

Exploring the Techniques of Creating Images Utilized by Sylvia Plath in her Poetry

Ayad Hammad Ali , Omar Saadoon Ayyed * 

Department of English, University of Anbar, Anbar, Iraq

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* Corresponding author:

ayadaliayad78@uoanbar.edu.iq

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Abstract

Objectives: This research aims to understand the methods employed by Sylvia Plath in crafting metaphorical images. Another objective is to analyze these metaphorical images through the conceptual metaphor theory. The study assumes that Sylvia Plath relies on specific concepts derived from her personal pains and discouraging life experiences in the composition of her figurative images.

Methods: Lakoff and Johnson's (1980) model has been adopted with some requisite modifications to analyze twelve randomly selected poems from Sylvia Plath's collection. The analysis methods involve decoding figurative images based on three elements of implicit meaning perception that underlie each metaphorical image.

Results: The results revealed that Plath adopted seven methods shaped by specific elements such as metaphorical forms, body parts, colors, and natural elements, which assisted the poet in creating her distinctive figurative images. It was also confirmed that the conceptual metaphor theory was highly effective in analyzing the metaphorical images employed by the poet.

Conclusion: The poet constructed her images by relying on two mechanisms, using various linguistic patterns, and blending disparate elements together to depict a specific concept. This made her poetry more effective and eloquent.

Keywords: Figurative images, conceptual metaphor theory, domains, application, metaphor, colors.

استقصاء الأساليب التي تستعملها "سيلفيا بلاث" في ابتداء الصورة البلاغية في شعرها

أياد حماد علي، عمر سعدون عايد*

قسم اللغة الإنجليزية، كلية الآداب، جامعة الأنبار، الرمادي، العراق

ملخص

الأهداف: يهدف هذا البحث إلى تعرّف الأساليب التي استعملتها "سيلفيا بلاث" في صياغة الصورة المجازية. كما يهدف إلى تحليل هذه الصور المجازية من خلال نظرية الاستعارة المفاهيمية. تفترض الدراسة أن "سيلفيا بلاث" تعتمد في تركيب الصور البلاغية مفاهيم معينة مستوحاة من أهمها الشخصية وتجاربها الحياتية التي كانت محببة.

المنهجية: اعتمد نموذج (Lakoff and Johnson (1980 مع إجراء بعض التعديلات بغية تحليل اثنتا عشرة قصيدة اختيرت على نحو عشوائي من مجموعة قصائد "سيلفيا بلاث". تعتمد طرق التحليل على فك تشفير الصور البلاغية اعتماداً على ثلاثة عناصر إدراك المعنى الضمني الذي يكمن وراء كل صورة بلاغية.

النتائج: لقد ثبت أن بلاث تبنت سبع أساليب جرى تشكيلها بواسطة عناصر معينة مثل أشكال الاستعارة وأجزاء الجسم والألوان وعناصر الطبيعة؛ حيث ساعدت الشاعرة على إنشاء صورها البلاغية الخاصة. وقد ثبت أيضاً أن نظرية الاستعارة المفاهيمية كانت فعالة جداً في تحليل الصور المجازية التي تستخدمها الشاعرة.

الخلاصة: ركبت الشاعرة صورها بالاعتماد على آيتين؛ حيث استخدمت أنماطاً نحوية مختلفة، ومزجت أشياء غير متجانسة سوياً لتصور مفهوماً محدداً، الذي جعل شعرها أكثر فاعلية وبلاغة.

الكلمات الدالة: الصور البلاغية، نظرية المجاز المفاهيمي، المجالات، التطبيق، المجاز، الألوان.



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1. Introduction

Imagery is based on the figurative language and metaphORIZATION. It is widely used by poets who create various images to recall negative or positive experience exercised in one's life. Imagery is defined by Silk (2006) as it refers to the various figures of speech based on comparison including metaphor, simile, and personification. Imagery denotes tropes and schemes which are based on analogy. According to Abrams and Geoffrey (2015). Imagery signifies all the objects and qualities of perception used by poets in their poems, whether by literal description or by allusion or in the components of metaphor and simile. Researchers of literature believe that to create successful images, one should evoke the five human senses, but this is not sufficient because there are elements that can be used in establishing the image, such as nature elements, abstract objects, physical objects. Baldick (2001) explains the term imagery as using a language in a literary discourse that results in sense perceptions by literal or figurative reference to perceptible or concrete objects, scenes, actions or states as distinguished from the abstract language or ordinary phrasing.

