

**Article information**

Received: 20 February 2025
Review: 22 February - 8 March 2025
Revision: 10 March - 16 March 2025
Accept: 20 March 2025
Published: 10 April 2025
DOI: <https://doi.org/10.3126/ps.v23i1.77524>
Available: <https://www.nepjol.info/index.php/ps>

Exploring Metaphorical Mechanism in Poetry

Tilak Prasad Kandel

Department of English, Dhawalagiri Multiple Campus, TU

Email: tilakkandel01@gmail.com**Abstract**

Poetry, as an art form, relies on the creative manipulation of language to evoke emotions, convey abstract ideas, and establish connections between disparate entities. This paper explores how the poets convey complex emotions and abstract concepts through the use of metaphorical devices. The study focuses on the poetic works, navigating from the poems by metaphysical poets like John Donne to the modern poetry of Emily Dickinson. It critically examines how metaphorical devices, such as simile, metaphor, personification, symbol, and conceit, enhance aesthetic quality, thematic depth and reader's engagement, contributing to the manifestation of abstract ideas and destabilization of meaning in poetry. Using qualitative research design, the article examines poetic expression through the lens of literary theories, including Formalism, Structuralism, Reader-Response Theory, cognitive metaphor theory and Deconstruction. The study includes relevant works by William Wordsworth, Wallace Stevens, Sylvia Plath, John Keats, Emily Dickinson, John Donne and others. The study contributes to the role of metaphorical devices in poetry, offering new perspective on how metaphorical devices shape poetic meaning. The article concludes that metaphorical devices are indispensable in poetry, enhancing both the aesthetic quality and interpretative depth of poetic works.

Keywords: Conceit, metaphorical devices, personification, simile, symbol

Introduction

Poetry extends beyond regular speech, offering a unique form of expression, sometimes transcending its conventional communicative function to becoming a site of aesthetic and cognitive engagement (Haraway, 1991). Unlike everyday discourse, poetry operates within a heightened aesthetic framework, engaging readers in complex acts of meaning-making. Like delicate tapestry, woven from threads of emotions and intellect, poetry invites readers to unravel its intricate pattern, including metaphorical mechanism. The poet as a weaver intricately threads, bringing distant ideas or things together, in the form of various metaphorical devices in poetry (Steinbergh, 1999, p. 324). These metaphorical devices enhance meaning-making act by establishing analogy between two things which are seemingly unrelated. Thus, an analogy is a linguistic and rhetorical effort to highlight similarities between the things being compared which is seen in Simile, metaphor, symbol and personification that evoke comparatively simpler ideas and images. These metaphorical devices maintain natural sense of relatedness and are easy to grasp with little effort without deep thought. On the other hand, conceit is more complex form of comparison that requires more intellectual effort to appreciate it fully.

In a simile, two things are compared indirectly using linking words 'like' or 'as'. Likewise, a metaphor is very similar to simile but more direct in comparison as it omits the linking words 'like' or 'as'. In a symbol, the comparison is more about representation than resemblance between two things, in which the concrete object mostly represents an abstract idea. Personification is also more about embellishing or attributing additional qualities, often human traits to non-human things or ideas. In a conceit, vastly unrelated and distant things are compared, often in an unusual or surprising way, in which readers perceive a vast lack of resemblance between the two things being compared. Thus, a conceit involves comparing two vastly different things, prompting readers to think more deeply in order to uncover the similarities. However, metaphorical devices in poetry offer unique insights that enrich the interpretation of a text, while different literary theories provide varied approaches to analyze these metaphorical elements.

Formalism and Structuralism are distinctively different approaches to analyze the literary texts. However, these approaches offer complementary insights into metaphorical devices in poetry that emphasize the intrinsic and underlying structural features of language. Formalist perspective underscores the idea that metaphorical devices function as integral elements of the poem that enhance the poem's structure and artistic coherence (Jakobson, 1960). The defining focus of formalist approach is on language style, syntax, and literary devices, without considering external context and authorial intent. A formalist reading of metaphorical devices in poetry emphasizes on examining how metaphors contribute to establish a consistent tone without referencing to the context external to the text or reader's interpretations. Structuralist focus is distinctively on the underlying structure that tends to analyze the text by identifying binary oppositions, linguistic structures, and semiotic systems. Metaphorical devices for structuralist critics are signs which are part of the broader semiotic system that contribute to poem's thematic and structural integrity (Saussure, 1916 & Lévi-Strauss, 1958).

