

**A Critical Analysis of Personification and Simile as Literary Devices in Imtiaz Dharker's  
Poem Postcards from God**

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**Abstract**

Figurative language is a language that uses words or expressions with a meaning that is different from the literal interpretation. It is used to create a more vivid and imaginative description of something, often by comparing it to something else. Figurative language is a language that uses words or expressions with a meaning that is different from the literal interpretation. It is used to create a more vivid and imaginative description of something, often by comparing it to something else. Figurative language includes metaphors, similes, personification, hyperbole, and idioms. Therefore, the researcher of the present study only focuses on the analysis of the personifications and similes in Imtiaz Dharker's poem "Postcards from God". There are two research problems: to identify and analyze the personifications and similes and to find out the meaning of the personifications and similes in Imtiaz Dharker's poem "Postcards from God". The findings of the research revealed that the poet employs similes and personifications in the poem, and the meanings of the personifications and similes are based on infancy, exile, travel, home, displacement, religious conflict and fear, and ultimately, grief.

**Key Words:** Personification, Similes, "Postcards from God"

**Introduction**

Baily (1994) stated that figurative language is a vital component of poetry because it gives poets the ability to convey difficult concepts and feelings in a way that is more impactful, colorful, and inventive. Moreover, figurative language is a crucial component of poetry because it enables poets to give readers a more involved, poignant, and unforgettable experience (Rahimi, 2019). Additionally, poets can convey difficult concepts and feelings in a way that is more impactful, colorful, and inventive by using figurative language (Barrett, 2007). Shaheen (2019) highlights that the poem's subject matter is described in vivid and inventive ways thanks to the use of figurative language. This makes the poem more captivating and memorable by enabling the poet to conjure up an image in the reader's head (Huda, 2018). Furthermore, emotions can be expressed more effectively and powerfully by using figurative language (Halliday & Hasan, 2018), making difficult feelings like love, sorrow, and sadness more understandable and relevant for the reader (Perrine & Arp, 2021). Arafat (2016) argued that a poem's meaning can be deepened by the use of figurative language, making the poetry more intricate and thought-provoking. This enables the poet to express several meanings or concepts with a single picture or metaphor (Cuddon, 2013).

Lewis (2010) suggests that figurative language can aid in giving the poet a distinctive voice. By enabling the poet to convey their thoughts and feelings in a way that sets them apart from other poets, figurative language enhances the memorability and recognition of their work (Mulyadi, 2016). According to Pradopo (2013), personification is the attribution of human characteristics to non-human entities, particularly prevalent in literature, especially poetry (Wales, 2014). In summary, in personification, the comparison is strengthened when non-human entities are given human characteristics. Personification is a literary strategy that gives human features to non-human creatures, as described by Perrine and Arp (1963). It involves substituting characteristics of humans for those of animals, objects, and original ideas (Endraswara, 2013), making inanimate objects appear alive, much like people (Codon, 2018). This technique allows them to move and speak like most humans, akin to an implicit metaphor where a person is always the topic of the comparison (Dewi, 2020). It also involves personifying a feature or quality to enhance perception (Werdiningsih, 2021). Furthermore, 'An inanimate object referring to human characteristics is called personification' (Abrams and Harpham, 2014; Hasanah, 2018). According to Syarwani (2017), a simile is a rhetorical tactic in which two dissimilar objects are compared through comparisons. This involves using terms like 'resemble,' 'similar,' 'as,' 'then,' and 'like' (Saeed, 2011). Similarly, Rika (2021) describes similes as equations and parables used in explicit comparison. In summary, a simile is an explicit and implicit comparison that makes use of terms such as 'as,' 'like,' 'as if,' 'like,' and 'seem' to describe two unlike objects.