The imagery of a literary discourse encompasses a set of images used which need not be mental 'pictures', but may denote senses other than sight. Further, imagery has often been applied to the figurative language represented by metaphor and simile (Gill, 2006). Ketab (2020) confirms that Plath was able to create different types of images which enable her to expose her sense of agony and pain in the sense that she employs the red color of the tulip flower in Tulip poem to denote her distress and anguish; the red color reminds her of the bitter past days. Every color has its own embodiment in her mind. Plath composes her images based on certain issues in her life which are helpful in identifying the techniques of forming images. First, the lamenting issue is due to losing her father since her childhood, separating from her husband Ted Hughes, suicide, depicting her painful childhood and motherhood. Second, she uses different physical and abstract objects that help in setting up her images like moon, sky, flowers, colors, rivers, water, clouds, sky, several body parts, but focusing on eyes, face and head noticeably. Third, she utilizes certain figures of speech like metaphor, simile and personification in order to nourish her images with rhetorical flavor.

Eventually, this research attempts to answer certain questions throughout researching imagery: (I) How does Sylvia Plath construct her metaphoric images? (II) What body parts does she use in formulating the images? (III) How many colors are essentially involved in creating the images?

To answer these questions, conceptual analysis should be fulfilled in order to realize the techniques Plath uses in forming images and the human body parts and colors that are hired to innovate effective images that enable the reader visualize or perceive the thoughts and themes Plath want to convey that represent her personal experiences.

2. Objectives of the Research

To conduct the current study, the following objectives should be achieved:

1. What are the techniques that Plath employed in creating metaphoric images?
2. Which elements does she use in framing the images?
3. What are the figures of speech involved in creating the metaphoric images?
4. What basic themes does she convey through metaphoric images?

3. Significance of the Research

This research is considered significant from literary, linguistic, and stylistic aspects. From a literary point of view, readers will realize the techniques that Sylvia Plath adopts in creating metaphoric images who used certain figures of speech like metaphor, simile, personification and synecdoche in forming images immensely in her poems. As it provides the readers with the basic colors and different human body parts in configuring metaphoric images. Linguistically, the research is important because it demonstrates the methods of analyzing such images in terms of linguistic methodology. As it provides the readers and researchers, who are interested in stylistics, with the approaches fostered in analyzing different figures of speech which are used not only in poetic genre, but in any other literary genres. Such analytic approaches show their functional significance for interpreting the poem or stanza or poetic line.

4. Theoretical Background

4.1. Conceptual Metaphor Theory: Conceptual Perspective

Metaphor is deemed as one of the influential rhetorical devices which is based on cognitive matters. Lakoff and Johnson (1980) view metaphor as a matter of thought and action, but it is derivatively a matter of language. Linguistically, metaphor is a means of conceiving the words – being common words or phrases or complex phrases (Wilkinson, 2002). In a narrow sense, metaphors are patently conceptual operations reflected in human language which enable speakers to frame and construe abstract areas of knowledge and life experience in more tangible experiential expressions. So metaphors are regarded as mental operations which are exercised by human being in order to communicate a certain message (Hurford, et al., 2007).

Metaphor admits multiple mappings from the source domain to the target domain, for instance, the metaphor ‘John is a lion’ can be interpreted as John is brave where the word lion is mapped with bravery. It also can be conceived as John is strong. So the lion is mapped with the concept of strength. Further, the above metaphor can be rendered that John is the dominant person among his family or friends, this really ensures that metaphor is mapped with the notion of domination (Dirven and Parings, 2003). Warren (1999) confirms that metaphor creates themes or clusters of figurative expressions that bear different mappings.

Metaphor is an essential process in the creation of words. Concepts and meanings are obviously lexicalized in order to form a kind of metaphor in the sense that many words have multi senses where some senses are metaphoric, whilst others are literal. The word ‘virus’, which refers to disease, has been used in the field of computer to denote a piece of code which corrupts the computer system or destroys data (Murray and Moon 2006). Goatly (1997) defines metaphor “a unit of discourse is used to refer unconventionally to a given object or process or concept, or colligates in an unconventional way”. The process of colligation depends on connecting between two objects or terms in order to create a vivid image.

