



ISSN: 1817-6798 (Print)

Journal of Tikrit University for Humanities

available online at: <http://www.jtuh.tu.edu.iq>
JTUH
 مجلة جامعة تكريت للعلوم الإنسانية
 Journal of Tikrit University for Humanities

Prof. Ayad Hammad Ali

Inst. Omar Saadoon Ayyed

omarsadoon1983@uoanbar.edu.iqDept. of English, Faculty of Arts
Anbar University.* Corresponding author: E-mail :
ayadaliayad78@uoanbar.edu.iq**Keywords:**Metaphor,
Body Parts,
Synecdoche,
Image,
Symbol,
Implicit Meaning**ARTICLE INFO****Article history:**

Received 4 July. 2021

Accepted 17 Aug 2021

Available online 25 Jan 2022

E-mail

journal.of.tikrit.university.of.humanities@tu.edu.iqE-mail : adxxxx@tu.edu.iq

Metaphoric Usage of Human Body Parts in T.S. Eliot's Selected Poems

A B S T R A C T

The current paper is devoted to study the human body parts metaphorically which Thomas Stearns Eliot recruits in his poems. Eliot is conventionally known of metaphorizing many body parts in order to fabricate situations that embrace certain implications which are often difficult for the reader to decode their real meanings. The poet creates his images and symbols involving body parts through utilizing specific figures of speech including conceptual metaphor and synecdoche that added an artistic value to his poetry. However, the aim of the paper is to figure out these human body parts which are used figuratively, then analyze them metaphorically to grasp their intended meanings easily. In addition, this paper aims at showing how Eliot frames the symbolic images through hiring human organs and how to perceive their connotations within the context. A model of conceptual metaphor has been utilized in the process of analysis for it is adequate to the research's objective. It has been proved that Eliot focuses on some basic human body parts, particularly the sensory organs, such as 'eyes', 'feet', 'hands', 'hair' and 'heart'. Each one expresses certain conceptions in the sense that 'hands' are used as a symbol of work, while 'heart' symbolically represents sensations and 'eyes' is a metonymy for woman or man. Consequently, these are called organic images.

© 2022 JTUH, College of Education for Human Sciences, Tikrit University

DOI: <http://dx.doi.org/10.25130/jtuh.29.1-1.2022.24>

الاستعمال المجازي لأجزاء الجسم البشري في قصائد مختارة للشاعر توماس ستيرنز إليوت

أ. اياد حماد علي/ قسم اللغة الإنجليزية - كلية الآداب/ جامعة الأنبار

م. عمر سعدون عايد/ قسم اللغة الإنجليزية - كلية الآداب/ جامعة الأنبار

الخلاصة:

خُصص البحث الحالي لدراسة أجزاء الجسم البشري مجازياً التي وظفها الشاعر توماس ستيرنز إليوت في قصائده والذي عُرف باستعماله المجازي لكثير من أعضاء الجسم البشري بغية ابتداع مواقف مكنون في ثناياها معاني معينة والتي غالباً ما يواجه القارئ صعوبة في فهم فحواها الحقيقية بسهولة. يعتمد الشاعر في قولبة الصور البلاغية والرمزية التي تحتوي على أجزاء الجسم على استغلال اشكال كلام معينة، وتشتمل المجاز المفاهيمي والمجاز المرسل، حيث تُضفي على شعره قيمة فنية. يهدف البحث إلى تحديد هذه الأجزاء المستعملة التي وظفها بشكل مجازي ثم تُحلل لغرض استيعاب معانيها المقصودة. إضافة إلى ضرورة التعرف على الآلية التي يتبناها إليوت في صياغة الصور الرمزية ضمن السياق. استُعمل نموذج المجاز المفاهيمي في عملية التحليل كونه يتوافق مع أهداف البحث ولغرض تحليل ستة قصائد للشاعر إليوت. لقد ثبت أن إليوت يُركز على بعض الأجزاء دون الأخريات، لاسيّما الحسية منها، فمثلاً يستعمل العيون والاقدام والأأيادي والشعر والقلب بحيث كل واحدة تُعبر عن أفكار معينة فالأيادي ترمز إلى العمل، فيما يرمز القلب إلى الأحاسيس و العيون كناية للمرأة أو الرجل.

