

The Use of Metaphoricity in the Poetry of Ezra Pound and Sylvia Plath: A Comparative Study

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Metaphoricity means metaphorical existence, figurativeness, and the reality or quality of being metaphorical. However, the present paper is a comparative one aims at showing the underlying metaphorical relationship between the concrete and abstract patterns, and their figurative indications in two selected poems by Ezra Weston Loomis Pound (1885-1972) and Sylvia Plath (1932-1963). However, the association of an object to an experience or an idea is composed in a complex way; a metaphor is defined in terms of another metaphor. Furthermore, two poems are selected: "Portrait d'une Femme"(1912) by Pound and "Cut"(1962) by Plath. Accordingly, the paper concludes that the metaphorical root relationships between the mental patterns and the simple patterns of thought in the two poems are different.

Key words: *Metaphor, Sargasso sea, cut, Lady, Blood.*

Introduction

Ezra Pound is recognized for his wonderful use of ideal pairings of words that create impressive metaphors and enable the poet to treat the objects more directly. Whereas, Plath is known through her personal beliefs and life thoughts as she wrote them down such as death, victimization, patriarchy, culture, self, gender, motherhood, and love. However, a very formalistic approach towards poetry-making is found in both Pound and Plath's poetry. They present their themes by twisting the metaphor cleverly between a literary argument and its symbolic counterpart. However, the present paper aims to identify the various metaphorical correlations between the concrete and abstract expressions and their related metaphoricity in two poems by Pound and Plath. The connection of an object to an event, however, is rendered through vague metaphorical symbols or reference that are described in terms of another metaphor. Theoretically, the paper approaches the fundamental techniques of structuralism as

they address the emergence of personal and collective actions from some underlying framework and provide ways of researching human thought and communication. Correspondingly, the paper suggests that the two poems differ in the metaphorical root relationships between the mental structures and basic patterns of thought.

Literature Review

Many studies have tackled the poetry of the two poets, Pound, and Plath, but the focus, here, is going to be on the use of metaphor. However, a study entitled "Two Poems and Two Portraits: "Portrait D'un Femme" & "Portrait Of a Lady" attempts to investigate the two poets with remarkably similar aspects in terms of vocabulary, structure, style, and content. It attempts to explain the nature of the similarities and variations in the light of each aspect. The study concludes that each poem reflects the idiosyncratic poetic impulses of its author, as well as the features of modernist poetry, given the fact that both poems were created in these poets' early literary careers. Another study tackled these poets is entitled "A Cognitive Metaphor Approach to Analysing Potentially Schema-Refreshing Metaphors in Sylvia Plath's Lady Lazarus". The paper attempts to examine metaphors in Plath's "Lady Lazarus" based on the theory of George Lakoff (1941 -) and Mark Turner's (1954 -) Cognitive Metaphor, and the method and metaphor analysis of Elena Semino in poetry. The research shows that Plath's development of novel metaphors contributes to the formation of a potentially refreshing world-view. However, the present study is different from the previous studies in that it attempts to identify the different metaphorical correlations between linguistic and non-linguistic trends and their associated metaphors in Pound and Plath's two poems.

Structuralism

Structuralism is a process by which issues like language, literature, and culture are viewed and analysed. This focuses on contrasting concepts or structural components, and tries to illustrate how they contribute to the system as a whole. This focuses on contrasting concepts or structural components, and tries to literature, and society. It focuses on contrasting ideas or structural elements and attempts to demonstrate how they relate to the whole structure. It is a methodology that involves elements of the human culture that must be understood through its relationship to a broader, and overarching system or structure. It aims to reveal the mechanism behind all the things humans do, think, experience, and feel. Equally important, the fundamental idea behind structuralism is the emergence of individual and collective behaviors from some underlying structure. Structuralism and semiotics provide ways to study cognition and communication in humans. They examine how meaning in cultural traditions is constructed and used. Structuralism was the first psychological school. It focused on breaking down mental processes into the most fundamental components. Structuralism's main objective is to provide researchers with a kind of universal tool and approach that can be used

in many fields of science and many realms of life. Derrida (1930-2004) and Barthes (1915-1980) investigated and applied structural principles in various scientific fields, but especially in the literature (Berton 2005).