### **Literature Review**

Language is one of the most important tools used by humans to communicate with one another (Hariyanto, 2017). Specifically, it serves as a means of communication that is widely used by societies, enabling communicators and communicants to convey ideas, thoughts, and more (Siregar et al., 2021). Moreover, according to Harmer (2016), language facilitates communication between people who do not share the same first (or even second) language. Thus, it plays a crucial role in bridging linguistic differences among diverse groups. Figurative language refers to techniques used to convey ideas or feelings through similes between completely unrelated objects or the treatment of inanimate objects as living beings (Siahaan, n.d.). In essence, figurative language is one approach to creatively communicating a concept, as noted by Webster (1988). Conversely, Erika Sweeney (1995) describes figurative language as a way of using description to create a special image and evoke emotions. Furthermore, according to Hatch (1995), figurative language has historically been classified into several categories, including personification, simile, metaphor, allusion, and so on. Figurative language is thought to be more effective at conveying the writer's meaning for several reasons. First, it allows readers to enjoy literary works in an imaginative way. Second, it adds additional imagery to verse, thereby making the abstract concrete and rendering literary works more sensual. Third, it adds emotional intensity to statements that would otherwise be merely informative, thus conveying attitudes along with information. Finally, it provides a way of saying a lot in a short amount of time (Perrine, 1991). In this context, writing and speaking with appropriate use of figurative language can effectively convey a message (Kreuzer, 1960). Different linguists have varying perspectives on what constitutes metaphorical language. For instance, Perrine (1983) identified ten categories of figurative language in his book: metaphor, simile, synecdoche, personification, metonymy, allegory, hyperbole, irony, symbol, and paradox. In contrast, Rozakis (1995) expanded these categories in her book to include personification, sarcasm, simile, symbolism, synecdoche, synesthesia, transferred epithet, understatement, contrast, metaphor, irony, hyperbole, litotes, metonymy, onomatopoeia, oxymoron, as well as allegory. Thus, while there is some overlap between these classifications, the range of figurative language recognized can vary significantly depending on the author.

Keraf (2008) listed numerous types of figurative language in his work and categorized them into four primary groups: repetition, relationship, contrast, and comparisons. As highlighted earlier, there are many different types of figurative language; however, the researcher will focus on two specific examples, personification and similes, found in the poem "Postcards from God." In literature, personification has garnered significant attention, particularly in poetry. According to Paxson (1994), personification originated from the Greek word *prosopopeia*, meaning "to give face." In terms of definitions, personification has two interpretations. Firstly, it describes the act of endowing an abstraction with a distinct personality. Secondly, it refers to the purposeful use of fictional language to depict an abstract concept. Moreover, Goatly (1997) views personification as a literary technique employed in both poetry and fiction, often considered an elaborate and artificial cliché. In a similar vein, Cuddon (2013) defines personification as the attribution of human characteristics to inanimate objects, or, put differently, the embodiment of abstract objects as human beings. In this context, Cuddon explains personification in a straightforward manner. Cuddon (2013) highlights the widespread use of personification in literature, especially in poetry. Similarly, Lakoff and Johnson (1980) consider personification as a mechanism that allows people to make sense of common phenomena and express them as if they were human. For example, Romantic poets might personify rocks by making them speak, rivers by making them talk, or even the wind by making them scream; this type of personification is referred to as poetic personification. Furthermore, Kövecses (2010) describes personification as a requisite rhetorical device and trope that poets commonly exploit in their poems to create perceptive effects on readers. In addition, figures of speech, including metaphor and personification, have been extensively examined in the poetic domain by Lakoff and Turner (1989), who focus their efforts on the personified objects in poetry and their connections to common aspects of life. Consequently, Kövecses (2010) declares that personification provides readers with the knowledge needed to comprehend various aspects of life. Through personification, readers can better understand complex concepts such as death, time, natural phenomena, and abstract issues. Personification is a figure of speech that imparts human characteristics to non-human entities in order to make a point (Brinton, 2000). In more specific terms, Hurford and colleagues (2007) define personification as a type of ontological metaphor in which a physical or abstract object is endowed with human characteristics. Similarly, Cruse (2006) describes personification as a form of metaphor where events, typically with unclear or complicated causes, are personified as if they were being carried out by a person. Thus, the real agent is personified to give a clearer understanding of the action. Personification is a kind of metaphor widely acknowledged by linguists and rhetoricians. Specifically, Murray and Moon (2006) support this view, noting that personification is a type of metaphor wherein something inanimate is treated as though it were a human being. They explain that personification involves an inanimate object assuming human characteristics or performing human actions, such as in the phrase "the trouble killed him." In this instance, the term "trouble" refers to the human act of killing; only humans typically carry out the act of killing. Furthermore, Geeraerts (2010) confirms that personification is a form of conceptual metaphor, which employs human characteristics to represent a broad spectrum of non-human phenomena. According to Al-Masud and Naif (2020), a conceptual metaphor involves identifying a certain idea based on the characteristics of another concept. Expanding on this notion, Ricoeur (2003) reaffirms the connection between personification and metaphor, asserting that metonymy, synecdoche, and metaphor are the mechanisms through which personification occurs. He further elaborates that personification is a form of metaphorical transfer that entails attributing human characteristics to both living and inanimate abstract objects. For example, the phrase "the daffodil is wandering in my garden smiling extremely" personifies the inanimate object "daffodil" by assigning it two human characteristics: wandering and smiling. In essence, this conversation establishes that personification is a clear example of metaphor, or more specifically, a particularly

