

Metaphor and Metonymy in Poems of Anne Sexton

Diah Feronika¹, Unpris Yastanti², Fitri Yeni³

¹⁻²⁻³Universitas Bina Sarana Informatika,

Jl. Kramat Raya No. 98, Senen. Jakarta Pusat

E-mail: unpris.uys@bsi.ac.id

Abstract

This research investigates the significance of metaphors and metonymies in shaping cognitive comprehension of abstract concepts by analyzing Anne Sexton's poem "45 Mercy Street". The research method employed for this research is descriptive qualitative with Lakoff and Johnson's (2003) conceptual metaphor framework to identify three types of conceptual metaphor and the metonymy concept structure. The data is taken from the collection of the poems within the third part entitled 'The Divorce Paper' consists of seventeen poems. The result of this study indicates that: (1) a total of twenty-four metaphorical expressions were detected, with varying distributions among the three types of conceptual metaphor, namely two orientational metaphors, nine ontological metaphors, and thirteen structural metaphors. (2) seventeen metonymical expressions are found distributed in seven metonymy concept structures which are five 'containers for content', one 'material for object', one 'controlled for the controller', five 'parts for whole', two 'places for events', one 'place for inhabitants', and two 'producers for product'.

Keywords: Anne Sexton; Conceptual Metaphor; Metonymy; Poems

1. INTRODUCTION

Linguistics, as the scientific study of language, encompasses various subfields that investigate the structure, function, and meaning of language. One such subfield is cognitive linguistics, which explores the relationship between language, cognition, and human experience. Within cognitive linguistics, the study of conceptual metaphor and metonymy has emerged as a significant area of research, pioneered by George Lakoff and Mark Johnson. Their influential book, "Metaphors We Live By," challenged traditional views of metaphor as a mere rhetorical figure and proposed that metaphors are fundamental to our everyday thought and language.

According to Lakoff and Johnson (2003), metaphors are not simply decorative language devices; rather, they shape cognitive understanding of abstract concepts by mapping them onto more concrete and sensorial domains. This conceptualization of metaphor revolutionized the field of linguistics, sparking further research into how metaphors and metonymies play a central role in cognition, communication, and the

construction of meaning.

Within the realm of poetry, the use of metaphors and metonymies becomes even more significant as poets strive to convey complex emotions, explore personal experiences, and challenge confessional ways of thinking. Anne Sexton, a prominent American poet of the 20th century, delved into deeply personal and often controversial themes in her work. Her poetry grapples with issues of identity, mental health, gender, and societal expectations, offering a raw and unapologetic exploration of the human condition (Levin & Skorczewski, 2020). Sexton's poetic language is rich with metaphors and metonymies, allowing her to delve into the complexities of her subjects with both precision and evocative imagery.

At the core of this investigation lies the influential theory of conceptual metaphor and metonymy put forth by George Lakoff and Mark Johnson. Their theory posits that metaphors extend beyond superficial linguistic embellishments; rather, they act as conceptual frameworks that shape cognitive understanding of the world. Lakoff and Johnson (2003) argue that metaphors not only influence thoughts and perceptions but also have the potential to impact human actions, while metonymy is a figure of speech in which one word or phrase is used to refer to something else that is closely associated or related to it, often sharing a physical or conceptual connection. Consequently, this research seeks to analyze the metaphors and metonymy employed in Sexton's poetry, examining the underlying conceptual foundations within her verses.

Anne Sexton (1928–1974) was an American poet who is best known for her confessional poems which use some emotive lexicons. She started her writing career after her long-term therapist, Dr. Martin Orne, encouraged her to write poetry in the middle of 1955, after her episodes of postpartum depression and suicide attempts (Levin & Skorczewski, 2020). The topics of most of her works include her long battle with depression, dysfunctional relationships, suicide tendencies, death, and a will to die. Her strong language combined with her strong subject matter led her to win the Pulitzer Prize for her book, *Live or Die*, in 1967 (Levin & Skorczewski, 2020). Her poems such as *Sylvia's Death*, *Wanting to Die*, *Cinderella*, *Suicide Note*, *Her Kind*, etc. are some examples of her confessional poems that represented the state of her life.

The analysis of conceptual metaphor and metonymy in Sexton's poetry provides an opportunity to uncover the intricate ways in which these linguistic devices contribute to the construction of meaning and emotional impact in her work. By examining the patterns and effects of metaphors and metonymies, the researcher can gain a deeper understanding of how Sexton's poems engage readers, provoke thought, and elicit emotional responses. This exploration not only enhances the researcher's understanding of Sexton's unique poetic style but also contributes to the broader field of literary studies and cognitive linguistics by shedding light on the interplay between language, emotion, and cognition.

This research aims to contribute to the understanding of the conceptual meaning and intentions of Anne Sexton's poetry by analyzing metaphors and

metonymy through the lens of Lakoff and Johnson's conceptual theory (2003). This research also aims to categorize these metaphors into types of conceptual metaphors and find the metonymy concept within the poems. In addition to Lakoff and Johnson, this research incorporates various sources that explore the cognitive comprehension of conceptual metaphors and metonymy, drawing inspiration from Lakoff and Johnson's conceptual theory. These sources include Kövecses (2010), Littlemore (2015), and Radden and Dirven (2007).