الكلمات المفتاحية: المجاز، أجزاء الجسم، المجاز المرسل، الصورة البلاغية، الرمز، المعنى الضمني.

1. Introduction

Poetry is a significant genre of literature which is basically concerned with the relationship between the words and senses they communicate. Moreover, it is a more intensifying tool than prose or any conventional and traditional discourse (Baldick, 2001). Cuddon (2013) explains that the term poetry is a distinguished genre of literature which is very creative. Imagery is a major element of poetry whose main purpose is to create figures of speech and metaphoric images. The main function of the poetic imagery is to cognitively associate the man's experience with his knowledge, indicating his awareness of many matters in daily life (Silk, 2006). Some literary scholars concentrate on the term poem rather than poetry, emphasizing that a poem is the core of poetry which refers to a composition written or spoken by a person (Childs and Fowler, 2006). Abrams and Harpham (2015) define poem as a poetic form which is characterized by an eloquent language, artistic forms of words, and rhyming of its lines. As it is eminently enriched with different tropes that add a decorative flavor to the poem. In a poem, the readers can find out different figures of speech incorporated within the lines of

the poem, such as metaphor, simile, synecdoche, metonymy or personification whose function is to embellish the language of the poem and heighten what the poet implicitly wants to say. Conceptually, human body parts are commonly employed by poets in order to create metaphoric images and symbolisms that convey certain implicit meanings. However, T. S. Eliot is one of the modern poets who use the human body parts – being internal or external to produce symbolic meanings and anthropomorphic metaphors that cannot be deceived by the common reader. The difficulty of these metaphoric images is that they can have two interpretations and such method gets the reader confused when attempting to interpret them within the context of the poem.

2. Literature Review

The human body parts are commonly used in figurative language to communicate certain themes. Literature is one of the fields in which the human body parts are immensely employed for rhetorical purposes exclusively poetry where poets use them in their poems in order to frame images that implicitly bear symbolic meanings. Thus, one can hear expressions like ‘head of a page’, ‘face of the earth’, ‘mouth of a hole’, ‘eye of a needle’, or ‘mouth of a volcano’, each expression contains one body part. Each of the above body parts undergoes mapping from the human body domain to the concrete object domain. It should be mentioned that figurative language is regarded as an unusual language because it uses figurative expressions whose meanings cannot be deduced from their individual words (Gramley and Pätzold, 2004). These body parts are expressed in different poetic devices as these devices enable the poet to express implicit meanings which oblige the readers to decipher these implicit meanings and realize the poet’s real intentions. However, metaphor is one of the fundamental devices in which many human body organs are hired so as to express certain themes. Daneci (2009) ensures that metaphor is hired by poets to appoint something by either association or by implication. For example, to say ‘the eye of the hurricane was very big’, this does not mean literally that the hurricane has an eye, rather it figuratively means the center of the hurricane was strong. Figurative language is regarded as the tool in which different body parts are used to create images.

Generally speaking McArthur (1992) states that figurative language basically depends on using the figures of speech freely including metaphor, synecdoche, metonymy and personification. He further adds that figurative language is a rhetorical tool that functions in a percipient way whose main goal is to add an effective and discrete effect for the poetic discourse. Similarly, Abrams and Harpham (2015) describe the figurative language as poetic figures of speech, but they are complementary to language function, and they are necessary in every type of discourse or literature genres. So figurative language is not concerned with the literal interpretation, rather it is concerned with rhetorical aspect that makes the discourse or expressions more efficacious and distinguished from the ordinary discourse or expressions. Consequently, in poetic discourse the poet may use the word 'face' to metaphorically denote beauty or 'hands' to symbolize integrity as one can say 'the institution has clear hands' which connotes honest employees. In conclusion, body parts are symbolic and each one may give certain conceptions as a proof the word 'hand' can denote 'work' or 'help'.

2.1. Research Questions

This research attempts to answer the following questions concerning the metaphoric usage of human body parts in Eliot's poetry:

1. What are specifically the human body parts that Eliot used in his poems?
2. Which human body parts did he use more frequently than the others?
3. What are the figures of speech involved in creating the symbolic images?
4. What themes does he convey throughout using the human body parts?