effective form of metaphor that imbues animals, inanimate or tangible objects, and even everyday natural elements with human characteristics. A simile is a comparison phrase that uses a function word such as 'like,' 'then,' 'resemble,' 'seem,' or 'as' to describe one thing in relation to another (Keraf, 2008: 138). In essence, a simile makes a direct comparison between concepts that are fundamentally different from one another. For example, Robert Burns once said, 'My love is like a red, red rose.' In English literature, similes are a common figure of speech device that are consistently utilized (Fengjie, Jia, and Yingying 2016). As per Tilak (2019), a simile is an indirect comparison between two objects or concepts that share traits, yet these entities or events may vary in nature, allowing for a vivid comparison between them. Furthermore, the current study aims to examine the structural elements of similes used in speeches delivered for political purposes at specific junctures (Dewi, 2010). In poetry, similes serve a valuable purpose as they assist in crafting vivid mental images. They achieve this by contrasting two things using the words 'like' or 'as,' thereby helping to humanize abstract or unfamiliar concepts (Varghese, 2012). Saputri (2014) stated that similes also heighten sensations by connecting them to remembered memories. For instance, phrases like 'As brave as a lion' instantly evoke courage (Saputri, 2014). This increases readers' capacity to fully experience the desired feelings, thereby reinforcing the poem's message (Kennedy, 1979). Moreover, similes foster emotional connections between the poet and the reader by evoking shared experiences (Niazi, 2017). Further, Sarfraz (2022) defines similes as aids in understanding complex topics more easily. By breaking down abstract ideas through analogies to commonplace objects, similes make these concepts more tangible (Shafak, 2021). For example, stating that "life is like a rollercoaster" simplifies life's ups and downs, helping individuals accept its unpredictability (Fitratunnas, 2017). Ultimately, the simplicity of similes imbues poetry with a more approachable and relatable quality. Similes enhance a poem's linguistic beauty and attractiveness, giving it a lyrical touch that enhances its readability (Shakir, 2023). As a result, the language of the poem becomes more enjoyable and memorable due to this added beauty (Saputri, 2014). Moreover, Fitratunnas (2017) suggests that similes add fun and intrigue to poetry by employing creative analogies. By presenting readers with unusual concepts and images, similes can shock or amuse them (Hamdiana, 2015). For instance, characterizing the night as 'black as coal' conjures up a strong, attention-grabbing image (Risdianto, 2018). This sense of originality gives the poetry a playful touch while also maintaining readers' interest. According to Perrine (2010), similes enable readers to relate to poetry by drawing parallels between the poet's experiences and their own. By using phrases like busy as a bee,' readers can easily connect to the poet's words and see themselves mirrored in them. This connection deepens the poem's significance and personalization, making it more impactful and relevant (Keraf, 2018).

## **Methodology**

Qualitative and descriptive techniques are used in this study. The Leech and Short model was our choice for the analysis. This model includes a single method for figurative language analysis. In order to figure out the meaning of the chosen poem, we used a single level technique in the current study: the figures of speech category. We investigate only personification and simile in figures of speech.

## **The Research Design**

The term research methodology defined as it comprises process which are very important tools for any research investigation. It includes multiple methods that used in the research study for the collections and analysis of the data Richards & Schmidt, (1999). The entire method for connecting intangible research concerns to appropriate and feasible empirical research is known as research design. It's a type of investigation that gives specific instructions on how to conduct a study. (Creswell, 2014). According to Kothari (2004), it is a strategy for analytically explaining

the research problem. In it, we look at the many stages that a scholar goes through when investigating his research problem, as well as the reasons for them.

### **Target Population and Sampling Technique**

Population defined as it comprises of any set of individuals, items, etc. A sample can be taken from that share some general and observable characteristics. Richards & Schmidt, (1999). Furthermore, it is the set of individuals which represents the characteristics of all the population, further, the selection procedure of sample is known as sampling technique.

### **Target Population**

The population of the present research study consisted of Imtiaz Dharker's poem "Postcards from God".