The poems that will be examined are taken from the works of Anne Sexton in the book "45 Mercy Street" which was published in 1976 after she died in 1974. In this book, Sexton was very open about her thoughts on the struggles of a woman in a dysfunctional relationship. Additionally, this research categorizes the types of conceptual metaphors in the poems and examines what are the metonymy concept structure found within them. Based on the background and reason for the problem above, the problem can be stated as follows: (1) What kinds of conceptual metaphors are found in Sexton's poems?; (2) What kinds of metonymy concept structure are found in Sexton's poems.

2. THEORETICAL REVIEW

Linguistics

Linguistics is a field of study that focuses on various aspects of human language, such as its organization, origin, development, and real-world applications (Briggs, 2022). Linguistics, also known as the science of language, is a scientific discipline on language that over time becomes more specialized. Linguistics now has comprises several distinct subfields, including syntax (sentence structure), phonetics and phonology (sound), semantics (meaning), psycholinguistic (practical psychology), and pragmatics (context of language) (Hoque, 2019).

Pellicer (2022) shares the same view regarding the theoretical foundation of linguistics. However, he adds that besides studying human language as a phenomenon, linguistics also serves as a tool for humans to improve their communication. In his article "Introduction to Language Studies", Pellicer (2022) also explains that linguistics is often misinterpreted as a set of rules that focuses on how people should speak, when in fact, it is simply an explanation of how people naturally speak. Linguistics is concerned with the observation and description of existing language patterns, rather than the prescription of how people should speak.

In addition, Bauber (2021) describes linguistics as a field that involves observing and categorizing naturally occurring phenomena like the biological sciences. However, the phenomena under examination in linguistics are speech sounds, words, languages, and patterns of language use in communication, rather than organs, mating behaviors, and plant species. Nevertheless, the fundamental principles of classification remain the same. Since language is a product of human behavior, it can be analyzed in the same way that psychology and medical science study other aspects of human behavior.

From the explanation above, it can be concluded that linguistics is a scientific

discipline that focuses on various aspects of human language, including its organization, origin, development, and practical applications. It has several subfields, including syntax, phonetics and phonology, semantics, psycholinguistics, and pragmatics. Linguistics is not prescriptive but descriptive and concerned with the observation and explanation of existing language patterns. It is a tool that can help humans improve their communication. Although linguistics is distinct from the study of body language, it is related to the wider field of semiotics. Linguistics involves observing and classifying naturally occurring phenomena in the same way as the biological sciences, with the language being studied as a product of human behavior.

Poems

According to Fabb (2015), a poem is a form of written, spoken, or sung text composed of language. It consists of sections such as lines, couplets, and stanzas, and these sections are not defined by syntactic or prosodic structure. The definition of a poem does not differentiate between various modes of expression, including written, spoken, sung, or even signed in sign language.

Constantine (in Harvey, 2023) suggests that poetry and music share similarities and can have a similar effect on listeners. Both use patterns and accents in their compositions, creating a rhythmic experience over time. However, it is important to note that while poetry can have musical qualities, it is not the same as music. Another perspective from Katrin Gerber et al (in Harvey, 2023) is, that poetry combines sound and meaning, capturing thoughts and experiences through the rhythm and emphasis of words.

According to Kosasih (2012), Waluyo (2002), and Pradopo, (2009) in Aloysia & Utami's (2022) writings, the authors draw the insights of poetry as a literary form that utilizes beautiful language and carries deep meaning. Poets express their thoughts and emotions creatively by employing the full range of linguistic elements, both in the physical and structural aspects. Poetry acts as a medium for recording and interpreting significant human experiences, skilfully composed in a memorable form or shape.

In summary, a poem is a composition of language expressed through written, spoken, or sung forms. It is not limited by structure and encompasses various modes of expression. Poetry shares similarities with music in terms of patterns and accents but differs in its combination of sound and meaning to capture thoughts and experiences. It is a literary form that utilizes beautiful language to convey deep meaning, recording and memorably interpreting significant human experiences.

Metaphor

According to Wiehardt in Yastanti et al., (2018), in a general way, metaphors are a form of direct comparison that doesn't rely on the use of "like" or "as," unlike similes. Metaphor represents the expressive ability of language by giving meaning in unique ways. It can be seen as a means of freedom, allowing individuals to shape the essence of words or sentences despite limitations when conveying thoughts about

concepts, objects, and attributes (Maoula et al., 2022). Metaphor arises from the mental efforts of thinking, serving as a tool for understanding and contemplating the world that envelops an individual (A'zamjonovna et al., 2022).

Baxtiyor (2020) argues that metaphor is a creative method of portraying something by comparing it to another thing that shares a specific similarity. She then elaborates on that quote, "From a philosophical point of view, metaphor is the way of perceiving and shaping the world around us." This means metaphor is not merely a linguistic or literary device, but rather a cognitive tool that helps an individual understand and give meaning to every experience.

Metaphors can describe the artistic qualities of non-linguistic artworks like paintings, photographs, sculptures, sound art, installations, and performance art. In these forms of art, metaphors are typically created through the work's visual and aesthetic elements, such as images (Dixon, 2021). While the connection between signs that resemble their meanings can differ in terms of how much they resemble each other, metaphor is mainly a type of symbol. In other words, it is an expression that gets its symbolic meaning not from similarity, but from certain language-related principles (Hetmański, 2019).

