

---

**Metaphor, its Use in Different Fields and Sylvia Plath's Poem "Metaphors"**

---

**Bhawani Shankar Adhikari (Ph.D.)**

(bhawanishankar.adhikari1@gmail.com)

Associate professor, Department of English, Nepal Sanskrit University, Dang, Nepal  
Balmiki Campus, Exhibition Road, Kathmandu, Orcid Number 0009-0001-7363-6048

---

**Article Received:** 16/01/2025

**Article Accepted:** 16/02/2025

**Published Online:** 17/02/2025

**DOI:**10.47311/IJOES.2025.7.02.233

---

**Abstract**

This research aims to cover the definition of metaphors and the differences and similarities between metaphors and similies. It brings the concept of various writers regarding their uses of metaphors. It explores different types of metaphors: the "Original" and the "Dead" Metaphors, Cliché Metaphor, Stock Metaphor, Original and Conventional Metaphors, and the different fields of uses of metaphors like Metaphor in literature, Metaphor in Online Advertising, Metaphor in Press, Metaphor in Teaching and in the everyday language. It gives different examples of metaphors as defined by the different authors. The research has been conducted with the analysis of the various articles of different journals of various authors related to metaphors as the secondary data and the original lines of the poem "Metaphors" by Sylvia Plath as the primary data for the analysis of the metaphors in various fields. The metaphors used in diverse fields have been analyzed with different examples of their uses as the metaphors have been used in their respective areas.

**Keywords:** cliché, dead Metaphor, metaphysical, tenor, vehicle

**Introduction**

Metaphor is the figurative form of poetic device to decorate and to make the literary language effective. It is the comparison of two dissimilar objects without the use of comparative degree "as" or "like." For example, "She is a snake". This means that the woman is compared to the snake, and her character is similar to that of the snake. The dissimilar objects or things like the human being "She" are compared with the "snake" without the use of "like" or "as." In this sense, Metaphor is also known as a direct comparison. Shreedhar P. Lohani and Padma P. Devkota define about Metaphor:

A metaphor is a strong comparison. It does not use "as" or "like" to draw the comparison. Although the woman is not a phantom, in reality, the poet writes, "She

was a phantom." What is being compared here is the unreality and the illusory quality of the woman and the phantom. (Generation, 10)

It describes how Metaphor is used in William Wordsworth's poem "She Was a Phantom of Delight." The poet compares the woman with a phantom. So Metaphor becomes a very common form of use in poetic language, but it is complex to get the meaning if it is not properly understood.

Metaphor is the effective use of language. Ross Murfin and Supriya M. Ray define Metaphor as "a figure of speech . . . that associates two unlike things; the representation of one thing by another" (THE BEDFORD GLOSSARY, 210). It refers to the different things represented by another object. In other words, a Metaphor is also known as the vehicle or tenor of the idea. Murfin and Ray explain the tenor and vehicle with the example "That child is a mouse"; the child is the tenor, whereas the mouse is the vehicle (210). In this sentence, the image of a mouse is used to represent the child, and perhaps it is to emphasize the child's timidity. The child is compared with the coward characteristics of the mouse. Metaphors became common in metaphorical poems, especially by John Donne and Andrew Marvell. So, they are often called metaphysical poets. In this sense, metaphors are the device of poetic language often used to capture feelings, thoughts, and emotions.

Figurative language is a departure from what users of the language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. Some literature is highly figurative and of all figurative uses of language, Metaphor is perhaps the most pervasive and fundamental. It is figure of speech which have different features, types, theory and uses in different fields.

Metaphors are figures of speech that, in literal words, denote one kind of thing or action and are applied to a distinctly different kind of thing or action without asserting a comparison. It is a huge comparison between two distinct things without using the words 'like' or 'as' in a simile. For example, "O my love is a red rose." In Metaphor, we can distinguish two elements: a metaphorical term and a metaphorical signification or subject. In "My Love is a Red Rose," 'My Love' is a metaphorical signification or subject, and 'Red Rose' is a metaphorical term. The subject is commonly called 'tenor', and the metaphorical term is the 'vehicle'.

Metaphor is primarily considered a figurative expression and a word or phrase is altered from its literal reference to new and often a wide field of reference. Elahen Fadaee has explained Metaphor.