### **Sampling Technique**

There are many kinds of sampling techniques in the field of research. However, keeping in the view the nature suitability of the present research study. The convenient sampling technique has been employed to select the sample from the target population. Thus, Imtiaz Dharker's only one poem "Postcards from God" were selected.

### **Theoretical Framework**

The framework developed by Leech and Short (2007) is used in the analysis, providing a methodical inventory of stylistic categories for text analysis. The researcher of the present study only analysis personifications and similes as well as their meanings in the poem "Postcards from God".

### **Data Analysis Techniques**

The data analyzed qualitatively, and the research was followed the analysis of the poem is related to personifications and similes under the figurative language level. In a simile, two distinct items are compared using the terms "like" or "as" to emphasize their similarities. Personification is a figure of speech wherein non-human entities are given human traits. It endows inanimate objects, animals, or abstract ideas with human characteristics. Following the identification of these figures, the study connects the sentences to determine the poem's meaning.

### **Figures of Speech**

The poetry "Postcards from God" contains figures of speech, according to the researcher. It is made up of simile and personification in figures of speech. First, the researcher examines the poem's personification. Personification is a figure of speech in which characteristics of humans are applied to non-human phenomena. It gives human characteristics to inanimate objects, animals, or abstract concepts. After these figures are identified, the research makes connections between the sentences to ascertain the meaning of the poem (Mahmood & colleagues, 2019).

Researcher provides a thorough explanation of all the personifications that can be found in the poem.

#### **Personifications in the poem "Postcards from God"**

##### **"I walk around through battered streets,"**

In the context of literary analysis, personification is a rhetorical device that imbues inanimate objects with human characteristics. The term 'battered streets' illustrates this technique by implying that the streets have experienced adversity or hardship, resulting in their current state of wear and disrepair. This metaphorical language facilitates the formation of a detailed mental image and can

evoked emotional responses related to themes of resilience, hardship, or neglect. Consequently, such personification enhances the reader's engagement with the text by fostering a deeper emotional connection and a more nuanced understanding of the described setting. Through this vivid portrayal, the narrative communicates the impact of time and adversity on the streets, reflecting broader themes within the literary work. In her expression of emotional exhaustion and despair, the speaker employs the term "battered" to describe the streets, imbuing them with a sense of deterioration and fatigue that mirrors her own psychological state. This usage of personification conveys a palpable sense of wear and degradation, aligning the physical environment with the speaker's inner turmoil. Furthermore, the speaker's personification of her interpreters indicates a profound distrust or lack of faith in others. This literary strategy highlights a pervasive sense of loneliness and isolation, suggesting that the speaker feels disconnected from and misunderstood by those around her. These elements of personification and metaphor not only deepen the reader's comprehension of the speaker's emotional condition but also enhance the overall narrative by offering a more nuanced portrayal of her existential and relational challenges. From an emotional standpoint, the personification of the streets as "battered" is a literary technique that aims to generate empathy for the urban environment depicted in the narrative. By ascribing human qualities of suffering and wear to the streets, the term "battered" prompts readers to reflect on the hardships encountered by neglected or problematic areas. This portrayal underscores the challenges associated with infrastructural neglect and environmental deterioration, potentially eliciting sentiments of pity or grief for the condition of the locale. The personification thus functions to animate the streets, evoking a sense of their endurance of hardships and emphasizing the socio-economic factors contributing to their decline. Consequently, this enhances the reader's emotional engagement with the text by fostering a more profound awareness of the underlying issues facing the area's infrastructure and environment. When analyzed from a social perspective, the personification of the streets as "battered" may symbolize broader societal issues within the depicted scenario. The term "battered" suggests physical damage to the streets, which could indicate urban deterioration, financial struggles, or neglect by governmental authorities. This portrayal invites consideration of themes such as urban decay, social injustice, and the challenges faced by marginalized communities. By personifying the streets in this manner, the narrative highlights the physical manifestation of broader socio-economic difficulties, thus prompting reflections on the systemic problems contributing to the decline of urban environments and the disparities affecting minority communities. Additionally, from an environmental standpoint, the personification of the streets as "battered" underscores the interplay between human behavior and natural conditions. The term "battered" suggests that the streets have been adversely affected by either natural or anthropogenic factors, such as pollution, erosion, or severe weather conditions. This representation serves to highlight the repercussions of environmental degradation and emphasizes the importance of adopting environmentally sustainable practices. By attributing human-like vulnerability to the streets, the narrative reinforces the need for responsible environmental stewardship and the implementation of sustainable actions to mitigate adverse impacts on urban infrastructure. Given the historical background, the personification of the streets as "battered" can symbolize the passage of time and the dynamic changes within the urban environment. The term "battered streets" suggests that the streets have endured significant hardships or transformations over time, possibly due to notable historical events or shifts within the community. This personification invites reflection on the resilience of the area and its historical trajectory, encouraging a deeper understanding of how past events and community developments have shaped the current state of the urban landscape. By attributing human-like endurance to the streets, the narrative effectively highlights the historical and social context that has contributed to their present condition. Finally, the personification encapsulated in the phrase "I walk around through battered streets" significantly enhances the textual richness, infusing the scene with