Overall, metaphor is a potent tool that expands the expressive capacity of language and human cognition. It allows for unique ways of giving meaning and shaping human understanding of concepts. Metaphor goes beyond language and serves as a cognitive mechanism for perceiving and shaping the world to communicate. It is also applicable in non-linguistic art forms, using visuals to convey significance. Although the connection between signs and meanings may differ, metaphor is primarily a symbolic expression driven by language-related principles rather than mere similarity

Conceptual Metaphor

In Kövecses' (2016) perspective, conceptual metaphors can be defined as the process of comprehending an abstract domain of experience by relating it to a concrete domain of experience. This definition has the same objective as what Lakoff and Johnson (2003) convey that metaphors are not merely literary devices but fundamental to everyday thought and language. According to their theory, metaphorical thinking is a cognitive process through which human intellectuals understand and reason about abstract concepts by mapping them onto more concrete and familiar domains.

In another article by Kövecses (2018), he outlines the idea in conceptual metaphor theory that involves two structured correlations between two areas of human experience within a metaphorical context: (1) the target domain, often representing abstract concepts, and (2) the source domain, typically associated with tangible or physical elements. Just as Lakoff and Johnson (2003) say "they (metaphorical mappings) are shaped and constrained by bodily experiences in the world, experiences in which the two conceptual domains are correlated and consequently establish mappings from one domain to another."

Gibbs, Jr. (2018) argues that “[...] metaphoric creativity does not necessarily require deliberate psychological processes. People can produce creative wordplay effortlessly without much if any, deliberate intent. Various psychological conditions, in different contexts, may lead speakers and writers to creative wordplay.” This discussion refers to the unlimited use of metaphor as a linguistic tool that can be used to enhance the beauty of a work, to give meaning to phrases, and everyday use.

In conclusion, conceptual metaphors involve relating abstract concepts to concrete experiences, serving as fundamental elements of everyday thought and language. These metaphors rely on mappings between target and source domains, influenced by bodily experiences. Metaphoric creativity can arise spontaneously, without deliberate intent, and can be harnessed to enhance the aesthetics and meaning of language in various contexts.

Based on the conceptual metaphor theory proposed by Lakoff and Johnson (2003), several types of metaphor are identified. These types highlight different conceptual mappings between source and target domains. Here are some of the key types of metaphor:

1. Orientational Metaphor

In their book “Metaphors We Live By”, Lakoff and Johnson (2003) clarify the idea that the orientational metaphor pertains to the use of spatial orientations and directions as cognitive tools for comprehending and expressing abstract concepts. This metaphorical mapping involves the conceptual linkage of these abstract concepts with embodied experiences of space and orientation.

Furthermore, Lakoff and Johnson (2003) elaborate that an orientational metaphor is a concept of organizing a group of ideas together rather than comparing one idea to another. It often relates to how the human mind perceives space. For instance, Kövecses (2010) explains that most Western or Eastern cultures associate happiness with being *up* and sadness with being *down*. These orientations are not randomly chosen; they are influenced by some physical and cultural experiences. For example, people might say someone is at the *peak* of health or they *fell* ill to describe somebody’s health condition.

In short, orientational metaphors highlight how people’s mind-embodied experiences of spatial orientations and directions to understand and express abstract concepts. By mapping abstract domains onto spatial orientations, human cognition can comprehend and communicate complex ideas in terms of more concrete and tangible experiences.

2. Ontological Metaphor

Kövecses (2010) explains that ontological metaphors, similar to orientational metaphors, are often overlooked because they serve a narrow set of purposes, such as referring or quantifying. Based on Lakoff and Johnson (2003), ontological metaphors can be more complicated, since simply treating an abstract concept or nonphysical entity as a concrete object or substance through metaphorical language does not provide comprehensive insights into its true nature or essence.

3. Structural Metaphor

According to Lakoff and Johnson's theory of conceptual metaphor, a structural metaphor involves the mapping of the structure or organization of one conceptual domain onto another. In other words, it highlights the underlying similarities or relationships between two different domains by structurally aligning their elements or configurations.

Metonymy

Based on Wiehardt in Yastanti et al., (2018), in essence, metonymy is a linguistic tool employed to portray a person, location, or thing by utilizing a symbol closely linked to it. According to Lakoff and Johnson(2003), experience with physical objects forms the basis for metonymy. Metonymic concepts emerge from correlations in the experience of individuals between two physical entities or between a physical entity and something metaphorically conceptualized as a physical entity (an abstract concept).

Kövecses(2010)defines metonymy as a cognitive process where a particular conceptual entity, referred to as the "vehicle," grants mental access to another conceptual entity, known as the "target," belonging to the same domain or idealized cognitive model (ICM).

Metonymy represents a form of figurative language employed in daily conversations, serving as a concise method to convey information by utilizing collective understanding, resulting in a reduced word count compared to its alternative(Littlemore, 2015). A simple example of the mapping of metonymy is the cognitive process that involves mentally connecting a prominent conceptual entity, like 'crown,' to another entity known as 'monarch' (Radden & Dirven, 2007).

Relevant Studies

To differentiate this study from prior research, the researchers will analyze the relevant literature to identify areas where this study can contribute uniquely. The first study is written by Majeed and Dabbagh(2019), and this paper focuses on the examination of metaphor and metonymy within Oscar Wilde's short stories. By analyzing selected passages, the study highlights the significance of language in conveying the themes and intentions of the writer. Drawing upon the Cognitive Exploration of Language and Linguistics framework, the paper delves into the construction, functions, and mechanisms of these linguistic phenomena, utilizing semiotics to demonstrate that both metaphor and metonymy are distinct signs characterized by their multi-hierarchy, ambiguity, and openness. Furthermore, their construction is reliant on the principles of similarity and association.