The word Metaphor is derived from the Greek word "Metaphor," which means "to carry," Metaphor is a comparison of two different phenomena that

share some common points. It is a kind of condensed simile that some parts it, like the topic or similar marks, are deleted to convey the meaning connotatively. (12)

Metaphor means to carry and perhaps is to carry an idea, but it is not different from a simile in a sense. It also compares the idea and the two different things or objects. Metaphor is a condensed form of simile.

Fadaee quotes the idea of Richards and brings the concept of the definition of Metaphor definition of " the first definition of metaphor is expressed by Aristotle "a shit carrying over a word from its normal use to a new one" (qt. Richards, 965: 89). It gives the concept that Metaphor carries new ideas from the word in its normal use. In this sense, metaphorical language does have the power of expression in a poetic form.

Some literary works are highly figurative, and all the figurative use of language is perhaps the most persuasive only because of Metaphor. Some theorists have said all language is metaphorical, and some critics have regarded whole works of literature as extended metaphors. In fact, Metaphor brings the analogy and that resemblance need not be real, but it needs to be only one that is believed to hold "John is a pig." it may not be real, but there is a belief that John has the characteristic of being greedy, dirty, sulky, obstinate or annoying.

There are similarities between metaphors and similes. Metaphors are really nothing more than elliptical similes. In other words, metaphors are only extended similes, and there is no use of "like or as." If a metaphor is an elliptical simile, both are sentences, but an elliptical sentence strictly needs some other words to turn it into a grammatically complete one.

A metaphor is known as a figurative use of language. It is different from non-figurative language, and it is also known as poetic language. Metaphors and similes are commonly used in poetry, and they are both figurative. Elahen Fadaee writes metaphors and similes, which usually include an exaggeration in their comparison, as shown below: 1. FL John is a lion (Metaphor) . . .

3. FL, the book is as heavy as an elephant (simile) (19). In these two examples, the writer tries to show the similarities and differences between Metaphor and simile. So, any literary language is made up of figurative language, and no literary text can be imagined without the use of figurative forms of language.

There are some features of Metaphors, such as metaphors having a close relationship with similes. Both are comparisons between two different things, but Metaphor is a huge comparison that does not use the words 'like' or 'as' in simile. Some metaphors turn on a

single word or expression that is by no means always the case. All the metaphorical sentences could be used to make literal statements or perform other literal speech acts. Metaphorical sentences could be used to make a true statement. But that is not possible in every Metaphor. For example, what a dream of a dress! Whether it is used to produce a metaphor or not, it is a matter of the utterer's intentions. Metaphors are often applauded as 'true' or 'apt' and sometimes condemned as 'false' or 'inept' or strained. An apt metaphor is not necessarily striking or vivid, and a vivid one is not necessarily apt. A metaphor, unlike a simile, can be hidden, and it is the readers' job to trace out and interpret it in the context of writing.

Metaphors and similes are similar in many regards, though they are not same. Similes are in some way associated with a metaphor, and this has led some thinker to argue either that metaphors have a metaphorical meaning that can be given by some literal simile, or that metaphors are elliptical similes. But similes and metaphors are not same.

Metaphors have a metaphorical meaning, which can be explained in terms of the utterer's meaning or contrasted with the literal meaning. The metaphorical meaning is what the utterer of the sentence means. Metaphors are not illocutionary acts of stating performed for the ulterior purpose of prompting recognition of similarities or dissimilarities, for they are not illocutionary acts at all. They are Para- illocutionary acts.

There is an interaction theory of Metaphor. In interaction theory, there should be an interaction between 'tenor' and 'vehicle' or 'principal subject' and 'Subsidiary subject,' for example, a wolf.' Here, the qualities associated with wolves are attributed to men. Here, 'man' is the principal subject, and 'wolf' is the 'Subsidiary subject,' which has different semantic contents. The Metaphor involves an interaction between them. The various types of metaphors have not yet been investigated, but they have filled the gap in the research.

### **Statement of Problem**

- A). What are the different types of metaphors used in various fields?
- B). How have the metaphors been used in Slyvia Plath's poem "Metaphors"?

### **The objectives of the Research**

The general objective is to explore the various features of metaphors that are used in different fields. The specific objectives are:

- A). To investigate the different types of metaphors in use in various fields.
- B). To explore the metaphors as used in Slyvia Plath's poem "Metaphors."