Conceptual Metaphor Theory basically depends on three propositions. The first proposition is that metaphor is a cognitive phenomenon, and it is not purely a lexical phenomenon concerned with guessing the meaning of the metaphorized words (Lakoff and Johnson, 1980). The second proposition is metaphor, which should be interpreted as a mapping process between source domain and target domain. The third proposition is the process of analyzing metaphor in terms of linguistic semantics which is concerned with the meanings harbored in metaphors. This, in fact, shows that analyzing any metaphor does not rest upon the literal meanings of the words used in forming metaphor instead the cognitive decoding of metaphor is the key to reach the implicit meanings (Lakoff and Johnson, 1999). Kövecses (2002) asserts that metaphor conceptualizes a target domain in terms of the source domain, and this mapping links between the aspects of the source expression and target expression in order to gain the image and intended meaning being incorporated in this mapping. However, Gibbs (1994) states that conceptual metaphors motivate our understanding of the mapped objects in particular and use of language in general. This statement actually agrees with the belief of Lakoff (1993) who describes metaphor as a property of human conceptual systems, and it is not as a property of language.

4.2. Creating Metaphoric Images

It has been confirmed that metaphor is a cognitive phenomenon rather than a linguistic phenomenon, and that linguistic metaphors are merely mirrors of more general cognitive processes (Leezenberg, 2001). This ensures to build a metaphoric image, the speaker needs certain cognitive issues, such as concept, objects, two domains (source and target) and mapping these elements together to be able to form an appropriate image. Plath used different objects to create her metaphoric images, and nature elements are the prominent ones. Eileen (1975) Plath exhibits her permanent interest in nature imagery and her continuous feeling of the cruelty of the elements of the nature. This, actually, is envisaged in the image of the moon where she considers it as a negative element symbolizing her loneliness and a source of gloomy thoughts that caused her to be sad:

“The moon is no door. It is a face in its own right ... it drags the sea after it like a dark crime”.

(Sylvia Plath: *The Moon and the Yew Tree*, Lines (8-10), P (125))

The words ‘face, drag the sea and dark crime’ show the effect of the moon on other nature components like sea and her status is similar to the condition of the sea which is influenced by the moon. However, imagery (image) refers to using objects and their qualities to describe situations or ideas in a poem (Abrams and Harpham, 2015). According to them, the term image implies a visual reproduction of the thing denoted where the five senses are evoked in the creation of the image. Metaphoric images are used creatively in poetry in order to create vivid rhetorical atmospheres. The bundle of expressions which are hired to illustrate metaphoric patterns are numerous, as they extend to any field (Geeraerts, 2010). Lakoff and Johnson in their CMT presented image metaphor which refers to combining the source domain topic and the target domain topic together in a conceptually well-constructed technique as shown in the metaphoric image ‘the sky’s eyes’ where the source domain ‘sky’ is combined with the target domain ‘eyes’ (Cruse, 2006).

Images and words are shared together to create a kind of metaphor whose interpretation requires having different types of information about such concept. Further, images trigger a deeper emotional response as compared to words (Kensinger and Schacter 2006). Johnson (1987) defines the term image schemata “as preconceptual abstract knowledge structures based on recurrent patterns of experience”. For him, image schema are viewed as a mere mediation of human experiences and interactions with the outside world. Concisely, image schemata are purely related to theoretical part of the cognitive linguistics whose main core relies on conceptualizing the experience in real life (Lakoff 1987; Johnson 1987; Lakoff & Turner 1989). However, Mundra (1996) confirms that most of images formed in poetry are usually conventional, which are drawn from nature, religion, myth, and abstract concepts. For instance, Plath incarnates the ‘moon’ as an image of cruelty, which is already known to be a symbol of female fertility. As she portrays nature as uncomfortable, cold and dark.

Metaphor, simile, personification, and synecdoche are a set of figurative techniques which were exploited by Plath to create metaphoric images. Simile is seen as a type of metaphor which differs from metaphor slightly. The difference is based on one issue is that any metaphor has an implicit comparison, while simile has an explicit comparison (Kövecses, 2010). Simile can be marked by having the two words ‘as’ and ‘like’, whereas metaphor does not have such words. Personification is also viewed as a kind of metaphor in the sense that Geeraets (2010) defines it as a type of conceptual metaphor which is utilized to conceptualize a wide array of non-human entities via human qualities. This figure of speech is widely used by Plath as noted in the poem *Tulips* in the line “the vivid tulips eat my oxygen” where the poet personified the tulips throughout juxtaposing the lexical verb ‘eat’ with the subject tulips which is naturally known that plants cannot eat. Synecdoche is another figure of speech which is used by Plath in order to frame metaphoric images. Guttenplan (2005) points out that synecdoche is a part-whole relationship which is represented by the common example ‘hands’ which figuratively used to indicate ‘workers’. However, Plath employed different human body parts which are almost expressed in synecdochic forms, but she focused on eyes, face, head, and heart considerably.