2.2. Research Objectives

To fulfill this research successfully, this requires achieving specific objectives. The first goal is to analyze the human body parts used by the American poet Thomas Stearns Eliot. The second goal is to figure out the figures of speech used by Eliot that contain human body organs. The third goal is to explore how Eliot constructs the conceptual metaphor (involving body parts) and uncovers the intended meanings and ideational concepts he communicates through using metaphoric

images incorporated in hiring the body organs. To recapitulate, the research rests heavily upon decoding and encoding metaphors used by Eliot that comprise human organs.

3. Basic Rhetorical Devices Involving Human Body Parts

Literature has many figures of speech which are used to let the readers gain insights about certain issues and think about them profoundly not superficially. Some scholars of linguists and literature believe that figures of speech are embellishments as they enhance the description of things in an artistic and aesthetic way (Abrams and Harpham, 2015). Figures of speech basically rely on drawing a comparison between two things; and this eventually ends in borrowing the qualities of the first object and gives them to the second object in order to create rhetorical images (Quinn, 2006). Actually, there are more than fifteen figures of speech involved in daily life discourse or speech, but a few of them obtain an operative and fundamental role, and they include metaphor, synecdoche and metonymy. These three figures are widely used by poets, orators, politicians and common people in their verbal and non-verbal discourse, but more significantly in which one can invoke body parts to communicate certain messages whose codes are not decoded easily. The human body parts or human organs used in poetry are numerous, but there are specific ones which are commonly used by the poets in their poems. They are divided into two groups; the internal body organs and external body organs. The internal organs include brain, heart and liver, and these are hired metaphorically by poets. The external body organs are more frequent than the internal body organs in poetry, they include head, hair, eyes, arms, shoulders, leg, mouth and knee Geeraerts (2010). Each one can express certain ideas, for example, conceptually the organ 'heart' can express ideas of soft emotions or love or honesty or unfaithfulness. On the other hand, the organ 'arm' can ideationally express the theme of power or strength. As such one should call the image that uses human body parts organic metaphor.

3.1. Metaphor: Conceptualizing Human Body Parts

Metaphor is simply defined as a displacement and an extension of the meaning of certain expressions in order to create rhetorical images and symbolic meanings (Ricoeur, 2003). It is a trope that basically indicates resemblance and that resemblance requires drawing a comparison between two things. Metaphor figuratively relies upon taking the attribute of one object and giving it to another object as someone says “Ashton Brown is a tigress”, in this context, it does not mean that Ashton is a real tigress rather she is a girl who is given the attribute of grimness which the animal tigress is distinguished with. Kövecses (2005) views metaphor as a rhetorical device that implies a comparison between two dissimilar objects. This comparison, actually, reveals the quality of the object or human who is the topic of comparison or resemblance, for instance, if the poet says “my beloved is a shining moon”, he used two elements; the first is the word ‘beloved’, which is the source of comparison, while the second element is the word ‘moon’ which is the target of comparison. It is a non-literal usage of words that involves an analogical relation which means the wolf is used as a conceptual metaphor of courage, while the fox has an attribute of being cunning, someone is called a fox because he is tricky or cunning or deceiving (Cruse, 2006). Knowles and Moon (2006) stress on the conceptualization and lexicalization that occur when creating metaphor in the sense that they consider metaphor as a major process in the creation of words and their senses. Figuratively, concepts and meanings are lexicalized in certain expressions through metaphor. Eliot is known of employing the body organ in his poems in a metaphoric way in the sense that in his poem *The Waste Land*, he uses the word ‘eyes’ metaphorically:

I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.

(T.S. Eliot, 60-68)

He attempts to implicate that men are very busy in the big city streets walking quickly to reach their destination through these crowds of people where each man does not look at the other man in the street because he is just thinking of himself and how to get to his work or home. To recapitulate, Ali and Ayyed (2021)

illustrate the term metaphor as it is pertinent to every field of life which is based on describing a specific object or human or action, but it is performed through drawing a comparison between two things; the first is the source and the second is the target.