### **The Research Methodology**

The research has focused on exploring the different kinds of metaphors used in different fields as qualitative research by analyzing the different articles used in various fields as secondary data. The method is employed to examine the metaphors and their uses presented in Sylvia Plath's poem "*Metaphors*" as primary data. Furthermore, the methodology is based on the analysis of the primary and secondary data found in the various journals and waves regarding the use of metaphors. It has a similar method as Adhikari (2020& 2024) and Adhikari et al. (2020 &2022), and Adhikari (<https://doi.org/10.3126/kv.v5i1.70884> & <https://doi.org/10.3126/taj.v3i1.71972> & DOI: <http://doi.org/10.25058/179400x.1709> & [www.ijtell.com](http://www.ijtell.com) & [www.joes.in](http://www.joes.in).) have employed in the qualitative research. Likewise, Adhikari et al (2024 [http:// dx.doi.org/10-15294/paramita.V34i.47901](http://dx.doi.org/10-15294/paramita.V34i.47901) &2024 <http://dx.doi.org/10-15294/paramita.V34i.50309>) and Guragain, et al (2024DOI:10.59324/ejtas.2024.2(5).07&2024[www.tijer.org](http://www.tijer.org).,&2024DOI:10.59324/ejtas.2024.2(4).20,&2024WWW.GRPUBLISHING.ORG,&2024<https://doi.org/10.18535/sshj.v8i09.1295>, &2024doi:10.29121/granthaalayah.v12.i7.2024.5687,&2024[www.journalems.com](http://www.journalems.com)DOI:10.59573/emsj.8(2).2024.35) have applied the similar research methodology in their qualitative research as this paper has used for the detail analysis of the data found in the text.

### **Types of Metaphors**

There are various types of metaphors: cliché metaphors, original Metaphors, stock metaphors, recent Metaphors, and the dead Metaphors. The "Original" and the "Dead" metaphors will be explained in detail later on in this article

**.Cliché'sé Metaphor** is like a dead Metaphor. It can't convey any figurative meaning, and it is a substitute for clear thought. Cliché metaphors have an indication to tell the reader that the word or expression is not an ordinary one. For example, "stick out a simile," "A transparent lie," and "Explore all avenues" ( Fadaee 22). **Stock Metaphor** deals with cultural elements, and it is conventional in each language. Fadaee writes, "A stock metaphor has certain emotional warmth and which is not deadened by overuse."(qt. Newmark,988b:108, 22). The writer has even given the example of "her life hangs on a thread, laugh in someone's face; she sees fear in my heart" (22).

**A recent Metaphor** is like a live metaphor. It is fashionable but includes more colloquial and informal words. Fadaee gives the example as "skint", "park your carcass" and "Groovy" (22).

There are mainly two types of metaphors- **Live** and **Dead**. **Dead Metaphor** has lost its meaning through overuse. It has lost its poetic meaning. Dead metaphors go unnoticed.

No emotion is evoked by the dead metaphors, but **live metaphors** are fresh, striking, and original. It can also be called "Original and Conventional" metaphors. Conventional metaphors are called dead metaphors, and original metaphors are called live metaphors. "Instead of talking about live and dead metaphors, it might be better to think in terms of "original" and "Conventional" metaphors" (John Haynes 15). Original metaphors are fresh and new, but conventional metaphors are outdated, and they lost their value.

The live and dead metaphors can be defined in different forms. Hayness gives examples of live metaphors, such as "she sang in a halo of spotlight"(13). and gives a detailed description of it. The description of Hayness the example of a live Metaphor can be summarized as:

The word "halo" is more commonly associated with religion. Saints and prophets have haloes over or behind their heads. So, the Metaphor has the effect of saintliness and heavenly glory in the world of rock music. Both halo and spotlight are types of light in a circular shape. Both words have in common in the context of religion and painting and in the rock concert. The difference is that the halo is "at home" in the context of holiness, but the spotlight is not. The Metaphor is produced to compare the sense of adoration for saints, and rock stars may evoke many things, but it cannot be carried over to other features of saintly life. (13)

It is an example of a live Metaphor. It is a new one in its idea, and it does not seem to be overused or outdated. The readers find it difficult to know the meaning of "halo" in relation to "spotlight." So, the idea of holiness is discovered, but that holiness is also analogous to the spotlight. The live metaphors create a kind of curiosity, even in their meaning and explanation to the readers. Something new and fresh idea is attempted to be discovered, and it is natural for the live metaphors to draw the attention of the readers.

The dead metaphors are not as striking as the live ones. In this context, Haynes explains.