5. Methodology

5.1. Data Collection

The analysis is based on Sylvia Plath’s selected poems, which are taken from the book *The Collected Poems of Sylvia Plath (Sylvia Plath: Poems)* which was edited by Ted Hughes and published in (2004), which contains all the poems written by the American poet Sylvia Plath. It consists of (121) poems. The researchers depend essentially on this book when they quote the poetic lines or stanzas that comprise metaphoric images. However, (13) poems were culled from Plath’s collection of poems, these poems are *A Better Resurrection*, *A Birthday Present*, *Among the Narcissi*, *Apprehension*, *A Life*, *Totem*, *Snakecharmer*, *Wintering*, *The Moon and the Yew Tree*, *Tulips*, *Winter Tree*, and *Daddy*. From each poem, a certain image was selected so as to achieve the analytic part in a manifold way.

5.2. Approach of Analysis

To attain an appropriate analysis of the metaphoric images conveyed by Sylvia Plath in her poems, an appropriate approach of analysis should be followed. The analysis of metaphoric image relies on decoding it through adopting source domain and target domain model set up by Lakoff and Johnson (1980), but the mapping approach was adhered to these two elements which follows decoding the metaphoric image into source domain object and target domain object, which both

generate the conceptual notion, which is conveyed by the poet. These three elements, used in analyzing any image, are explained below:

1. Source Domain: It clarifies the concept area from which the metaphor is drawn.

2. Target Domain: It refers to the concept area to which the metaphor is applied. According to Tendahl (2009), source domain denotes objects, while target domain denotes ideas incorporated in the word in question.

3. Conceptual Mapping: It refers to the links made between conceptual areas in terms of mapping or corresponding between elements within source and target domains. Mapping bears entailments and additional knowledge, which might not be stated explicitly, but can be operated when using metaphor (Evans and Green 2006).

The common example ‘life is journey’ embodies the relationship between the two domains (source and target), which are mapped by one theme or concept (Lakoff and Johnson, 1980; Knowles and Moon, 2006). However, Deignan (2005) states that the source domain represents the concrete object, whereas the target domain represents the abstract things, but the notions and knowledge in the source domain are mapped onto the target domain through the conceptual metaphor. Consequently, mapping a metaphor conceptually requires three elements the context in which the image is found, background knowledge about the poet’s major themes that she tackles in her poetry. The last element is to perceive the denotations wrapped in the concerned words in the image. Conceptual mapping and its three elements, which are proposed by the researchers, represent the modification to Lakoff and Johnson’s model (1980).

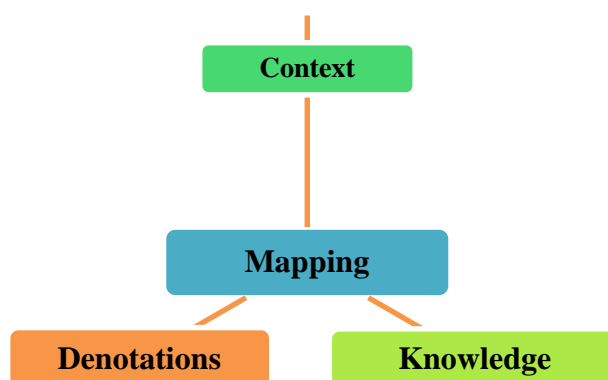


Diagram (1): Elements of Conceptual Mapping [Originated by the Researchers]

According to the above diagram, the context is considered the priority principle, then background knowledge about the poet’s themes is the second element, whereas conceiving the denotations of the image’s words hidden behind the words is the last element and step that the reader should take into account.

6. Procedures and Data Analysis

The procedures of analysis depends on determining the techniques that Sylvia Plath adopts in creating the metaphoric images. The first procedure reclines on figuring out the image. The second procedure is to stipulate the words or expressions that represent the source and target domains. The third procedure is to map onto two domains and disintegrate these two elements and correspond them together so as to gain the implicit meaning the poet wants to communicate through each image. The mapping process makes use of the context in which the image is used exceedingly in order to get eligible interpretation of the image.