Discussion

Ezra Pound: "Portrait d'une Femme

"Portrait d'une Femme"(1912) from *Ripostes* (1912) is a portrait of a mysterious woman. However, the English translation of the title is "a portrait of a woman". Pound was not the first to call a Portrait of a Woman in one of his works. The name is a tribute to the book "Portrait of a Lady" by Henry James (1843-1916). In addition to James ' title, T.S. Eliot (1888-1965) and William Carlos Williams (1883-1963) also wrote poems under that title," Portrait of a Lady". Strangely, the poem was simply ignored in 1912. The reason is that Pound used the letter "r" repeatedly in the opening lines of the poem. This tends to cause phonetic trouble. This led pound to believe that the American publishers' selection of poems is based on sets of forms. (B. Nadel: 2007).

The poem is made by an abstract object referred to by another abstract object underlying a complex relation between both the words used and the way of thinking. In other words, **the lady** is metaphorically defined by another metaphor which is the **Sargasso sea**. Interestingly, Pound moves between the poetic declaration and its metaphoric equivalent with a handful of sea metaphors that suggest the character of the lady; she is a lady from London and her interactions with other people.

Pound associates the image of the lady with the **Sargasso Sea** in the very first line--the Sargasso sea is an Atlantic Ocean area surrounded by four currents, which create an ocean gyre. Unlike all other regions called seas, it does not have any land although it is far from London, the residence of the lady. The lady is portrayed as gathering information, chatter and thoughts just like the Sargasso Sea which is known to collect seaweed .The poet describes an entire "**ocean-hoard**" of distinct kinds of commodities, which are concrete and in concrete and both human-created and natural things. His phrases are precisely in line with their context, generally into more than one manner and this is a very characteristic of the work of Pound and some other poets such as Eliot at the time. It is obvious that the pound believes that, in a time of decline, Western civilization gave women the authority to maintain their threatened traditions (Nelson). The economic significance here fits in with a sequence of other phrases that indicate money, fee, price, pay, gain, wealth. The other significance concerns her mind's attractions (Perrine;1966):

Oh, you are patient, I have seen you sit
Hours, where something might have floated up.
And now you pay one. Yes, you richly pay.
You are a person of some interest, one comes to you
And takes strange gain away(C.P. p.57).

The lady is also a criticism of London and its overflowing impact on a lovely lady, a lifestyle that only contributes strange information spars and dimmed quality of the wares. Yet, the essential being of women itself either threatens or diminishes all those who become embroiled with it. Pound admits that these things are appealing; one sadly turns to them often in excitement to see gleaming "trophies fished up," dazzling wealth that distracts but does not have any substance (Nelson). Pound does not depict the **femme** directly. He focuses on the stuff she and others have shared. Instead of any vital characteristics, the female becomes described by her environment and interactions with other individuals. The speaker's words suggest that none of this entirely belongs to her (Shampoo Editorial Team, 2008):

Your mind and you are our Sargasso Sea,
London has swept about you this score years(C.P. p.57).

Pound, publicly, states that he is conscious of her sort and thus gains understanding into the internal wirings of the lady which allows him to criticize her effectively he uses the pronoun **our**:

Your mind and you are our Sargasse Sea,
London has swept about you this score years
And bright ships left you this or that in fee(C.P. p.57).

The use of the Sargasso Sea adds a sense of ambiguity to the poem. It attracts readers to think of the nature of the character of the lady, the title character in the poem. In his rhetorically focused and almost univocal "Portrait d'une Femme," Pound shows us women of baubles and bric-a-brac, who lead men and their society to their mutual doom. In terms of theme, however, the Sargasso Sea is a reference to a profound change in society. In myth, it is a location where vessels are desperately entwined in seaweed, a position in which the sea bed is crowded with the partly-buried freighters of old seafaring vessels, a place that has gathered objects from around the world and all its ages. As the same, that is the ideal picture that Pound describes for the woman's brain. Pound, nicely, portrays the unusual delight of the sea with its changing lights and gathered objects, when at the same moment providing an overview of this female's existence. "For all this sea-ward of deciduous things, / Strange woods half sodden, and new brighter things." Strives to reach audiences disturbed by women's changing roles and identities. Pound hypothesizes this is so obvious and logical that it requires little evidence. Human creativity is male dominated (Nelson). A woman with no



initial thoughts but a beautifully fast and fastidious remembrance, a nice speaker and audience, and a delightful partner, she gathered artifacts from those in the minds of all the excellent men who searched for her, not for a spouse, but a partner or a maid. This Sea is mythic as an oceanic black hole, where vessels are enmeshed by enormous floating seaweed trees, or float causing danger when the wind stops blowing (Shmoop Editorial Team, 2008).