A so-called 'DEAD' METAPHOR is one that has been taken on as a normal way of staying things so that we now think of it as literal. It evolves with the language. An example would be the word bulb applied in the context of electric lighting. At an earlier point in our history, when there was no electricity, bulbs were used exclusively in a horticultural sense, to do with onions and tulips and so on. (14)

It conveys that dead metaphors are taken as a normal way of saying things, and they seem to be often literal. Dead metaphors do not seem to be like metaphors because of the often-used form of language. The bulb is applied in the context of electric lighting. The bulb is made of electric light in its shape. It is also like an egg in its comparison. Dead metaphors

can be misleading because they are not recognized as metaphors that create the effect of thinking and realizing. Politicians and people in advertisements often use these types of dead metaphors in social and cultural life; dead metaphors are in use. Heyness further gives an example: "We often say that someone has something 'in' his or her mind. This does not sound like a metaphor at first, for the reason just mentioned, that we have grown so used to it"(15). It means dead metaphors are often already used in the speech without any notice. The speakers use them unconsciously and often in familiar sentences, and the dead metaphors do not seem to be as the use of metaphors.

### **Metaphors' Use in Different Fields**

Metaphors are applied everywhere, including political ideology and political speech. The rhetoricians, poets, and even other political orators use Metaphor. It is stated

“The most important field is that metaphors are not only devices that rhetoricians and poets pick and choose among to spice up and ornament their arguments and verses, but are fundamental structures of reasoning that the mind utilizes in order to make sense of the more complicated aspects of our existence.” (Tone Aksberg Bjerkmo Johansen, 4)

The metaphors reveal the hidden aspects of the mind. It is the expression of the inner complicated thoughts presented in the language of any literary form of work.

### **1. Metaphors in Literature**

The writer states that Metaphors are the devices for making the speech or writing style beautiful. Metaphors make the speech or writing style beautiful. Metaphors make the language of the rhetoricians or the verses of the poets the source of beautiful ideas. Metaphors are complex and used without the consciousness of the user. They happen to be natural, and the human mind automatically makes use of metaphors in the process of writing. Complex and abstract concepts are brought, making them clear with the help of metaphors. In this context, the writer further brings the conceptual Metaphor Theory :

The most significant and extreme appliance of conceptual metaphor theory onto the field of politics was taken in the beginning of the 90's by George Lakoff, himself as the development of the theory of conceptual metaphors itself. (Tone Aksberg Bjerkmo Johansen,5)

This means that metaphors have their own conceptual theory, according to George Lakoff. It was brought into the use of politics at the beginning of the 90's. Such a concept of the metaphorical theory developed itself while using the language, even in politics. Many political revolutions are successful only because of the metaphorical use of language and the impressions the metaphors provide to the politicians by the use of the metaphorical language.

Conceptual metaphors are thought of as the source of motivation, and they are embedded in the language itself. It is explained as "conceptual metaphors . . . embodiment and ecological motivation."(Isaac Machakauja, ii 2006). In fact, metaphors are the source of motivation for the audience or the readers. Metaphors are found functioning in all the languages, and they are almost ignored when finding and indicating them. The author means that even any type of writing can use conceptual metaphors, and they have the power to make the language strong and motivational. Isaac Machakanja quotes the ideas of Aristotle.

Aristotle cites Eubanks (1999), who says that a Metaphor is a two-part expression. Something is something else. Aristotle maintains that a metaphor has two main discursive locations, namely, the place where it has originated from and the place to which it has been transformed. He claims that it is made of two parts that can be easily extracted or concealed because all metaphors can be stated as similes and all similes as metaphors. (qtd.6)

It is called that the theory of Aristotle's Metaphor is a comparison theory. Metaphors are of two types and they are classified as the place of its origin and the place to which it has been transferred. Metaphors can easily be concealed because all metaphors can be regarded as similes and all similes are thought to be metaphors.

## **II. Metaphors in Online Advertising**

Metaphors are often used in advertising and in marketing activities. The success of a business depends upon the use of metaphorical expressions. It is used even in online advertising and on the World Wide Web. The idea is presented

. . . to provide advertisers and marketers useful information when developing an internet presence. By exploring the current uses of Metaphors in online advertising, an advertiser can gain a greater understanding of their competitor's efforts and thus produce more effective web presentations for their own corporation. After introducing terminology related to metaphors on the Internet's World Wide Web, the research study investigates the way advertisers use metaphors to actively involve consumers in online messages. (Anderson,1)

The metaphorical language has been used by advertisers and marketers in online advertising. There is greater competition among consumers because of the effective use of metaphors. The new terminology related to metaphors on the internet's world wide web naturally attracts consumers when such metaphorical messages are put online. So, it indicates that metaphors are not limited to the use of literary languages but also in the world of business and markets. The success comes from the use of metaphors in the day-to-day use of language.