Reader-Response Theory, on the other hand, highlights the interactive role of the reader in meaning construction where metaphors serve as the gateway to personal reflection and deeper engagement informed by the experience of private world of the readers. Metaphors in poetry becomes not just literary devices but bridges that anchor the poet's intension with the reader's perceptions and emotions, bringing unique perspective from the individual context of the readers.

Deconstruction challenges the stability of metaphorical meaning, revealing poetry as a space of linguistic play and ambiguity (Derrida, 1976). Deconstructive approach invites readers to engage deeply

with metaphors, uncovering layers of meaning that are not fixed but fluid, complex and open to multiple interpretations. This complexity arises, in part, from the extensive use of metaphorical devices. These devices serve not only to embellish and construct poetic meaning but also to deconstruct meaning by interrogating authorial intent and disrupting conventional meaning, linking the tangible with the abstract and reshaping conceptual boundaries.

This article applies these theoretical frameworks to analyze the role of metaphorical devices in poetry, demonstrating their significance in shaping poetic discourse.

Methodology

The study was guided by the philosophies on language and linguistics that align with figurative aspect of language. The study has used qualitative research approach, including the textual analysis, to analyze the metaphorical mechanism in poetry. The purposive sampling was conducted for selecting the poems that masterfully employed various forms of metaphorical mechanism. Eight different poems by different poets have been selected. The selected poems and the poets include "I wandered lonely as a cloud" by Wordsworth, "Daddy" and "Lady Lazarus" by Sylvia Plath, "A High-Toned Old Christian Woman" by Wallace Stevens, "Ode to a Grecian Urn" by Keats, "Because I Could Not Stop for Death" by Dickinson, "A Valediction: Forbidding Mourning" and "Death, be not Proud" by Donne. The analysis of the metaphorical mechanism involves (1) a close reading of the poems to immerse in the text, (2) emphasis on distinct metaphorical devices with special focus on figurative meanings, and (3) thematic analysis, comparative analysis, and interpretation of meaning along with the application of the theories to explore the metaphors' role in conveying deeper meanings (Kaal & Krennmayr, 2014) as methodological steps.

Analysis and Interpretation

Through close readings of some selected works by Wordsworth, Stevens, Plath, Keats, Dickinson, and others and additionally reading the critical works on these poets and poems by critics, this study demonstrates how simile, metaphor, personification, symbol, and conceit function as both meaning-making and meaning-destabilizing devices, enriching the poetic experience. In doing so, this article seeks to contribute to the ongoing discourse on poetic language, demonstrating that metaphorical devices do not merely decorate poetry but constitute its very essence, shaping how poetry communicates, evokes emotion, and challenges interpretation. Figurative language is necessary for the apprehension and communication of fresh ideas whereas, theoretical perspectives make it easier to understand and explain those ideas. The analysis makes use of the linguistic and cognitive theories including Formalism, Structuralism, Reader-Response Theory and Deconstructive theory to see how metaphorical devices shape the unifying and deeper thematic meanings and destabilise the meaning of the poem. By synthesizing these theoretical perspectives, this article argues that metaphorical devices are not mere embellishments but essential mechanisms of meaning production in poetry. While Formalism and Structuralism emphasize their role in shaping poetic unity, Reader-Response Theory underscores their interpretative fluidity, and Deconstruction reveals their inherent instability. Though the ability to abstract meaning from figurative language is a challenging task, it is joyous when the meaning is figured out.

Application of Formalist and Structuralist Perspectives

Formalism and Structuralism analyze the structural and linguistic aspects of metaphors. Formalist critics are primarily concerned with the rhetorical aspect of literary texts who emphasize the self-contained nature of poetic language, arguing that metaphorical devices contribute to a poem's

structural unity. Structuralism, informed by the work of Ferdinand de Saussure and Claude Lévi-Strauss further refines this analysis by positioning metaphorical devices within the broader system of language (Saussure, 1916 & Lévi-Strauss, 1958). A Structuralist approach examines how similes and metaphors function as binary oppositions, organizing meaning through contrasts (e.g., life/death, nature/culture). Such an approach suggests that metaphorical relationships in poetry are governed by underlying structures rather than individual authorial intent. Structuralism, as articulated by Saussure, views language as a system of signs where meaning emerges from relational differences (Saussure, 1916). In this light, simile functions as a semiotic bridge, explicitly mapping similarities between tenor and vehicle while maintaining their distinctness.