Having to live, metaphorically speaking, no existence exclusively her own, possessing no spouse and no kids, she would ever have engaged greatly in the lives of others, and still, her intellect is full of interesting old talks. She has, therefore, become an even more enjoyable companion, and her discussion pays back greatly others who pursue her, although she is second always', she has never been the overarching theme of her. What is more, her understanding does not support any realistic use, but still only keeps her enterprise enjoyable. The wealth of the woman as ornamental and gaudy. There is nothing that really belongs to the female despite this continuing exchange, but this transience defines her:

Great minds have sought you – lacking someone else.

You have been second always. Tragical?

No. You preferred it to the usual thing:

One dull man, dulling and uxorious,

One average mind – with one thoughtless, each year (C.P. p.57).

Bright boats is probably a metaphor for the individuals around her on line three leaving her abstract charges as thoughts and chatter. She likes to be stuck in a dull marriage this life, even though she's always a second choice. In return, she offers information that lead nowhere; and a story or two that are not beneficial to individuals in particular.

Pound gives a bold performance that elevates nuanced metaphoricity to something that approaches public discourse declamation. Discourses that spread through America following the advances of feminism in the nineteenth century and that would escalate in reaction to feminism in the early twentieth century (Nelson). He frames the female as company interactions with her ephemeral relationships. In return for the gaudy, ornamental stories and useless facts and luminous boats are looking for her and providing her with gossip, information and thoughts. Pound cuts her vision of her girl knowing her hearsay, exposing her true self. She is sitting there, "seeing her sit / hours" and waiting patiently for someone worthy to remember her and speak with her. All she has, though, is her chatter, but the person takes away strange profit at the same time, meaning he gets something out of the interaction, whether it is enjoyable or actual. This mask of shallowness includes a lady who suffers because nobody really cares about her as an individual:

and yet For all this sea-ward of deciduous things,

Strange woods half sodden, and new brighter stuff:

In the slow float of differing light and deep,
No! there is nothing! In the whole and all,
Nothing that's quite your own.
Yet this is you(C.P. p.57).

For individuals to throw their intellectual garbage into it, she is nothing more than a receiver, and her only function in life is to express and store the understanding, to carry on the legacies of others, but to lose itself in the process. Pound falls back to the woman from the Sargasso Sea, his initial contrast. The lady has so much to her name, like the trapping waters of Sargasso. Nothing is ever her own.

The female is sought after by **excellent minds**, but she is alone and dissatisfied. She stills has none of this is quite hers. But she seems to have some option to prevent the **one dull man** and **one average mind**. And that is a large shift from previous years and an even larger shift from what becomes the modern person:

Strange woods half sodden, and new brighter stuff:
In the slow float of differing light and deep, No! there is nothing! In the whole and all,
Nothing that's quite your own.
Yet this is you(C.P. p.57).

She is characterized, like the ocean, not by her elegance or beauty, but rather by her capacity for accumulation. Pound brings readers into the lives of a lady who loses herself as she collects parts of others by using metaphor, language, and imagery. By using these instruments, Pound can criticize the female while evoking empathy and compassion for her at the same moment Pound does so to create this impression among those reading "Portrait d'une Femme,".

He concludes that there is "Nothing that's quite your own. / Yet this is you." despite all the tidbits that this female has collected. For the final few lines, there are many possible interpretations, although the woman's ephemeral nature and her life are evident. Thus, Pond formulates an abstract philosophy to explain the unproven or unseen world depending on conventional ideas both in language and the way of thinking. Accordingly, on the basis that the Sargasso Sea is a source domain and the lady is the target domain the underlying association is a conceptual one. His strategy is systematic and consistent in language and the way of thinking.