### **1. Metaphors in Press**

There are different types of ideas regarding metaphors. It is used even in the newspapers to make the news interesting as well as sarcastic. Metaphorical language is the food for readers to read the news with full joy. News headlines often become metaphorical in order to get the attention of readers. There would be conceptual metaphors:

The patterns of thought underlying linguistic expressions are termed conceptual metaphors. The expressions themselves are referred to as linguistic metaphors. The metaphorical expressions . . . are realizations of conceptual metaphor IDEAS ARE FOOD. (Tina Krennmayr 12)

The conceptual metaphors are in the mind. The meaning of the metaphorical expressions are almost to be internalized in the mind. So, conceptual metaphors do have different meaning from what it is expressed. The writer has brought the example of it "The argument smells fishy" (2). And such metaphorical ideas do not have literal meaning. The meaning takes place in a context.

News influences many of our readers. It has the power to convince the audience. Even false, covered-up news becomes meaningful with the persuasive messages of ideological expression because of the metaphorical use of language in the news. The use of metaphors in newspaper articles makes the articles convincing, significant, dominating, and able to change social views. Krennmayr expresses, "News discourse has value in and of itself." (14). Newspaper readers may not think metaphorically, except for a few intellectual readers. The journalists also may not coin the sentence structures with the consciousness of metaphorical ideas.

The press generally uses the idea of making the headline of the newspaper metaphorical to hook the readers' attention to the idea expressed inside the news headlines. Krennmayr further clarifies this idea.

The press is full of metaphorical language, such as attention-grabbing metaphors used in headlines or clustering of metaphorical expressions from the same source domain. This may create the impression that newspaper language is very metaphorical. It remains unknown, however, how common metaphorical language in news text really is and how its frequency and use compare to that in other registers. (17)

It gives the real picture of social media, how the headlines are selected, and how metaphorical ideas are intended to be used in the headline news. The press attempts to create an impression on readers with metaphorical expressions, but the metaphorical language of

attention-grabbing is used from the same source domain. However, it becomes unknown how metaphorical language in the news text is used, but the power of metaphorical expression is the source of creating trust among the readers.

#### **IV. Metaphor in Teaching**

Metaphors are often useful in the teaching and learning process. The students naturally love and get excited with the use of metaphors in teaching activities from a pedagogical perspective. This type of use comes due to growing concern about the quality of learning, which promotes educational achievements. Many educational institutions have greater cultural diversity of students who would like to get the quality of the certificates. Metaphors are a type of resource based on reasoning by analogy, and Metaphor can be treated as the reproduction of knowledge, especially in literary and poetic language, by emphasizing the figurative and aesthetic character of text. Ana Mouraz et al. I summarize the concept of the use of Metaphor:

The evolution of the concept of Metaphor comes from a traditional line that is based on the unity of being in the primacy of the idea over the word, in the concept of representation, in comparison and likeness. The contemporary meaning of metaphors is related to the iconic moment of Metaphor, psycholinguistics, and the discussion of the concept of metaphorical truth. In combination, this conceptual change is itself the founder of the new rhetoric. Henceforth, metaphors will be considered not only as an act of effective and persuasive communication but also as a means of postulating and transmitting knowledge. (100)

These writers present the idea of the development of metaphors in the contemporary teaching and learning process. The meanings of metaphors are related to the iconic moment of metaphors in psycholinguistics. It is a rhetorical technique of teaching to the students. It becomes effective and persuasive not only for communication but also for imparting knowledge. Education is the field where metaphors play a key role in clearing and classifying the tasks of teachers.

Metaphors dwell everywhere in the language of every kind. Metaphor governs everything from the nature of human thinking. Liza Freedman Weisberg writes:

Metaphors are encoded in our fundamental mode of thought; they shape our perceptions of basic realities and inform our approach to everyday interaction. Metaphorical concepts govern our lives, often without our ever recognizing their profound and ubiquitous influence. Examining a metaphor is examining the mind. (3)

It shows that the human mind is itself filled with metaphors. It is not only an ornament, but the human brain and mind are equipped with the Metaphor, and to know a Metaphor is to know the human mind. The human mind is governed by various types of metaphors, and the nature of human thinking is metaphorical. Metaphors are the lens through which we view the world around us.