For example, in William Wordsworth's *I Wandered Lonely as a Cloud*, the opening simile situates the speaker within a larger system of natural imagery, reinforcing the Romantic trope of nature as a reflection of human emotion.

"I wandered lonely as a cloud

That floats on high o'er vales and hills" (Wordsworth, 1997, p. 59).

Here, the metaphorical device that operates in the lines is the example of simile, which maintains the resemblance between the speaker and the cloud. Wordsworth establishes the resemblance of himself to a drifting cloud, reinforcing his solitude and aimlessness trip. The movement of the cloud is both natural and undirected, much like his own contemplative journey. From the structuralist point of view, the comparison to a cloud, which is a key structural symbol and part of larger natural system, signifies the state of being lonely and the connection to the entire natural world. The loneliness of the speaker and his togetherness with nature, in other words, human nature binaries have been maintained and contrasted which underscores the deeper theme of underlying temporality and vulnerability of human being passing slowly to the eternal destination of natural world. Thus, a Structuralist approach would explore the oppositional relationship between the poet's solitude and the unity of the daffodils, a Formalist analysis would highlight how this comparison enhances the poem's thematic coherence.

Unlike simile, metaphor omits explicit comparison words, 'like' or 'as', creating a direct identification between two seemingly unrelated concepts. Sylvia Plath masterfully employs metaphor in "Daddy," where she portrays her father as a stifling black shoe:

"You do not do, you do not do

Any more, black shoe

In which I have lived like a foot" (Plath, 1997, p. 20).

Here, the metaphor of the black shoe, based on the binaries of outside and inside, represents entrapment and oppression, suggests that the speaker's identity has been defined or confined by the outside structure, the shoe. The structuralist perspective focuses on the contrast between those images as part of the act of meaning making. The speaker's state in the given lines is projected through the image of a foot trapped in a shoe. The contrast of the images is additionally based on active-passive binaries, in which active object, shoe, functions as an authoritative object, and passive object, foot, has been constrained and suffocated. The shoe metaphor in these lines becomes a part of the entire chain of metaphors that signify the oppression and restraint that the poet Sylvia Plath has employed throughout the poem. The poem makes maximum use of Holocaust imagery—calling herself a "Jew" and her father a "German" that intensifies the metaphor's emotional weight.

From Formalist approach, the lines suggest the act of dehumanization through the use of symbolic imagery captured in the metaphor and simile as well.

Similarly, in “Lady Lazarus” Plath extends the idea of death to an art:

“Dying
Is an art, like everything else?
I do it exceptionally well.”
(Plath, 1997, p. 495).

Here, “art” becomes a metaphor for the broader underlying concept, dying, reflecting Plath’s own emotional turmoil.

Cognitive metaphor theory, as proposed by George Lakoff and Mark Johnson, suggests that metaphors and similes shape human perception (Lakoff and Johnson, 1980). In the given lines by Plath, instead of thinking death as tragic, the speaker presents this as an act that one can do well and get perfection through repeated practice. The speaker transforms and reshapes the idea of death as she perceives it, not as a thing to fear and avoid but as an act to practice and master.

In the same vein, Wordsworth’s reliance on simile and other metaphorical devices, as in the lines mentioned above, reflects his belief in the transformative power of nature.

Meaning is Made in the Mind of the Reader: Application of Reader-Response Theory

While Formalist and Structuralist perspectives focus on language’s internal mechanics, Reader-Response Theory shifts attention to the role of the reader in constructing meaning. Scholars such as Wolfgang Iser and Stanley Fish argue that poetry is not a fixed system but an open text that invites reader participation (Iser, 1978 & Fish, 1980). Under this framework, metaphorical devices do not convey predetermined meanings but rather generate a range of possible interpretations, depending on individual readers’ backgrounds and perspectives.

For instance, Sylvia Plath’s *Daddy* employs the metaphor “black shoe / In which I have lived like a foot.” A Formalist reading would focus on the poem’s internal logic, seeing the metaphor as a device that encapsulates oppression. A Reader-Response approach, however, considers how different readers, from diverse cultural, historical, or personal experiences, may interpret the metaphor differently. Some may read it as a universal expression of patriarchal dominance, while others may see it as deeply autobiographical, reflecting Plath’s specific relationship with her father.