Sylvia Plath "Cut"

"Cut"(1962) from *Ariel* (1965) is one of the confessional poems that the American poet Sylvia Plath has published. It is apparently about an everyday-life event in which Plath

mistakenly almost sliced off her thumb when slicing an onion. However, the poet does not convey how this accident was painful or if she was afraid. She refers to the self of a woman which is expressed as a bleeding eye. This subject resonates with the prevalent concept of a division of body and mind in her poems. It is observed and identified with a fearsome idea of violence.

The word **Cut**, is a concert thing that refers to an abstract parallel, blood, which alternates with the depiction of certain gruesome historical references in the poem. It is an event-based metaphor; an extended metaphor that provides metaphorical context for the whole poem. The details of the poem are developed out of this single incident. Plath considers the thumb which she cuts something beyond her. It is something she watches more than feels. The simple metaphor of the cut thumb helps readers to observe the continuous changes undergone by fact and selfhood Through objectifying the female self and ritualizing the experience given Blood marks personal trauma as well as historical memory, but at the same time reveals the truth of society.

Strongly focusing on personal and common historical events, Plath uses one event as a deflection of the other. She uses a number of metaphors to explain what happened, and what made the poet think about it afterwards. She utilizes unusual and surprising language throughout the poem. She delves straight into a series of metaphors that they refer to other metaphors. What impresses the reader is the well-developed way of using one or two words in each stanza in a break which is heard loudly such as "**hinge**," "**flap**," "**plush**," "**scalp**," "**clutch**," "**fizz**," "**homunculus**," "**Saboteur**," "**Kamikaze**," "**Ku Klux Klan**," "**Babushka**," "**tarnishes**," "**trepanned**," "**stained**," "**thumb stub**". Plath compares her thumb to a **Ku-member**, a **scalped pilgrim Klux Klan**, a dirty girl, a stump, and a veteran who is trembling. Creating together a very unusual poem that gives a clear picture of the injury and it alludes to the mental and emotional state of a speaker.

In the first stanza, the speaker in the poem remarks, clearly, that cutting the top of her thumb was a threat. Her skin rocks back and forth, and hardly holds where she just cuts it out. This gruesome image is only the first in a series of very simple and striking images evocative portrayals of the injury. The incident that sparked Plath's creative process was a minor calamity in the kitchen — according to Stevenson, with a kitchen knife. The breathless opening of the poem is fuelled by the debate on whether the 'slip' that caused the injury is inevitable due more to the intent than an accident, given Plath's self-harm history (McMechan;2005):

For Susan O'Neill Roe
What a thrill---
My thumb instead of an onion.

The top quite gone
Except for a sort of a hinge (C.P. p.191).

The noun **thrill** is a controversial word. Although it could lead to the logical conclusion that the speaker in the poem likes the pain, it is also entirely possible that Plath uses the term exactly the same way Shakespeare uses the verb form —"I have a faint cold fear that thrills through my veins"— Juliet's 'dismal scene' at the time. Anyone who has had a similar accident would probably associate with the adrenalized 'shock' that Plath's wound appears to have caused (McMechan;2005). The noun **hinge** is neatly and appropriately separated from the prepositional phrase which begins the second verse, but the connection between the two elements through enjambment, and indeed the **flap** and the rest of the thumb is sustained (Ibid). The skin also seems like a "hat" to the poet, as if the flap could be taken off and put back on then. Then again in the third line, the usage of the word **dead** is a shocking one. The hard **d** syllable contributes to line solidity, as does end pointing. Under her skin, 'hat' is her blood's 'red plush. In the Second Stroke where the speaker defines the thumb-hanging skin: "From the head, / A hat-like flap. This point is packed full of important pictures (Baldwin;2020):

Of skin,
A flap like a hat,
Dead white.
Then that red plush (C.P. p.191).

One of the most creative metaphor is the next one, **Turkey Wattle**. This is used to speak about the blood drips which are running her hand down on the carpet. The fourth stanza portrays Plath as walking on the tapestry's blood, making it a permanent stain. She clings to her hand, referring to her thumb as a "pink/bottle "Fizz Among the highest is the fizzing pink of her thumb and blood, the "turkish wattle" she uses to equate the blood she drips to and that of the bandage, darkened and tarnished:

Straight from the heart.
I step on it,
Clutching my bottle
Of pink fizz(C.P. p.191).

The thrilling nature of this accident is reasserted at the halfway point of 'Cut' Plath. The next metaphor she uses to portray her thumb is "Redcoats "A gap running out. Millions of them are leaving. Naturally, this is a reference to the blood running down her hand(Baldwin;2020).