### **Metaphors in Sylvia Plath's Poem "Metaphors"**

Sylvia Plath's poem "Metaphors" is rich with metaphorical language, which conveys a deep sense of personal and emotional complexity. The poem reflects the experience of pregnancy, but uses a series of metaphors that convey the speaker's feelings of alienation, confusion, and transformation.

"Metaphors" consists of nine lines, each of which is a metaphor that represents different aspects of the speaker's experience. These metaphors are interconnected, forming a composite image of the speaker's emotional state, her body, and the impending motherhood. The title itself is a clue, suggesting that the poem is about the use of Metaphor to communicate complex feelings or situations.

### **Metaphors in the Poem**

#### **I'm a riddle in nine syllables.**

The first line is itself a metaphor. The speaker is describing herself as a riddle, something difficult to understand or interpret. The phrase "nine syllables" may refer to the nine months of pregnancy, linking her sense of mystery and complexity to the physical state she's in.

#### **An elephant, a ponderous house**

The speaker compares herself to an elephant and a house, both of which symbolize something large, cumbersome, and unwieldy. The elephant is often associated with size and weight, while a house signifies a place that holds something, perhaps the life growing inside her. This Metaphor reflects the physical heaviness and the burden of pregnancy.

#### **A melon strolling on two tendrils**

This is a vivid image of the speaker's round, swollen body and the delicate, tenuous connection between her and the world. The melon suggests a large, round shape, and "tendrils" (like vines) imply fragility as if she's barely managing to stay upright.

#### **O red fruit, ivory, fine timbers!**

This line is more abstract. "Red fruit" evokes the idea of fertility, vitality, and ripeness, while "ivory" and "fine timbers" conjure images of something rare and valuable. There's a sense of the speaker's body being both fruitful and a site of transformation, as well as something precious but also alien.

**This loaf's big with its yeasty rising.**

Here, the Metaphor of a loaf of bread being "big with its yeasty rising" illustrates the growing pregnancy and the potential of new life. Yeast causes bread to rise, which reflects the growth of the speaker's child. However, this Metaphor also invokes a sense of process, of something that is still in the making.

**Money's new sister, a pearl**

This Metaphor is more abstract. "Money's new sister" might refer to something valuable and precious—perhaps the child, which the speaker may view as something more important or more sacred than material wealth. A pearl, created in the quiet, hidden depths of the ocean, suggests a valuable and delicate entity that has come into being through a natural but mysterious process.

**Unripe, bitter, a seed in the belly**

This Metaphor reflects discomfort or unease. The image of something "unripe" and "bitter" suggests that the speaker might be grappling with negative feelings or complications about pregnancy. A seed in the belly could also refer to the early stage of pregnancy, where the future is uncertain and not fully realized.

**The bag of water, a two-headed woman**

This line is both a literal and symbolic metaphor. "The bag of the water" refers to the amniotic sac, the fluid-filled bag that surrounds the fetus. "A two-headed woman" could be a reference to the dual identity the speaker feels—she is both herself and the mother of the child growing within her.

**The lost placenta**

The placenta is vital to pregnancy, but calling it "lost" suggests a sense of disconnection or alienation. This Metaphor may also evoke a sense of something that is no longer present, or that cannot be controlled, suggesting the speaker's estrangement from the bodily process of pregnancy or the emotional turmoil involved.

**Overall Interpretation**

Through the metaphors in "Metaphors," Plath explores the contradictions and complexities of pregnancy and motherhood. The speaker's body becomes a site of transformation—both literal and metaphorical. The metaphors she uses are often unsettling, emphasizing discomfort, alienation, and the overwhelming sense of change. By invoking these images, Plath captures the feeling of being consumed by something larger than oneself—pregnancy, life, and transformation.

The poem's tone shifts between humor, confusion, and sorrow, highlighting the disjointed nature of the speaker's relationship with her body and identity. While pregnancy is often romanticized, Plath emphasizes the physicality, the difficulty, and the discomfort that accompany it. The metaphors applied in the poem have been presented:

"Riddle in Nine Syllables" -refers to the structure of the poem, where each line contributes to the riddle of pregnancy. "Elephant and House" -symbolizing weight and the burden of the body. "Melon and Tendrils" -the body's fragile and unnatural proportions. "Loaf Rising" - gestation and growth. "Money's New Sister, a Pearl" -the child as something precious. "Unripe Seed" -immaturity or discomfort with the pregnancy. "Two-Headed Woman" - identity and duality. "Lost Placenta" -disconnection or emotional struggle.