6.1. Synopsis about Sylvia Plath

Sylvia Plath was born in October 1932, in Boston, which is the state capital of Massachusetts, and died in 1963. She belongs to an educated family – her father Plath worked as a university professor at Boston University, specialized in Biology. Her father’s kinship is German, whereas her mother was originally Austrian (Wagner-Martin, 2003). Sylvia Plath’s poetry reflects her personal hardships after the death of her father, and personal afflictions after uncovering her husband Ted Hughes’

betrayal. Accordingly, her life turned to be difficult and attempted to commit suicide, but failed. Her poetry explicates certain themes and issues that she encountered in her life like the theme of death, redemption, resurrection, rage, love, and despair (Stevenson, 1994). Also, she revealed these themes in efficacious images which were featured in terms of nature constituents and personal depictions including moon, sky, air, blood, grave, skulls, mirror, colors and different places.

6.2. Exploring Plath's Techniques Used to Create Metaphoric Images

To investigate the techniques which were manipulated by Plath in order to yield images and make them readable, certain procedures should be followed in analyzing the picked up images. The first procedure is to mark off the poems that comprise images. The second procedure is based on sorting out the words/expressions that fabricate an image. The third procedure determines the source domain and target domain objects. The forth procedure is inevitably practical because it is concerned with mapping both domains, and deciphering the implications that result from the conceptual mapping. Mapping embraces some interpretations for the outcomes obtained from the process of decoding the images in order to recognize the techniques adopted in producing them.

First Technique: Adopting Simile as an Explicit Comparison

Sylvia Plath recruits similes immensely to create a kind of resemblance between the source domain object and target domain object. This is the first significant technique and the most frequent one that can be observed in all her numerous poems. She uses 'as' and 'like' obviously in many images, but 'like' is the most used tool of simile in Plath's poems. Simile is seen as a type of metaphor in the sense that both draw comparisons, but metaphor is an implicit comparison, while simile comprises an explicit comparison (Leezenberg 2001; Kövecses, 2010). Let us cite some similes which were used by Plath, and analyze them conceptually:

1. My heart within me like a stone.

Is numbed too much for hopes or fears.

(*Sylvia Plath: A Better Resurrection, L (2), Page 2*)

Source Domain: stone

Target Domain: my heart

Metaphoric Mapping:

The poet intends to say that her heart is void of emotions and feelings, having no fears, and she is not afraid of dying and moving to the other world. She uses the stone as a symbol of rigidity and hardness that cannot be softened or mitigated. The context, denotations, and background knowledge are considered as supplementary in the process of mapping that essentially leads to decipher the image.

2. Pure and clean as the cry of a baby,

And the universe slide from my side.

(*Sylvia Plath: A Birthday Present, L (2), Page 2*)

Source Domain: the cry of a baby (rebirth)

Target Domain: death

Metaphoric Mapping:

In this simile, the poet reveals two things the death and rebirth, assuring that there is death, then rebirth where the man can be like the baby who is clear of sins and bad acts. She focuses on the theme of death, and leaving this ephemeral world. The words 'cry of a bay' in the first line is symbolic because it denotes re-birth, while the expression 'the universe slide ...' indicates death.

Second Technique: Using Metaphor as an Implicit Comparison

The poet uses conceptual metaphors in her poetry, which are also based on integrating two concepts together to produce new themes. Metaphor is the displacement and meaning extension of specific expressions to create rhetorical images and symbolic meanings (Ricoeur, 2003). Plath exploits different elements when she creates metaphors, but to analyze these conceptual metaphors, there should be a correspondence between two objects that form the metaphor which leads to finding out the theme Plath wants to convey. These two objects represent source domain and target domain.

3. It rattles their stars on the green hill where Percy

Nurses the hardship of his stitches, and walks and walks.

(Sylvia Plath: Among The Narcissi, L (5), Page 2)

Source Domain: narcissi

Target Domain: stars

Metaphoric Mapping:

The poet brilliantly created this image where she calls the corollas of the narcissi flower as the stars of the sky which are scintillating over the green hill through which Percy, the old man, walks and makes him feel happy and comfortable in spite of the hardships he suffers from his lung disease.

4. There is this white wall, above which the sky creates itself-

Infinite, green, utterly untouchable.

Angels swim in it, and the stars, in indifference also.

(Sylvia Plath: Apprehensions, L (1-3), Page 9)

Source Domain: sky

Target Domain: white wall

Metaphoric Mapping:

The clouds are described as the white wall which is under the sky, while the sky is a good place to which the poet longs to reach in the sense that she says 'utterly untouchable'. She further describes the sky as the place that contains the angels who wander there and also it has stars that light the night. Conceptually, she wishes to die and move to heaven.