In William Wordsworth’s ‘*I Wandered Lonely as a Cloud*,’ the simile “I wandered lonely as a cloud” (Wordsworth, 1997, p. 59) situates the poet’s movement within a naturalistic framework, linking the transient nature of human emotions to the drifting motion of clouds. From a Reader-Response perspective, this simile invites readers to project their own experiences of solitude and contemplation onto the poem, making its meaning fluid and personalized (Iser, 1980).

Wallace Stevens also utilizes simile in “*A High-Toned Old Christian Woman*,” where he argues that poetry serves as a spiritual guide:

“The conscience is converted into palms,
Like windy citherns hankering for hymns” (Stevens, 1997, p. 672).

By comparing poetic consciousness to musical instruments yearning for hymns, Stevens reinforces the idea that poetry provides a spiritual, almost religious, transcendence. Consciousness, an abstract concept, is transformed into palms, a tangible part of the body. Palm literally makes no sense with regard to the transformative power of poetry or hymn. This is an act of making thoughts or emotions physically manifest. Consciousness is given a bodily form, suggesting that thought takes on living presence through gestures or creation. A reader who values consciousness might interpret the line as an embodiment of meditation, the state prior to the creation of poetry. This aligns with reader-

response theory, which posits that meaning is derived through the reader's interpretation (Iser, 1978). The comparison invites readers to see the power poetry depending on their personal experience. Of course, the speaker appreciates the power of poetry as a medium for moral and artistic enlightenment. But the readers may not approve the single interpretation. They may interpret palm more than open hand, suggesting surrender, reception, vulnerability and so on.

Deconstruction: The Instability of Metaphorical Meaning

Jacques Derrida's Deconstruction challenges the very notion that metaphorical devices create stable meaning (Derrida, 1976). From a Deconstructive perspective, language is inherently unstable, and metaphors, rather than clarifying meaning, reveal the indeterminacy of linguistic signs. This view suggests that poetic language does not establish fixed relationships between tenor and vehicle but instead sets up a play of differences, where meaning is constantly deferred.

Metaphor, unlike simile, collapses distinctions, creating an implicit identity between tenor and vehicle. In Formalist terms, metaphor is a mechanism of defamiliarization, making the familiar strange which entails the readers deepening their poetic engagement (Jakobson, 1960). It connects two worlds or ideas and provoke new senses. In poetry, metaphor is often used as it stands above literal description. Its concise, vivid, catchy, and memorable nature helps poets dig beneath the surface. It transfers or carries a clear meaning. In this regards, Judith W. Steinbergh mentions about etymological meaning of metaphor. Steinbergh asserts, "Metaphor is rooted in the Greek *metaphora*, to transfer, to carry across, so the intention is to convey a clearer or fresher meaning by use of a figure of speech -an image where the meaning is not literal" (Steinbergh, 1999, p. 324). Metaphor, a core and soul of poetry, links the physical world and the realm of meanings and ideas.

In Plath's Daddy, the metaphor "black shoe / In which I have lived like a foot" (Plath, 1997, p. 750). encapsulates the suffocating paternal presence. Structuralist analysis (Lévi-Strauss, 1958) would emphasize the binary oppositions at play—freedom/confinement, dominance/subjugation—while Deconstruction would problematize them, revealing how these oppositions collapse under scrutiny. Is the shoe protective or oppressive? Is the foot passive or resistant? Metaphor resists stable signification, operating within a dynamic field of meaning.

Daddy employs simile for a more visceral effect: "An engine, an engine / Chuffing me off like a Jew / A Jew to Dachau, Auschwitz, Belsen" (Plath, 1997, p. 750). The metaphorical devices used here are deeply reliant on historical references that attempt to capture the inhuman experience of oppression and suffering. The explicit comparison invokes historical trauma, but from a Deconstructive perspective (Derrida, 1976), the simile also problematizes identity—does the speaker's suffering resemble that of Holocaust victims, or is it an appropriation of historical violence? The speaker's experience is placed in relation to broader historical memory but the precise nature of the relationship remains ambiguous, fractured and not fully clear. The tension between likeness and difference destabilizes the poem's authoritative meaning, opening it to ethical and interpretative scrutiny.

Personification: The Interplay of the Human and the Nonhuman

Personification attributes human qualities to non-human entities, intensifying the emotional impact of poetry. In John Keats's Ode on a Grecian Urn, Keats famously employs personification by attributing it with human qualities of purity and fidelity. The urn becomes a living entity, eternally preserved in its beauty, untouched by time. He describes the urn as:

"Thou still unravished bride of quietness,

Thou foster-child of silence and slow time" (Keats, 1997, P. 621).