### **Conclusion: Metaphors in mindset**

In conclusion, metaphors are comparisons that show how two things are not alike in most ways. They are important ornaments of language that reflect the personality, dignity, and intellectuality of a speaker. Metaphors have many features, types, and theories, and they are used in many fields that help to comprehend metaphor metaphors. They function everywhere, at each and every step of human beings. They are used in different fields, including business, education, online sources, press, etc. In fact, the entire human thinking process is within the world of Metaphor. In short, metaphors are lurking in the discourse of all diverse manners of human experience. We know the world where we dwell with the help of our brains and the mindset that is governed by metaphor. Human discourse is powerful only because of the governing power of metaphors, and they remain forever functioning within the network of the language of the human psyche. Where there are no metaphors in language, there is no hooking power to the readers.

### **References:**

**Adhikari, Bhawani Shankar.** "Ecofeminism in Wangari Maathai's Environmental Activism." *SP Publications*, vol. 7, issue 1, Jan. 2025, [www.ijoes.in](http://www.ijoes.in).

**Adhikari, Bhawani Shankar.** *EcoFearism: Prospects & Burning Issues*. Xlibris, 2020.

**Adhikari, Bhawani Shankar.** *Exotic Fearology*. Xlibris, 2020.

**Adhikari, Bhawani Shankar.** *Yarshaguambaism*. Xlibris, 2022.

**Adhikari, Bhawani Shankar, Kalu, A., and Subba, D.** *Eco Fearism: Prospects & Burning Issues*. Xlibris, 2020.

**Adhikari, Bhawani Shankar.** "Fear and Personification in Oscar Wilde's *The Selfish Giant*." *International Journal of Trends in English Language and Literature (IJTELL)*, vol. 3, no. 2, 2022, <https://doi.org/10.36993/RJOE.2022.72017>.

**Adhikari, Bhawani Shankar.** "Ecofeminism in Wangari Maathai's *Foresters Without Diploma*." *International Journal of English and Studies (IJOES)*, vol. 4, no. 4, 2022, pp. 1–15, <https://doi.org/10.3693/RJOE.2022.72017>.

**Adhikari, Bhawani Shankar.** "Personification in Oscar Wilde's *The Selfish Giant*." *Kutumbha Vani*, vol. 5, no. 1, 2024, pp. 8–18, <https://doi.org/10.3126/kv.v5i1.70884>.

**Adhikari, Bhawani Shankar.** "Social Security for Elderly in Nepal: Challenges and

- 
- Solutions." *Triyuga Academic Journal*, vol. 3, no. 1, 2024, pp. 27–48, <https://doi.org/10.3126/taj.v3i1.71972>.
- Adhikari, Bhawani Shankar.** *The House on the Banyan Street*. Amazon.com, 2024.
- Adhikari, Shukra Raj, et al.** "Glimpse of Ancient Social History through the Social Structure of the Mahabharata Period." *Parmita Historical Study Journal*, vol. 34, no. 1, 2024, pp. 43–54, <https://doi.org/10.15294/paramita.v34i.47901>.
- Adhikari, Shukra Raj, et al.** "Gender Inequality in the Historical Context of the Mahabharata Period: An Analysis through the Sociological Vantage Point." *Parmita: Parmita Historical Study Journal*, vol. 34, no. 2, 2024, pp. 333-343, <https://doi.org/10.15294/paramita.v34i2.50309>.
- Alfar, Christina Léon.** *Fantasies of Female Evil*. Associated University Press, 2003.
- Anderson, Elizabeth M.** "The Use of Metaphor in Online Advertising." University of Florida, 1998.
- Bandyopadhyay, Jana.** "Women Empowerment in Kauṭilya's *Arthaśāstra* and Kālidāsa's *Abhijñānaśākuntalam*: A Comparative Study."
- Cherif, Lydia El.** "Women as Bodies in Shakespeare's *Pericles*, *King Lear*, and *Macbeth*." 2008.
- Coe, Charles Norton.** *Demi-Devils: The Character of Shakespeare's Villains*. Bookman Associates Inc., 1965.
- Doody, Jennifer Ann.** "Defending Desdemona, Reclaiming Cordelia: A Woman-Centric Defense of Shakespeare's Heroines in *Othello* and *King Lear*." Master's thesis, Harvard Extension School, 2017.
- Fadee, Elaheh.** "Symbol, Metaphors, and Similes in Literature: A Case Study of *Animal Farm*." *International Journal of English Literature (IJEL)*, vol. 2, no. 2, Feb. 2011, pp. 19–27, <http://www.academicjournals.org/ijel>.
- Gilbert, Sandra M., and Susan Gubar.** *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 1979.
- Guragain, Govinda Prasad, and Bhawani Shankar Adhikari.** "The Role of International Cooperation and Policy Implementation through Political Commitment: An Analysis of COP26 Glasgow Summit in Addressing Climate Change." *European Modern Studies Journal*, vol. 8, no. 2, 2024, [https://doi.org/10.59573/emsj.8\(2\).2024.35](https://doi.org/10.59573/emsj.8(2).2024.35).
- Guragain, Govinda Prasad et al.** "Towards Inclusive Democracy: Reforming Nepal's Electoral System for Fair Representation and Governance." *European Journal of Theoretical and Applied Sciences*, vol. 2, no. 5, 2024, pp. 66–77, [https://doi.org/10.59324/ejtas.2024.2\(5\).07](https://doi.org/10.59324/ejtas.2024.2(5).07).
- Guragain, Govinda Prasad et al.** "Impact of Transnational Organized Crime on Border Security in Nepal: Challenges and Strategies." *Global Journal of Humanities and Social Sciences*, vol. 3, no. 8, 2024, pp. 7–20, <https://www.grpublishing.org/journals>.