Third Technique: Personifying Inanimate Objects

Personifying non-human objects and give them human attributes sustain in creating vivid and dynamic images. Geeraets (2010) proclaims that personification is a kind of conceptual metaphor, which he defines "personification conceptualizes a wide variety of non-human entities through human qualities". Likewise, Brinton (2000) regards personification as a figure of speech which refers to words that attribute human qualities to non-human to implicate a specific idea. This means animals or nature elements or plants or inanimate things are bestowed human features. This technique of personifying inanimate things increases the effectiveness of the produced image.

5. Elsewhere the landscape is more frank.

The light falls without letup, blindingly.

(Sylvia Plath: A Life, L (19), Page 6)

Source Domain: landscape

Target Domain: frank

Metaphoric Mapping:

The inanimate word 'landscape' was personified by Plath by giving it human qualities, which is represented by the word 'frank'; it is an adjective which means someone is honest and direct in his talk. So the landscape is clear for the viewers and never cheat them.

6. The engine is killing the track, the track is silver,

It stretches into the distance. It will be eaten nevertheless.

(Sylvia Plath: *Totem*, L (1), Page (146))

Source Domain: engine

Target Domain: killing

Metaphoric Mapping:

Plath frames a refulgent metaphoric image when she used the engine representing death and the silver track representing life, stating that the engine kills the silver track, figuratively death kills life. The word engine was personified because it was given a human quality 'killing' and this act can be done by the human being.

Fourth Technique: Synthesizing Colors in Lexicalized Patterns

Plath utilized many colors to generate different themes and notions which are concerned with life experience. These colors were suggestive and symbolic in that they once communicate the literal senses of the colors on specific occasions, they also imply metaphoric senses on several occasions. To recapitulate, one color might bear different connotations.

7. Pipes water green until green waters waver

With reedy lengths and necks and undulations.

And as his notes twine green, the green river

(Sylvia Plath: *Snakecharmer*, L (4-6), Page (103))

Source Domain: river and water

Target Domain: green

Metaphoric Mapping:

The image that Plath creates here is quite effective because she uses the green color to symbolize the snakes in the river to depict the life which has evils and deceit. Consequently, the river and water incorporate life whose green color symbolize the evil. The green color in this context used conceptually to symbolize evil or malignancy, but in other contexts it might denote freshness or greenery areas or life.

8. Black Mind against all that white.

(Sylvia Plath: *Wintering*, L (30), Page (158))

Source Domain: mind

Target Domain: black

Metaphoric Mapping:

The black color denotes the bad and sad memories that the poet gets in her mind which are incarnated in the black color. The black color can give different connotations, even it can connote vile things, but the implicit meanings or connotations are pinpointed by the context, words, and knowledge. By the expression 'black memory' Plath refers to the uncomfortable life she experienced, or the bitter memories she keeps in her mind.

Fifth Technique: Figurative Usage of Human Body Parts

Exploiting body parts in a rhetorical way endorses forming images. She uses eyes, face, hand, mouth and heart noticeably. These external human body parts are used literally and metaphorically. Metaphorically, Plath hired certain body parts like eyes, face, hand, mouth and heart and blended them with some figures of speech like personification, synecdoche and metonymy, which, in return, form forensic images.

9. I have fallen a long way. Clouds are flowering

Blue and mystical over the face of the stars.

(Sylvia Plath: The Moon and the Yew tree, L (23), Page (125))

Source Domain: stars

Target Domain: face

Metaphoric Mapping:

The word ‘face’, which is an external human body part is used metaphorically in the above line because it is used to denote the glittering shape of the stars at night. She tries to resemble the face of the human to the forms of the stars when they are seen flickering at night.

10. Between the eye of the sun and the eyes of the tulips,

And I have no face, I have wanted to efface myself.

(Sylvia Plath: Tulips, L (47), Page (147))

Source Domain: sun and tulips

Target Domain: eyes

Metaphoric Mapping:

The human body part ‘eyes’ is used metaphorically to give different senses like the opening of something or entrance or watching or spying. In this context, the eye of the sun means the center while the eye of the tulip means the stigma. It is noted that both the sun and tulips have been personified when they were given human qualities as shown by the human part ‘eyes’.

Sixth Technique: Manipulating Natural and Environmental Elements

Plath usually hires different natural and material elements when she encodes metaphoric images. She uses different elements of nature such as wind, rain, river, water, clouds, snow, fire and so forth. Each one has its own symbolism, such as ‘snow’ denotes death and ‘sky’ indicates the second world or heaven.