The next study is written by Samola and Lendo(2022) on conceptual metonymy. The study aimed to examine the presence of metonymic expressions in Manado Malay and to provide an understanding of their meaning within the given context based on semantic lexical relationships. The data was collected through participatory observation among English Language Education students at UNIMA

and analyzed systematically. The results revealed that metonymic speech in Manado Malay can be categorized into five groups, as defined by Lakoff and Johnson's theory: 'container for content', 'part for whole', 'face for person', 'place for institution', and 'producer for product'.

The third study, by Safira (2022) on conceptual metaphor. The study aims to identify and analyze the widely used metaphors in the literary work "Dreams, Spelled in Poetry" by Helena Natasha. The study focuses on the collection of poems with the theme "The Call" and uses a descriptive qualitative method. It combines the theories of Lakoff and Johnson (2003) to identify types of metaphors and Kövecses (2007) to analyze conceptual metaphors that shape the reality of 'life.' The study aims to conduct a cognitive semantic analysis of the concept of life in Helena Natasha's poetry from a cognitive linguistics perspective. The analysis reveals that the dominant metaphors in the poem with the theme "The Call" are ontology metaphors and two concepts, AMBITION IS FIRE/LIGHT and LIFE IS A JOURNEY, shape the reality of 'life' in the poem.

Furthermore, Muliawati et al. (2019) entitled "Metaphors of Longing in the Selected Poems of Aan Mansyur's *There Is No New York Today* (2016)." The study aims to examine how metaphors are used to convey the theme of longing in the selected poems of Aan Mansyur. The study employs Lakoff and Johnson's theory of conceptual metaphor to analyze the types of metaphor, and Kövecses' target and source domains to understand how they portray the persona's state of longing. The findings reveal the presence of 28 metaphors of longing, with 10 target domains and 22 source domains identified. The analysis shows that longing is the major theme expressed in the poems, and the persona experiences various longing characteristics. The study highlights the importance of metaphors in conveying the abstract concept of longing and enriching its meaning in the poems.

Cenita and Nurmaily's (2020), study entitled "Metaphorical Expressions in Emily Dickinson's Poems" aims to identify and analyze the metaphors used in three specific poems by Emily Dickinson. The study also seeks to uncover the implicit meaning behind these metaphors. The researchers employ the metaphor theory proposed by Lakoff and Johnson, specifically focusing on structural, ontological, and orientational metaphors. Additionally, the researcher utilizes the theory of meaning by I. A. Richards to answer the second research question. The study follows a descriptive qualitative method and a stylistic approach, emphasizing the aesthetic function of language. Through the analysis, the researcher identifies 17 metaphorical expressions, categorized into five types of metaphor: entity metaphor, structural metaphor, orientation metaphor, container metaphor, and personification.

The last study was written by Karunita et al. (2022). The article focuses on analyzing the types of metaphors present in Sara Teasdale's poetry, specifically in the "Love Songs" poem. The study aims to identify the metaphors used and analyze the meanings conveyed in the lyrics. The research utilizes the theories of Lakoff and Johnson (2003) for analyzing the obtained data and Leech (1981) for analyzing the meaning. The data was collected through observation and analyzed qualitatively. The

analysis identified 26 metaphorical instances, categorized into structural, orientational, and ontological metaphors. The authors discovered that the collected data conveyed connotative meaning.

From a review of previous studies, it can be seen that metaphors can be applied to everyday life, not only for the sake of beauty in literature. In Safira's (2022) writing, it is evident that conceptual metaphors are widely used in poetic verses, projecting the concept of 'life' into the metaphors. Additionally, there are conceptual metaphors employed in everyday situations. For instance, the concept of 'love' is projected onto the metaphors used in the news by the mayor of Bandung (Citraresmana et al., 2018).

According to Lakoff and Johnson's theory, metonymy serves not only as a literary device but also as a cognitive process that forms the basis for linking one entity to another in human thinking. One researcher, Zibin and Hamdan(2019), applied this theory in their study and found that metonymy plays a significant role in conceptualizing everyday emotions like 'fear'. This phenomenon is commonly observed in various aspects of daily life, including online platforms such as Facebook movie forums.

From the explanation above, there is a similarity with this study which the conducted research focuses on metaphor analysis, employing the theory of Lakoff and Johnson. Therefore, to differentiate it from previous research, this study primarily concentrates on the analysis of conceptual metaphor, and metonymy in Anne Sexton's work "45 Mercy Street" part III, 'The Divorce Papers'. The research will be conducted using descriptive qualitative methods to analyze metaphors and metonymy upon the conceptual metaphor theory by Lakoff and Johnson (2003).

3. METHOD

This paper employs descriptive qualitative research methods to collect data from the internet, journals, and books. The qualitative observation approach does not rely on numerical data or survey calculations but rather involves carefully observing and monitoring data and characteristics. The qualitative method is chosen because this approach depends on textual and visual information, encompasses distinct stages in data interpretation, and utilizes a variety of frameworks. The evaluation in this study will center on the subject of observation and provide a comprehensive description of it to the readers (Creswell, 2018).

The data collection technique used in this research follows a qualitative descriptive research method, which involves gathering data in the form of words, phrases, and descriptive elaboration. Firstly, data will be collected from Anne Sexton's poem titled "45 Mercy Street," specifically from part III, known as 'The Divorce Papers.' The author repeats the data collection steps to ensure that no data is overlooked and to gain a deeper understanding of the metaphors present in Sexton's poetry. Secondly, the writer identifies the data to be analyzed, including conceptual metaphors, and metonymy concept structure.