In the sixth stanza, some readers took as a reference to Plath's ex-husband Ted Hughes who was recently revealed publicly as cheating on her. She telephones him "Homunculus" or some little man, something she had done in other writings before. These lines talk about her surface injury but they're deeper than that. They allude to getting bigger personal and mental problems with such phrases as "I took a pill" and "I am ill". She took her pills to try to fend off the pain that is described as a thin one "Feeling of a paper," as if one could blow away:

Whose side are they on?
O my
Homunculus, I am ill.
I have taken a pill to kill(C.P. p.191).

She took her pills to try to fend off the pain that is described as a thin one "Feeling of a paper," as if one could blow away. At this point, things seem to change. The thumb is more harmful than in the preceding lines. It is now a "Saboteur" and it is a "Kamikaze man" as if it were attempting to cause death, or going to death itself:

The thin
Papery feeling.
Saboteur,
Kamikaze man --- (C.P. p.191).

This darkness continues with the reference to the "Ku Klux Klan" in the following lines. She has her thumb wrapped up and the white bandage makes her think of these forebodings and hideous numbers. At the same time, though, she thinks of a babushka or a Russian Granny. Such images which are juxtaposed are strong and unusual. Like her thoughts, the bandage becomes darker Plath talks with people from all walks of life, and her writings have an enduring appeal and beauty to attract the attention of readers of all ages, sexes, and nationalities. Plath's literary development involves her novels and poetry, establishing a pattern of excellence that overcomes the characters' psychological cycle and concerns "I am interested in the battles, in wars, in Gallipoli, the First World War and so on and I think as I age I am becoming more and more historical"(Kumae:20130:

The stain on your
Gauze Ku Klux Klan
Babushka
Darkens and tarnishes and when(C.P. p.191).

The speaker addresses her thumb and the "pulp" of her in the second to last stanza of 'Cut because of her heart. These lines are less clear, but they carry on the feeling of alienation the whole poem spanned. The final lines refer to the act of trepidation where a hole in one's head

is drilled in to relieve pressure and as a very violent and unnecessary "healing" for a range of medicines. In this case, the procedure is carried out against a "veteran," someone who has been brave, hurting, and hurting even more now. Plath proceeds to treat her side as though it were not her own. "Thumb stump," the last sentence used, is these half-rhymed words end the poem and set the poet 's hand once more as separate oneself from her. What she is addressing is plain (Baldwin;2020):

How you jump---
Trepanned veteran,
Dirty girl,
Thumb stump (C.P. p.191).

Thus for Plath human pain and public risk correlate. The ritualization she sheds light on is the incremental transition from a personal activity to a public event. Plath uses her dialectical self-awareness as both subject and object, particularly as regards the culture in which he lived (Pamela J. Annas). The metaphorical relationship is a cognitive one since Plath's ways of thinking are related to the mental processes of perception, memory, judgment, and reasoning as contrasted with the emotion. Furthermore, Plath is concerned with the act or process of knowing and perceiving. She combines an object, the cut, with an experience outside the context of an object, historical information.

Conclusion

In " Portrait d'une Femme", Pound formulates an abstract philosophy for explaining the unproven or unseen world in terms of both language and way of thinking, depending on conventional ideas. Therefore, because the Sargasso Sea is a source domain, and the lady is the target domain, the underlying association is conceptual. His strategy is consistent and systematic in speech and way of thinking. The lady has far too much to her name, like the waters of Sargasso, yet "Nothing that is quite her own. / Yet this is you". To accumulate a broad range of work, she did nothing more than listening, just as the Sargasso Sea does nothing but produce vast quantities of seaweed that accumulate fragmented fallen trees. Like the ocean, she is defined not by her cleverness or elegance, but instead by her accumulation ability. Whereas Plath's isolation in "Cut" leads in terms of the discoveries she makes and the realizations she comes up with to a quiet, almost secret, very powerful female identity. The metaphorical relationship in " Cut" is a cognitive one because Plath's ways of thought are linked to the mental processes of vision, memory, judgment, and reasoning because contrasted with the emotion. Plath often deals with understanding and perceiving an act or process. She combines an object, the **cut**, historical knowledge with an experience outside of an object's context.



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