11. Short-reined, pawing like paradeground horses.

Overhead, the clouds sit tasseled and fancy

(Sylvia Plath: A Life, L (14), Page (6))

Source Domain: clouds

Target Domain: beautiful and decorated

Metaphoric Mapping:

The word ‘clouds’ was personified by the poet because it was given a human act which is ‘sitting’; clouds cannot sit. In addition, the verb ‘sit’ is an intransitive verb that lexically should collocate with human doer of action – male or female can practice this action. Anyway, Plath describes the white clouds as beautifully decorated the sky.

12. They[trees] seed so effortlessly!**Tasting the winds, that are footless,***(Sylvia Plath: Winter Tree, L (8), Page (157))***Source Domain:** Trees**Target Domain:** being effortless and emotionless**Metaphoric Mapping:**

Plath envies the winter trees which have no emotions and agonies, they were seeds then turned to be trees and they endure everything like snow, frost and winds unlike Plath who has agonies and hardships that ruined her psychology and caused for her mental turbulence.

Seventh Technique: Handling Part-for-whole Relationship (Synecdoche)

The poet also exploits another figure of speech in creating images, which is synecdoche. It is explained by Quinn (2006) as the part of a given thing that represents the whole, and the whole represents the part of that thing, but Plath forms her images by taking the part to represent for the whole as 'hands' stand for a man or face represents a woman too.

13. The boot in the face, the brute**Brute heart of a brute like you.***(Sylvia Plath: Daddy, L (48), Page (31))***Source Domain:** Brute heart**Target Domain:** Fearful Daddy**Metaphoric Mapping:**

Plath wants to say that her father was brute and she is afraid of him where she compares him to fascist German troops who were known to be brute as was evidenced by their behaviors and acts in the second world war which she heard about at that time.

Chrzanowska-Kluczevska (2013) maintains that Plath follows a selective mechanism of forming synecdoche in the poem Daddy, which is based on using common body parts, such as eye, face, head and heart, in addition to exploiting the body part 'face' to create metonym that implies negative emotional denotations.

7. Results and Discussion

Plath was aptly artful in creating different images in her poems, which made her an exceptional modern poet who was highly productive in the matter of establishing images. She adopted seven techniques of framing figurative images which distinguished her in generating images. The first technique is that she has made many conceptual metaphors by juxtaposing two unrelated objects to derive a certain theme; hence encompassing intended meaning. Thus AL-Duleimi (2003) enhances that metaphors in poetry have implicit meanings "in metaphor the words or expressions are utilized to imply another thing other than the literal meanings they carry, namely they have intended meanings". The second technique is the creation of similes by using the two words 'like' and 'as' where she used 'like' more than 'as', which she also combines two irrelevant objects in order to portray the image vividly. The third technique is based on personifying inanimate things which is manifested by giving non-human creatures or objects human qualities. Using color represents the forth technique where she used different colors literally and figuratively to generate images. The fifth technique exploits the human body parts in making images; to create unique figurative images. The sixth technique is Plath's use of nature elements and the things

surrounding her in her environment. Synecdoche is the seventh technique where the poet employs the part to stand for the whole. The seventh technique is about how Sylvia Plath uses synecdoche throughout utilizing the human body parts like heart, mouth, faces and eyes to represent men or women.

Table (1) lists the human body parts used in Plath's poems; they are nine organs, which were surveyed in (121) poems available in the book (*Sylvia Plath: Poems*). It contains nine organs starting from the 'eyes' ending with the 'heart', and supported by the numbers indicating each organ used by Plath.

Table (1): Frequency of Using Human Body Parts in Sylvia Plath's Poems

No.	Type of Body Part	Frequency in Plath's Poems	Connotations
1.	Eyes	106	Visualizing things
2.	Mouth	41	Consumption; speech
3.	Tongue	22	Communication; debate
4.	Face	83	People; male and female
5.	Head	61	Thoughts
6.	foot	23	Walking
7.	hair	26	Woman beauty
8.	leg	10	Speed
9.	heart	51	Emotions; feelings

The human body part 'eyes' was the most frequent one which amounted to (106) times of occurrence as compared with the other parts in the sense that Plath focuses on the human sense of sighting due to conceptual themes connected with visualizing the natural and environmental things surrounding her that include flowers, water, river, trees and sky. 'Face' occupies the second rank in the frequency scale where it was used (83) times. Here the poet uses the human part in a synecdochical and metonymical way, she prefers to use the word 'faces' instead of people or men or woman because she believes that emotions felt by the man or woman can be mirrored in his/her face. 'Head' was used (61) times, while 'heart' was used (51) times, which means the poet concentrates on her emotions and feelings which were expressly painful. Noticeably, 'tongue', 'foot', and 'hair' had somehow similar frequency of use. The part 'leg' has registered the lowest use, which occurred (10) times only. Ali and Ayyed (2022) affirm that human body parts are commonly used by poets to produce metaphoric images and symbolisms that communicate implicit meanings throughout invoking certain concepts.