4. RESULT AND DISCUSSION

In Anne Sexton's poem entitled "45 Mercy Street," which is a section of 'The Divorce Papers,' seventeen poems are analyzed. For the analysis process, the researcher uses the conceptual metaphor theory proposed by Lakoff and Johnson (2003). The researcher identified twenty-four conceptual metaphors employed by Sexton in the seventeen poems studied. These encompass nine ontological metaphors, two orientational metaphors, and thirteen structural metaphors.

Table 4.1: Table of Conceptual Metaphors

SAMPLE	METAPHORICAL EXPRESSION	CMT
Datum 1	the wife speaks of this, but only the ice cubes listen .	Ontological
Datum 2	Yet love enters my blood like an I.V. , dripping in its little white moments.	Ontological
Datum 3	except that my soul lingers over the skin of you and I wonder if I'm ruining all we had, and had not	Ontological
Datum 4	Next, I dream that I put on the <i>love like a lifejacket</i> and we float,	Ontological
Datum 5	[...] and know that <i>beauty has walked</i> over my head, into this bedroom and out,	Ontological
Datum 6	The love is starting to die ,	Ontological
Datum 7	There <i>were two deaths</i> on November 5th, 1973. Let one be forgotten —	Ontological
Datum 8	[...] and this strange Sappho knew <i>she would enter the lights and be lit by them</i> .	Ontological
Datum 9	I have a pack of letters . I have a <i>pack of memories</i> .	Ontological
Datum 10	Force me downwards like a stone.	Orientalional
Datum 11	[...] and <i>I sink softly into the heartland</i> .	Orientalional
Datum 12	I sit here on the <i>spike of truth</i> .	Structural
Datum 13	Who is he? A railroad track toward hell ?	Structural
Datum 14	by terrible chance, <i>love took her in his big boat</i>	Structural
Datum 15	The courtroom keeps squashing our lives [...]	Structural
Datum 16	days that would not hold us in their house, days that would not wrap us in their secret lap,	Structural
Datum 17	And within he house <i>ashes are being stuffed into my marriage</i> ,	Structural
Datum 18	<i>My breasts waited shy as a clam</i>	Structural
Datum 19	this torn wedding ring , this wrenched life	Structural

Datum 20	[...] and you <i>kiss me like a mosquito</i>	Structural
Datum 21	and when anger comes like a finger in a light socket , you of the karate chop,	Structural
Datum 22	More often now I am your punching bag . Most days I'm curled like a spotted dog at your elbow,	Structural
Datum 23	I was born a glass baby and nobody picked me up	Structural
Datum 24	<i>and we became a home</i> , up into the elbows of each other's soul,	Structural

Table 4.2: Table of Metonymic Concept Structures

SAMPLE	METONIMICAL EXPRESSION	CONCEPT STRUCTURE
Datum 1	You don't suit my clothes or my cigarettes .	CONTAINER for CONTENT
Datum 2	[...] as <i>I swim through the air</i> of the kitchen, and the same radio plays its songs	
Datum 3	And I awaken quickly and go to the opposite window and peer down at <i>the moon in the pond</i>	
Datum 4	[...] and <i>dug into her soul</i> and found it full,	
Datum 5	[...] she hung on to the womb, <i>hooked onto it</i> building her house into it	
Datum 6	Next I dream the love is made of glass, glass coming through the telephone that is breaking slowly,	MATERIAL for OBJECT
Datum 7	Mr. Firecracker , Mr. Panzer-man . You with your pogo stick , you with your <i>bag full of jokes</i> .	CONTROLLED for CONTROLLER
Datum 8	I lust for your smile ,	PART for WHOLE
Datum 9	and I come back again <i>to your skull</i> , the ruffly hair of the morning that I wasn't allowed to touch,	
Datum 10	It is six P.M. as <i>I water these tiny weeds</i> and their <i>little half-life</i> ,	
Datum 11	[...] and became a woman <i>who learned her own skin</i>	
Datum 12	I'll look at the Charles very carefully, wearing <i>its long legs of neon</i> .	
Datum 13	And there'll be no scream from the lady in the red dress dancing on <i>her own Ellis Island</i> ,	PLACE for EVENT
Datum 14	And the Harvard students <i>in the brick</i> hallowed houses studied <i>Sappho in cement rooms</i> .	
Datum 15	[...] in the old-married kitchen [...]	PLACE for INHABITANTS
Datum 16	beside the radio playing Frankie (as often as FM will allow)	PRODUCER for PRODUCT

Datum 17	And the Harvard students in the brick hallowed houses studied Sappho in cement rooms.	
----------	--	--

After analyzing the third part of Anne Sexton's book entitled "45 Mercy Street", the researcher found the three types of conceptual metaphors described by Lakoff and Johnson (2003) out of the seventeen poems studied, namely: orientational metaphor, ontological metaphor, and structural metaphor.

Out of the twenty-four metaphorical expressions identified, nine are ontological metaphors, two are orientational metaphors, and thirteen are structural metaphors. Based on these findings, the researcher observes that Sexton predominantly employs structural metaphors in the seventeen poems of 'The Divorce Paper'. Structural metaphors involve mapping the structure of one concept or domain onto another to facilitate understanding. They highlight the relationships, organization, and patterns of one domain by borrowing the structure from another. This can be seen in Sexton's work, where she employs numerous depictions of the concept of a thing to express her feelings and experiences. For example, in **Datum 12**, Sexton implicates her pain and distress as sitting on the 'spike of truth.' This metaphor is a structural metaphor that links the physical attributes of a spike to the abstract concept of truth, emphasizing its sharpness, precision, and potentially uncomfortable nature.