Personification also blurs the boundary between the human and the nonhuman, a key concern in post-humanist and ecocritical discourse. A Formalist approach would see this as an aesthetic strategy reinforcing the poem's unity, while a Post-humanist reading (Haraway, 1991) might question the anthropocentric impulse behind personification, asking whether the urn is truly humanized or merely co-opted into human meaning-making systems.

Similarly, in Emily Dickinson's *Because I Could Not Stop for Death*, Death is personified as a polite, patient carriage driver, suggesting that mortality is not something to be feared but accepted with grace. This aligns with existentialist interpretations, emphasizing the inevitability and naturalness of death (Heidegger, 1962).

A Reader-Response approach highlights how this personification mediates individual interpretations of mortality—some readers might find solace in Death's gentility, while others may detect an ironic undercurrent. From a Deconstructive perspective, the act of personification itself is unstable: does Death literally act, or is its agency a linguistic illusion? Structuralist critics argue that such metaphors rely on binary oppositions—life and death, permanence and impermanence—to construct meaning (Saussure, 1916).

Symbol: Intertextuality and Cultural Coding

Symbolism operates through connotative associations, its meaning shaped by cultural codes (Barthes, 1957). In Robert Frost's *'Stopping by Woods on a Snowy Evening'*, the woods symbolize both nature's allure and existential uncertainty. A Structuralist reading identifies the symbolic opposition between civilization (the village) and nature (the woods), but a Poststructuralist approach questions whether the woods have a fixed meaning at all—are they peaceful, ominous, or something else entirely? The symbol's openness invites continuous reinterpretation.

In Plath's *Daddy*, Hitler functions as a symbol of tyranny. A New Historicist reading (Greenblatt, 1988) would situate this symbolism within Plath's post-war II cultural context, analyzing how history informs poetic meaning. Deconstruction, however, would expose the instability of this symbol: if the father is Hitler, does that collapse historical specificity? If he is like Hitler, does the analogy lose its force? The symbolic register keeps shifting between historical reference and personal metaphor, resisting closure.

Conceit: The Metaphysical and the Subversive

Conceit, a hallmark of Metaphysical poetry, involves extended, often paradoxical comparisons that challenge conventional logic. A Formalist approach emphasizes the poem's structural ingenuity, while a Reader-Response perspective considers how this conceit invites imaginative participation.

From a Deconstructive standpoint, that challenges the fixed nature of metaphorical interpretations, conceit exposes the fragility of meaning itself in which the comparison functions not as an integral part of meaning but an arbitrary linguistic construct. The conceit simultaneously asserts and subverts its own logic, enacting what Paul de Man calls the "rhetoric of figural language," where meaning proliferates rather than resolves (de Man, 1979).

One of Donne's most famous conceits appears in *A Valediction: Forbidding Mourning*, where he compares the bond between two lovers to a mathematical compass:

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if th' other do. (Donne, 1992, p. 58).

Here, the speaker assures his beloved that, despite physical separation, their love remains

constant, much like the two legs of a compass. The lover who stays (the fixed foot) provides stability, while the other (the moving foot) roams but inevitably returns. This conceit reflects Donne's intellectual approach to love, combining geometry with romantic devotion. The compass metaphor highlights unity despite physical separation, reinforcing themes of spiritual connection over bodily presence.

As John Carey observes, Donne's use of this conceit is both playful and intellectually persuasive, turning a seemingly insignificant detail into an argument for love (Carey, 1990, p. 112).

In *Death, be not Proud*, Donne personifies Death and presents it as a powerless figure rather than the fearsome force it is traditionally seen as:

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me (Donne, 1997, p 407).

Here, Death is reduced to an impotent entity, defeated by eternal life and divine salvation. As Ilona Bell argues, this religious conceit redefines mortality, positioning Death as a mere transition rather than an end (Bell, 1988). This theological perspective aligns with Donne's broader preoccupation with divine grace and salvation, recurring themes in his religious poetry.