Using colors to construct images was one of the distinguished techniques used by Plath in her poems. She uses colors to convey certain themes that handle her own experience in life, including her pains and agonies like using the red color to symbolize life's sufferings, while she used the white colors on certain occasions to symbolize the tranquility and heal. However, table (2) illustrates the frequency of using the colors in Sylvia Plath's poetry.

Table (2): Frequency of Using Colors in Sylvia Plath's Poems

No.	Color Type	Frequency in Plath's Poems	Connotations
1.	Red	64	Wound; blood; death
2.	Green	64	Energy; life
3.	Yellow	20	Life
4.	Pink	15	Joy
5.	Grey	6	Obscurity
6.	Black	116	Sorrow
7.	White	105	Purity
8.	Blue	54	Feminism
9.	Brown	10	Loveliness

Obviously, the black color registered the highest rate of use in Plath's poems as a proof it was used (116) times, followed by the white color which was used (105) times. The black color symbolizes sorrow and gloominess, contrarily the white color embodies quietness. 'Red' and 'green' colors gained the same portion of use in that each color was used (64) times, and this means they gained the third rank of use as compared to the other colors. 'Blue' ranked forth due to having (54) uses which symbolically represents the sky and water. The 'yellow' color acquired (20) uses which depicts beauty and attractiveness of things, which is followed by the pink color which occurred (15) times – a symbol of beauty. The color which registered the lowest use was the 'grey' color which symbolizes obscureness and confusion. Whelan (1994) states that there are prominent recurring colors along with other colors used by Plath in her poems which include red, blue, green and yellow. She exploits colors in different situations with different connotations.

8. Conclusion

The analysis of the figurative images coined by the American poet Sylvia Plath in terms of conceptual metaphor has manipulated that she was proficiently innovative in composing each image. This, in fact, was performed throughout employing seven techniques. She used the first set of figurative techniques of composing metaphor, simile, personification, and synecdoche widely in constructing images, hinging upon encoding two unrelated objects in order to formulate a specific image. On the other hand, the second set of techniques being fostered by Plath encompasses colors, human body parts, natural and environmental elements which were invoked in her images. According to the findings, the black color was used (116) times, which is the highest frequency among colors, and is a symbol for death and sorrow for the poet. For the human body parts, the part 'eyes' was used (106) times as compared to the other parts. This means that the human eyes are an important human part for the poet because this part helps diagnose the people and figure out their senses.

Figuratively, she formed a certain image in terms of metaphor or simile by simply combining two notions or two concepts and merging them together to create a new effective image that requires from the reader a cognitive ability to grasp the intended meaning, which is embedded beneath the constituents of the words. For instance, she produced the metaphor 'the future is a grey seagull' where the poet resembles her future with a grey seagull, which is a symbol of fear and unknown fate as she used the color grey as a symbol of loss and depression. The technique of personifying inanimate things was portrayed in the poem *Mirror* where the personal pronoun 'I' was used eleven times representing the word 'mirror', so the mirror says "I am silver ..., I have no preconceptions, I see ...". In these cases, the mirror was personified via giving it human qualities. Colors were highly attended in her poems which were hired to form images, but the colors black, white, red, and green were more frequent than the other colors which proved that these four colors have impressive connotations in her life.

Human body parts were recruited by Plath on many occasions to form images that add rhetorical flavor to the poems. She figuratively used some human body parts to embody some of the agonies and pains she suffered in all her life, ensuring that every part in her body was suffering. Eyes, face, head, heart and mouth were the most used parts in her poetry; she imaginatively believes that body parts can express some emotions and communicate messages that cannot be perceived easily. She hires the word 'face' as a kind of synecdoche to refer to a male or female, on the other hand, she employs the word 'eyes' to symbolize visualization of concrete and abstract things that she experienced in her life. Eventually, she used different types of images including color images, human organic images, spatial images, temporal images, animal images, nature images, religious images, death images, materialistic images, and so forth. Such diversity of opting for different techniques, which are associated with recruiting various objects, kept her poetry very touching and sentimental.

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