Anne Sexton's poetry prominently employs the ontological metaphor, accounting for nine out of twenty-four metaphorical expressions. The ontological metaphors involve mapping abstract concepts onto entities or substances. An example of the application of ontological metaphors can be seen in **Datum 6**, in which the phrase "the love is starting to die" compares the abstract concept of love to a living organism that can die.

The metaphorical expression that Sexton used the least in 'The Divorce Paper' is an orientational metaphor, in which only two of the twenty-four conceptual expressions of metaphor are found. Orientational metaphors are based on spatial orientations that embody experiences of physical space. For example, in **Datum 11**, the metaphorical meaning of "I sink softly into the heartland" is a downward movement representing deeper immersion in the heartland. This is representing Sexton's desire and yearning for emotional connection.

After discovering the types of conceptual metaphors formed in the poem 'The Divorce Paper', the researcher then reanalyzed the seventeen poems to find the conceptual metonymy proposed by Lakoff and Johnson (2003) from the conceptual metaphor theory.

Seventeen metonymical expressions are found in the analysis conducted on Sexton's poems. These metonymical expressions are five 'containers for content', one 'material for object', one 'controller for the controlled, five 'parts for whole', two 'places for events', one 'place for inhabitants', and two 'producers for product'.

The researcher analysed metonymy in Sexton's poetry and found that there are seventeen metonymic expressions used. Among these, CONTAINER for

CONTENT and PART for WHOLE are the most frequently used, each appearing five times in the poems. The conceptual relationship between a container and the objects it holds is deeply rooted and applies to numerous standardized scenarios, potentially resulting in metonymy. Typically, the focus lies on the contents of a container rather than the container itself, leading to metonymies where the container is used to represent the content, or the contained objects are used to represent the container. In Sexton's poems, for example, it can be seen in **Datum 3** (and Peer down at *the Moon in the Pond*) which Sexton implicates the beauty of the moon through its reflection on the water in the pond.

While concerning the metonymy where a part represents the entirety, numerous components exist to symbolize the whole. The selection of a particular component influences the aspect of the entirety that becomes the center of attention. This can be seen in **Datum 8** where Sexton expresses her deep feelings toward her lover by writing "I lust for your *smile*." The *smile*, which is an important and captivating part of the person's appearance, is being used metaphorically to represent the person entirely.

Sexton's poetry frequently employs a second type of metonymy, wherein PLACE is used to represent EVENT, and PRODUCER represents PRODUCT. Each of these metonymy concepts encompasses two out of the seventeen metonymic expressions identified. In PLACE for EVENT metonymic structure, the place serves as a shorthand or symbolic representation for the event, often because the event is closely associated with that specific location. As for Sexton's poems, this type of metonymic structure can be seen in **Datum 13**, "Dancing on *her own Ellis Island*." By mentioning "Ellis Island," Sexton suggests that the main character is going through a personal journey or change similar to what immigrants experienced there.

In the PRODUCER for PRODUCT form of metonymy, the entity responsible for producing a product or service is used to refer to the product itself. It relies on the cognitive association between the producer and the product, making the language more concise and evoking a specific mental image. In **Datum 17**, "Studied **Sappho** in cement rooms," Sexton is saying that Harvard students are actively studying and immersing themselves in Sappho's poetry. Here, Sappho's name becomes a symbol for her entire body of literature work.

In Sexton's seventeen poems in 'The Divorce Papers,' the least frequently occurring metonymy concepts are: MATERIAL for OBJECT, CONTROLLER for CONTROLLED, and PLACE for INHABITANT. Each of these concepts appeared only once out of the seventeen instances of metonymical expressions found. In MATERIAL for OBJECT metonymical structure, the material from which an object is made is used to refer to the object itself. It relies on the association between the material and the object it typically represents. For example, in **Datum 6**, Sexton compares love to fragile glass. Love is like glass because it can easily break and is vulnerable. The poet also mentions "glass coming through the telephone." Here, the telephone represents communication or connection. The glass coming through the telephone and breaking slowly shows that the connection between the two people in

the relationship is fragile and easily damaged.

In CONTROLLER for the CONTROLLED type of metonymy, a conceptual structure in which a person or entity that controls something is used to refer to the thing being controlled. It involves using the controller as a metonymic representation of the controlled entity or concept. In **Datum 7**, in the line “Mr Firecracker,” “Firecracker” represents a person who is lively and attention-grabbing. Similarly, in “Mr. Panzer-man,” Panzer-man” is used to describe someone strong and assertive, like a tank. “You with your pogo stick” represents a playful and energetic person, while “You with your bag full of jokes” symbolizes someone funny and clever.

In PLACE for INHABITANT metonymy, a particular place is used as a substitute or stand-in for the people who reside or belong to that place. The association between the place and its inhabitants is based on the understanding that the place is intimately connected to the individuals who live or work there. By invoking the place, Sexton can refer to the people associated with it in a concise and evocative manner. For example, in **Datum 15**, “in the old-married **kitchen**,” the word “kitchen” is used to represent the people who live there, usually a married couple, and how they spend time together. It’s like using the kitchen as a symbol for the activities and togetherness of the people who live in it.