layered meanings and emotional depth. This literary technique not only creates a compelling and vivid portrayal of the streets' condition but also fosters a multifaceted engagement with the narrative. Readers are invited to empathize with the depicted environment, perceiving the streets as symbols of both physical decay and historical resilience. By attributing human-like qualities to the streets, the narrative constructs a more immersive and emotionally resonant experience, prompting readers to reflect on the complex interplay of environmental, social, and historical factors that contribute to the scene's current state. This personification thus acts as a critical device, deepening the readers' connection to the text and enhancing their interpretative engagement with the story's broader themes and emotional nuances.

**"Images invade me."**

**"Picture postcards overlap my empty face demanding to be stamped and sent."**

The speaker feels overwhelmed and intruded upon by the personifications within the poem. The barrage of images evokes a flood of memories or ideas that overwhelm the speaker, resulting in feelings of disorientation or fragmentation. Moreover, the urgency conveyed through the personification of the postcards described as overlapping the speaker's face and pleading to be stamped and sent reflects an intense sense of pressure. This emotional perspective highlights the speaker's internal struggle to maintain a sense of self amidst external influences. The personifications further accentuate the speaker's existential search for identity and purpose in an uncertain and fractured world. By describing themselves as "nothing but a space," the speaker alludes to a profound existential void. The encroachment of images and the demands of the postcards illustrate how external forces shape the speaker's self-concept, underscoring the existential conflict to assert agency and individuality against external pressures. Additionally, these personifications elucidate societal dynamics and the complexities inherent in social interaction and communication. The invasion of images and the postcards' demands symbolize the overwhelming influence of media and societal expectations on personal identity and self-expression. This reflects broader issues of conformity and societal pressure, suggesting that individuals may feel compelled to conform to societal norms and expectations at the expense of their personal authenticity and individuality. Furthermore, from a symbolic standpoint, the need for the postcards and the invasion of visuals represent the intricacies of memory, identity, and communication. The postcards symbolize external messages or influences that intrude upon the speaker's personal space, while the images represent the myriad thoughts and memories that contribute to the speaker's self-conception. By adopting this symbolic perspective, readers are encouraged to reflect on the deeper implications of these postcards and images and how they affect the speaker's journey of self-expression and self-discovery. Subsequently, the poem's personifications contribute to its complex exploration of themes such as communication, identity, and existential angst. They invite readers to engage with the speaker's psychological landscape and contemplate the broader ramifications of their quest for autonomy and self-definition within a profoundly interconnected world.

**"Postcards from God"**

**"Proof that I was here."**

The speaker in the poem experiences a sense of validation and reassurance through the personifications presented. The phrase "Postcards from God?" suggests that these postcards possess a divine significance, serving as tangible reminders of the sender's connection to a higher entity. This imagery provides solace and spiritual affirmation amid uncertainty and fear. Similarly, the expression "Proof that I was here" personifies the act of affirming one's own existence, emphasizing the speaker's existential need for validation and evidence of their presence in the face

