legs' or 'feet' indicate the action of walking which is exercised by people.

Second, she employed the body parts both literally and figuratively, and this shows her capability of playing with words or maneuvering with body parts and this ensures that she can function these body parts properly. Third, she personifies the body parts by giving them human attributes, such mechanism, in fact, demonstrates the amount of interaction between synecdoche and personification. Body parts were used with inanimate and animate objects by synthesizing a part to stand for the whole, such as "the horses' heads" and "before the fire's eyes". The fire physically has no eyes, but it was given a human body part for figurative usage. Fourth, it has been proved that Dickinson used the body parts 'eyes' and 'face' abundantly more than the other parts. The body parts were used figuratively and literally, but the cases of the figurative usage were higher than the cases of the literal usage considerably.

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- **Ethical approval and consent to participate:** This study does not involve any human or animal participants.
- **Availability of data and materials:** The data that support the findings of this study are available on request from the corresponding author.
- **Author contribution:** Ayad Hammad Ali: Conceptualization; writing – original draft; writing; data collection; data curation. Abed Shahooth Khalaf: conceptualization; writing – original draft; methodology; data collection. Mohamad Yahya Abdullah:

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