5. CONCLUSION

From this analysis, the researcher found three types of conceptual metaphors in Sexton’s poem, namely structural metaphors, ontological metaphors, and orientational metaphors. Out of the three metaphor types, a total of twenty-four metaphorical expressions are found: thirteen of them belong to structural metaphors, nine belong to ontological metaphors, and 2 belong to orientational metaphors. In Sexton’s poems, structural metaphors are frequently utilized to depict and conceptualize her emotions by comparing them to something with a similar underlying concept.

Following this analysis, the researcher discovers seventeen metonymic expressions distributed in seven metonymy concept structures in Sexton’s poems. These metonymic concept structures include five ‘containers for content’, one ‘material for object’, one ‘controlled for the controller’, five ‘parts for whole’, two ‘places for events’, one ‘place for inhabitants’, and two ‘producers for product’.

REFERENCES

- A’zamjonovna, Y. S., Nabijon, T. Z., & Shavkatjonovna, Y. S. (2022). Expression of Metaphors in Different System Languages. *Research and Education, 1(2)*, 209–212.
- Aloysia, D. A. M. L., & Utami, S. (2022). Majas dalam Puisi dan Lagu Karya Fiersa Besari. *Linguista: Jurnal Ilmiah Bahasa, Sastra, Dan Pembelajarannya, 6(2)*, 86–107. <https://doi.org/10.25273/LINGUISTA.V6I2.12580>
- Bauer, L. (2021). *The Linguistics Student’s Handbook* (2nd ed.). Edinburgh University Press.

- Baxtiyor, S. V. (2020). Similarities and Differences between Metaphor and Similes in English. *Theoretical Aspects in the Formation of Pedagogical Science*, 258–260.
- Bhat, I. M. (2019). *Sylvia Plath's Fits and Her Confessional Poetry*. 6(2), 2348–2350.
- Briggs, S. (2022, March 18). *What is Linguistics and What do Linguists Study? A Full Guide*. <https://www.berlitz.com/blog/what-is-linguistics>
- Cenita, L., & Nurmaily, E. (2020). Metaphorical Expressions in Emily Dickinson's Poems. *Linguistics and Literature Journal*, 1(2), 46–54. <https://doi.org/10.33365/LLJ.V1I2.311>
- Chaerunnisah, I. U. (2020). An Analysis of Metonymy and Metaphor in Selected News Articles Related To Sports in the Jakarta Post. *PRASASTI: Journal of Linguistics*, 5(2), 153–162. <https://doi.org/10.20961/prasasti.v5i2.40094>
- Chaturvedi, S. (2022). Suicide and Despair in Confessional Poetry. *Quest Journals: Journal of Research in Humanities and Social Science*, 10(1), 57–60. www.questjournals.org
- Citraresmana, E., Erlina, & Amalia, R. M. (2018). The Concept of “Love” of Bandung Mayor-Ridwan Kamil Observed from Articles Published in Newspapers and Social Media in Indonesia Semantic Cognitive Approach. *Jurnal Komunikasi: Malaysian Journal of Communication*, 34(2), 278–292. <https://doi.org/10.17576/JKMJC-2018-3402-17>
- Creswell, J. W., & Creswell, J. D. (2018). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. In *Journal of Chemical Information and Modeling* (5th ed., Vol. 53, Issue 9). SAGE Publishing.
- Dixon, D. (2021). The Artistic Metaphor. *Philosophy*, 96(1), 1–25. <https://doi.org/10.1017/S0031819120000273>
- Evans, V., & Green, M. (2018). What is Cognitive Semantics? *Cognitive Linguistics an Introduction*, 156–175. <https://doi.org/10.4324/9781315864327-7>
- Fabb, N. (2015). Poetry. In *What is Poetry?* (pp. 1–16). Cambridge University Press. <https://doi.org/10.1017/CBO9780511736575.001>
- Gibbs, Jr., R. W. (2018). Words Making Love Together: Dynamics of Metaphoric Creativity. In E. Winter-Froemel & V. Thaler (Eds.), *Cultures and Traditions of Wordplay and Wordplay Research* (pp. 23–46). De Gruyter.
- Goddard, C. (2020). Cognitive Linguistics. *The International Encyclopedia of Linguistic Anthropology*, 1–5. <https://doi.org/10.1002/9781118786093.IELA0059>
- Harvey, K. (2023). The Power of Poetry. *Age and Ageing*, 52(1), 1–2. <https://doi.org/10.1093/AGEING/AFAC281>
- Heidarzadegan, N., & Shareef, S. (2021). Desire to Die in Poems of Anne Sexton and Stevie Smith. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 25(4), 1626–1640. <https://doi.org/10.53487/ataunisobil.945378>
- Hetmański, M. (2019). What is Specific in the Semantics of Metaphor? *Ruch Filozoficzny*, 75(2), 171–183. <https://doi.org/10.12775/RF.2019.027>