of doubt and uncertainty. Moreover, the poem's personifications underscore the speaker's pursuit of identity and purpose within an ambiguous and often overwhelming reality. The personified postcards symbolize external sources of guidance and reassurance throughout the speaker's existential journey. They act as symbols of transcendence, linking the speaker to something beyond the material world. In parallel, the personification of proof as a means of verifying one's existence highlights the speaker's existential quest for affirmation of their own significance and identity. Additionally, the poem's personifications elucidate the intricate interplay between belief and validation and broader social dynamics. The personified postcards represent the speaker's faith in a higher power or a transcendent cause, reflecting broader themes of faith and spirituality. They illustrate how individuals seek validation and confirmation through their beliefs and connections to something greater than themselves. Correspondingly, the personification of proof emphasizes societal expectations and pressures for approval and recognition in the face of uncertainty and doubt. Furthermore, within the poem, personifications function as metaphors, representing the human quest for meaning and significance. The symbol of proof embodies the desire for confirmation and validation of one's existence and identity, whereas the postcards represent the aspiration for transcendence and a connection to something beyond oneself. These metaphors invite readers to reflect on the broader implications of belief and validation in shaping an individual's identity and experiences. In summary, the poem's personifications contribute to a nuanced exploration of themes such as faith, validation, and existential uncertainty. They prompt readers to engage with the speaker's internal world and consider the broader impacts of belief and validation on the development of human experience.

### **Similes in the poem "Postcards from God" "I do feel like a visitor, a tourist in this world"**

The simile "I do feel like a visitor, a tourist in this world" conveys the speaker's sense of detachment and unfamiliarity with their surroundings. By likening themselves to a visitor who is temporarily present in an unfamiliar location, the speaker highlights a sense of estrangement and disconnection from their environment. This comparison indicates a profound feeling of separation, suggesting that the speaker perceives themselves as an outsider who lacks a sense of belonging or understanding of their context. Furthermore, the simile underscores the speaker's experience of displacement or alienation. The analogy to a visitor emphasizes their perceived status as an outsider, which may reflect feelings of profound loneliness, longing, or disillusionment. By drawing a parallel between themselves and a transient tourist, the speaker conveys a sense of not fully fitting into their surroundings, thereby accentuating their isolation and detachment. Moreover, this simile invites reflection on the speaker's search for meaning and potential existential crises. By viewing themselves as visitors in a world of their own making, the speaker may be grappling with feelings of regret or uncertainty regarding past decisions or actions. This comparison points to broader themes of identity, cultural exchange, and globalization. In an increasingly interconnected world, many individuals experience cultural dislocation or relocation. The analogy to a tourist underscores the transitory nature of life and the challenges of navigating unfamiliar cultural landscapes. In conclusion, the simile "I do feel like a visitor, a tourist in this world" encapsulates themes of estrangement, identity, and existential reflection. It effectively portrays the speaker's sense of dislocation and highlights the broader implications of cultural and personal identity in a globalized context.

### **Discussions**

The analysis of "Postcards from God," a poem by Imtiaz Dharker, employed the structured framework proposed by Leech and Short (2007), which offers a systematic checklist of stylistic



categories for text analysis. This model delineates four overarching categories: lexical categories, grammatical categories, figures of speech, coherence, and context, each further subdivided into related subcategories. Focusing specifically on the figures of speech employed in the poem, the researcher examined the utilization of personification and simile. Through an in-depth analysis of each instance of personification, the researcher elucidated the profound impact of these literary devices on the reader's understanding and interpretation of the text. Personification was revealed to imbue the poetry with depth, passion, and symbolism, thereby facilitating multifaceted engagement with the narrative. Similarly, the examination of similes in the poem unveiled layers of meaning. By equating the speaker with visitors or tourists in the world, the comparisons suggested a sense of alienation and detachment. This analysis delved into the existential implications of the simile, prompting a broader exploration of themes such as globalization, identity, and cultural interchange. In conclusion, the systematic application of Leech and Short's framework facilitated a comprehensive examination of the metaphorical language employed in Imtiaz Dharker's poetry "Postcards from God." Through the analysis of figures of speech like personification and simile, the researcher uncovered multiple layers of meaning and thematic depth within the text, ultimately enhancing the reader's comprehension and appreciation of the poem's literary merits.

### **Conclusion**

In summary, the analysis of Imtiaz Dharker's poem "Postcards from God" utilized Leech and Short's structured framework, which systematically evaluates various stylistic elements in texts. Specifically focusing on the implementation of figures of speech, namely personification and simile, the study delved into their impact on the reader's interpretation of the poem. Through a detailed examination of personification, the researcher highlighted its ability to infuse the poetry with depth, passion, and symbolism, fostering nuanced engagement with the narrative. Similarly, the exploration of similes revealed layers of meaning, particularly in evoking themes of alienation and detachment, prompting a broader exploration of existential and societal concepts. Overall, the systematic application of the framework facilitated a comprehensive understanding of the metaphorical language employed in Dharker's poetry, enriching the reader's comprehension and appreciation of its literary merits.

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