Conclusion

The study examined the use of Metaphorical devices in poetry through the lens of Formalistic, structuralist, Reader-Response and Deconstructive theories. The paper aimed to uncover how metaphorical devices contribute to meaning-making and reader engagement. Formalist analysis emphasized how metaphor functions as the integral structural element that shape the poem's form and aesthetic coherence. Structuralist perspective highlighted the linguistic structure and binary oppositions, further revealing how individual meaning is constructed as a part of broader structural system. The reader-Response approach focused on how metaphors serve as dynamic interpretative tools, allowing readers to reflect on personal meaning, emotion and feelings. The Deconstructive approach exposed the inherent ambiguities and contradiction in metaphorical language, challenging fixed interpretation and emphasized the instability of meaning.

By applying literary theories to poetic analysis, we uncover not only the technical precision of metaphorical mechanisms but also their epistemological complexity, reaffirming poetry as a site of linguistic and philosophical inquiry. The application of these perspective underscores the idea that Metaphors are not only formal devices but the sites of the negotiation of meaning between text and reader. The study further provides insight into metaphorical devices using critical theories. The study is limited to the select poets and poems and further depth could be offered through the study of broader range of poets with diverse styles and historical context using further theoretical tools. In conclusion, the study demonstrates that metaphorical devices are indispensable to poetry, shaping both form and meaning through complex linguistic and interpretative processes. The integration of the theories applied in this study offers a comprehensive understanding of how metaphor function as the vital tool for poetic expression and interpretative process through the interplay of author and reader. By revealing the way metaphors operate and implying beyond literal description, this study helps to enhance our poetic appreciation of the poetry's linguistic intricacies and contributes to the broader field of literary studies.

Ethical approval for the research: Not applicable

Consent for publication: Not applicable

Conflict of interest: The author does not have any conflict of interest with any institutions concerning this research

Ethical conduct of research: This paper is written ethically

References

- Abrams, M. H. (2012). *A glossary of literary terms* (10th ed.). Wadsworth Cengage Learning.
- Barthes, R. (1957). *Mythologies* (A. Lavers, Trans.). Hill and Wang.
- Bell, I. (1988). *John Donne: Life, mind, and art*. Oxford University Press.
- Bloom, H. (2001). *Sylvia Plath*. Chelsea House Publishers.
- Carey, J. (1990). *John Donne: Life, mind, and art*. Oxford University Press.
- De Man, P. (1979). *Allegories of reading: Figural language in Rousseau, Nietzsche, Rilke, and Proust*. Yale University Press.
- Derrida, J. (1976). *Of grammatology* (G. C. Spivak, Trans.). Johns Hopkins University Press.
- Dickinson, E. (1960). *The complete poems of Emily Dickinson* (T. H. Johnson, Ed.). Little, Brown.
- Eagleton, T. (2007). *How to read a poem*. Blackwell Publishing.
- Fish, S. (1980). *Is there a text in this class? The authority of interpretive communities*. Harvard University Press.
- Haraway, D. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.
- Heidegger, M. (1962). *Being and time* (J. Macquarrie & E. Robinson, Trans.). Harper & Row.
- Iser, W. (1978). *The act of reading: A theory of aesthetic response*. Johns Hopkins University Press.
- Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language* (pp. 350–377). MIT Press.
- Kaal, A., & Krennmayr, R. (2014). *Metaphor in discourse*. Cambridge University Press.
- Lévi-Strauss, C. (1958). *Structural anthropology* (C. Jacobson & B. G. Schoepf, Trans.). Basic Books.
- Perkins, D. (1992). *A history of modern poetry*. Harvard University Press.
- Plath, S. (1997). *Poems, poet, poetry: An introduction and anthology* (H. Vender, Ed.). Bedford Books.
- Richards, I. A. (1936). *The philosophy of rhetoric*. Oxford University Press.
- Saussure, F. de. (1916). *Course in general linguistics* (C. Bally, A. Sechehaye, & A. Riedlinger, Eds.; W. Baskin, Trans.). McGraw-Hill.
- Scholes, R., Comley, N. R., Claus, C. H., & Silverman, M. (Eds.). (1997). *Elements of literature*. Oxford University Press.
- Steinbergh, J. W. (1999). Mastering metaphor through poetry. *Language Arts*, 76(4), 324–331. JSTOR. www.jstor.org/stable/41482986
- Stevens, W. (1954). *The collected poems of Wallace Stevens*. Knopf.

Author Bio-note

Tila Prasad Kandel is a lecturer of English Literature at the Department of English, Dhawalagiri Multiple Campus. His research focuses on philosophical perspectives in English literature.