- Hoque, M. E. (2019, August). Introduction to Language and Linguistics. *International Conference of Language and Culture, Spain*. https://www.researchgate.net/publication/335105265_Introduction_to_Language_and_Linguistics
- Karunita, N. P. M., Winarta, I. B. G. N., & Juniarta, I. W. (2022). CONCEPTUAL METAPHOR IN THE POETRY ENTITLED LOVE SONGS BY SARA TEASDALE. *PROJECT (Professional Journal of English Education)*, 5(5), 1016–1022. <https://doi.org/10.22460/PROJECT.V5I5.P1016-1022>
- Khaleel, A. S. (2020). Confessional Poetry concerning Sylvia Plath's Daddy. *International Journal of Psychosocial Rehabilitation*, 24(3), 5366–5373. <https://doi.org/10.37200/IPR/V24I3/PR2021135>
- Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.
- Kövecses, Z. (2016). Conceptual Metaphor Theory. In E. Semino & Z. Demjén (Eds.), *The Routledge Handbook of Metaphor and Language* (1st ed.). Routledge. https://www.researchgate.net/publication/311403391_Conceptual_metaphor_theory
- Kövecses, Z. (2018). Metaphor Universals in Literature. In *Antares: Letras e Humanidades* (Vol. 142, Issue 3, pp. 452–478). Magyar Neprajzi Tarsasag. <https://doi.org/10.18226/19844921.V10.N20.10>
- Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By*. The University of Chicago Press.
- Lemmens, M. (2016). Cognitive Semantics. In N. Riemer (Ed.), *The Routledge Handbook of Semantics* (pp. 90–105). Routledge.
- Levin, C., & Skorzewski, D. (2020). The Poetics of Boundary Violation: Anne Sexton and Her Psychiatrist. *Psychoanalytic Dialogues*, 30(2), 206–221. <https://doi.org/10.1080/10481885.2020.1722569>
- Lin, Y. (2019). Why Cognitive Semantics Says Meaning Is Conceptualization. *Journal of English Language and Literature*, 11(3), 1127–1133. <https://doi.org/10.17722/jell.v11i3.414>
- Littlemore, J. (2015). *Metonymy: Hidden Shortcuts in Language, Thought and Communication*. Cambridge University Press.
- López Maestre, M. D. (2020). Gender, Ideology, and Conceptual Metaphors: Women and the Source Domain of the Hunt. *Complutense Journal of English Studies*, 28, 191–206. <https://doi.org/10.5209/cjes.68355>
- Majeed, S. H., & Dabbagh, L. A. (2019). A Cognitive Analysis of Metaphor and Metonymy in Selected Passages from Oscar Wilde's Short Stories. *International Conference on English Language and Culture*, 27–33. <https://doi.org/10.14500/icelc2019.dst138>
- Maoula, M., Simanjuntak, M. B., & Sihombing, J. (2022). Metaphor Analysis in Lost Stars by Adam Levine. *Prosiding Seminar Nasional Inovasi Pendidikan*, 0(0). <https://e-proceedings.iain-palangkaraya.ac.id/index.php/PSNIP/article/view/795>

- Muliawati, E., Musthafa, B., & Novianti, N. (2019). Metaphors of Longing in the Selected Poems of Aan Mansyur's *There Is No New York Today* (2016). *Passage*, 7(1), 36–59. <https://ejournal.upi.edu/index.php/psg/article/view/21252>
- Nodira, U. (2023). Theory of Cognitive Linguistics. *Best Journal of Innovation in Science, Research and Development*, 2(4), 147–148. <http://www.bjisrd.com/index.php/bjisrd/article/view/133>
- Pellicer, R. (2022). Introduction to Language Studies. In *Language and Literacy Education Commons*. The University of Texas Rio Grande Valley. <https://doi.org/10.51734/mn0002>
- Radden, G., & Dirven, R. (2007). *Cognitive English Grammar (Cognitive Linguistics in Practice)*. John Benjamins Publishing Company.
- Rasse, C., Onysko, A., & Citron, F. M. M. (2020). Conceptual Metaphors in Poetry Interpretation: A Psycholinguistic Approach. *Language and Cognition*, 12(2), 310–342. <https://doi.org/10.1017/LANGCOG.2019.47>
- Rivera, P. C. H., & Miguel, M. F. (2022). *Representation of Feminist Ideology in Adrienne Rich and Anne Sexton's Poetic Production*. [University of Zaragoza]. <https://core.ac.uk/reader/553004778>
- Safira, R. (2022). *Conceptual Metaphor Analysis in the Dreams, Spelled in Poetry*. Universitas Islam Negeri Maulana Malik Ibrahim Malang.
- Samola, N. F. R., & Lendo, S. (2022). *Semantic Analysis on Metonymy Expression in Manado Malay*. 7(March), 129–135.
- Sanders, J. (2018). Introduction to the Topical Issue “Cognitive Linguistics and Theology.” *Open Theology*, 4(1), 541–544. <https://doi.org/10.1515/OPHTH-2018-0042/MACHINEREREADABLECITATION/RIS>
- Sexton, A. (1976). 45 Mercy Street. In L. G. Sexton (Ed.), *The Complete Poems: Anne Sexton*. Boston Mass: Houghton Mifflin.
- Turakhonova, G. B. (2022). Theoretical Fundamentals of the Concept in Cognitive Linguistics. *CURRENT RESEARCH JOURNAL OF PHILOLOGICAL SCIENCES*, 03(01), 36–39. <https://doi.org/10.37547/PHILOLOGICAL-CRIPS-03-01-07>
- Yastanti, U., Suhendar, J., & Pratama, R. M. D. (2018). Figurative Language in Song Lyrics of Linkin Park. *Progressive*, XIII(2), 12.
- Zibin, A., & Hamdan, J. M. (2019). The Conceptualisation of FEAR through Conceptual Metonymy and Metaphor in Jordanian Arabic. *International Journal of Arabic-English Studies*, 19(2), 239–262. <https://doi.org/10.33806/ijaes2000.19.2.1>