- Guragain, Govinda Prasad, et al.** "Navigating Bureaucracy: Principles, Practices, and Strategies for Effective Engagement." *SSH Journal*, vol. 8, no. 9, 2024, <https://doi.org/10.18535/sshj.v8i09.1295>.
- Guragain, Govinda Prasad, et al.** "From Conflict to Reconstruction: Assessing Nepal's Transformation in Post-Maoist Insurgency." *TIJER*, vol. 11, no. 9, 2024, <http://www.tijer.org/>.
- Guragain, Govinda Prasad et al.** "Human Rights in Nepal's Democracy: Achieving Best Practices." *European Journal of Theoretical and Applied Sciences*, vol. 2, no. 4, 2024, pp. 237–247, [https://doi.org/10.59324/ejtas.2024.2\(4\).20](https://doi.org/10.59324/ejtas.2024.2(4).20).
- Hayness, John.** *Style*. Ed. Richard Hudson, Routledge, 1995.
- Johnson, Tone Aksberg.** "What's in Metaphor?" *The Use of Political Metaphors in the Conservative and Labour Parties*, 2007, [muni.uit.no/bitstream/handle/10037/262/Thesis.pdf?sequence=1](http://muni.uit.no/bitstream/handle/10037/262/Thesis.pdf?sequence=1).
- Krennmayer, Tina.** "Metaphor in Newspaper." *LOT Trans 10 35/2JK*, Utrecht, Netherlands, 2011.
- Lohani, Shreedhar P., and Devkota, Padam P.** *Generations*. Ed. Educational Enterprises (P) Ltd, Kathmandu, 1998.
- Machakanja, Isaac.** "Conceptual Metaphors in English and Shona: A Cross Linguistic and Cross-Cultural Study." May 2006, [citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.460.1640&rep1&type=pdf](http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.460.1640&rep1&type=pdf).
- Metaphor.** *Wikipedia*, 29 July 2011, <http://en.wikipedia.org/wiki/metaphor>.
- Mourage, Ana, Ana Vale Pereira, and Raquel Monterio.** "The Use of Metaphor in the Process of Teaching and Learning in Higher Education." 2013, [www.fpce.up.pt/ciie/sites/default/files/IJOES\\_1041.pdf](http://www.fpce.up.pt/ciie/sites/default/files/IJOES_1041.pdf).
- Murfin, Ross, and Ray Supryia M.** *The Bedford Glossary of Critical and Literary Terms*. Macmillan Press Ltd, 1997.
- New, Christopher.** *The Philosophy of Literature: Introduction*. Routledge, 2001.
- Plath, Sylvia.** "Metaphors." *Ariel*, Harper & Row, 1965.
- Weisberg, Liza Freedman.** "More than Words: Metaphor in the Mind, Brain, and Literature." 2012

**Citation:**

**Bhawani Shankar Adhikari** "Metaphor, its Use in Different Fields and Sylvia Plath's Poem "Metaphors"" *International Journal Of English and Studies (IJOES)*, vol. 7, no. 2, 2025, pp. 219-233. DOI: 10.47311/IJOES.2025.7.02.233.