3.2. Synecdoche: Part-whole Relationship

Synecdoche is a significant figure of speech which can be observed in different fields including poetry, politics, military and economy. Quinn (2006) defines synecdoche as the part of some object that represents the whole, and the whole represents the part. More specifically, Baldick (2001) points out that synecdoche refers to something implicitly and indirectly, for example, 'hands' which are the higher parts of the human body can refer to the manual workers to declare that the factory has 5000 hands where the word 'hands' in this context indicates 5000 employees (persons). Baldick (2001) states that synecdoche is commonly used in journalism particularly to refer to certain political expressions like top figures which symbolizes the most popular politicians. Metaphorically, synecdoche is overly incorporated in the parts of human body, and this occurs in social matters, such as 'he asks her hand for marriage', which means he wants to get married of her. The word 'bread' can be used to indicate money or daily subsistence. Synecdoche is classified by Bussmann (1996) as generalizing and particularized. Generalized synecdoche is defined as using a whole of something to indicate a part, whereas specialized synecdoche is a semantic relationship in which a narrower expression represents a more broader expression (Whitsitt, 2013). For instance the American poet Emily Dickinson uses the human body organs – especially the external ones in order to form creative images in the sense that she used the word 'faces' to symbolize the dead people in her poem *My Triumph lasted till the Drums* (1227):

My Triumph lasted till the Drums
Had left the Dead alone
And then I dropped my Victory
And chastened stole along
To where the **finished Faces**

The phrase ‘finished faces’ implicitly refers to the dead people, but the most significant thing in this phrase is the use of the word ‘faces’ to represent persons, and this is a kind of synecdoche where the body organ ‘face’ (the part) stands for the whole (the men). Thus, one can use any body organ to symbolize the whole body of man or woman. Scholars consider it as a type of metonymy like Baldick (2001) who confirms that synecdoche is a significant type of metonymy. Similarly, Knowles and Moon (2006) assure that synecdoche is traditionally used as a term for a kind of metonymy which is called part-and-whole metonymy.

3.3. Metonymy: Associative Relationship

Metonymy is a figure of speech in which the name of an object is used instead of the basic object (Crystal, 2008). Kövecses (2010) presents the term conceptual metonymy which he defines a situation where a part of a domain is hired to refer to another part within the same domain or the whole domain of which it is a part or vice versa. Geeraerts (2010) considers metonymy as a semantic connection between two realms that both have something common which inherently depends on a contiguity or association relationship between the referents of the term and one metonymy can give two interpretations. For instance, the sentence “I have read Eliot” has two interpretations; the first one is that ‘I have read Eliot’s biography’, while the second one is that ‘I have read his works (poems)’. Both interpretations are semantically linked together by association relationship. As for the contiguity relationship, if one says ‘I ate the pizza dish’, it means he ate the content (pizza) found in the dish, but not the dish itself. Yule (2010) views metonymy as not part-whole relationship rather it refers to broader relationship, for example, people continually read or hear English expressions in newspapers or TV channels, such as The White House, The Oval Office, Pentagon, Washington, Baghdad and The Kremlin, in fact, all these are metonymic expressions that figuratively refer to higher entities, for instance, the White House refers to the US president or government, and the expression The Oval Office specifically indicates the US president. Consequently, metonymy basically depends on association relationship.

4. Methodology

4.1. Data Collection

The method of gathering the data for the analytic part is to read the whole book of Eliot, entitled *T.S. Eliot Collected Poems (1963)* which contains all the poems written by Eliot, then determine those poems that have human body parts. The limitation of the number of the relevant poems depends on random selection. Six poems of Eliot were chosen for the purpose of analysis: *The Love Song of J. Alfred Prufrock*, *Preludes*, *Rhapsody on a Windy Night*, *The Waste Land*, *Marina* and *Sweeney Erect*. The procedure of determining the human body part in a poem is to look for human organ – whether it is external or internal organ in each stanza. Thus the external parts compromise eyes, face, arms, chin, fingers, leg, whereas the internal parts include heart, liver, veins, and lungs.

4.2. Approach of Analysis

Metaphor is based on an obvious resemblance between two things; the first is the vehicle of metaphor, while the second is tenor of the metaphor (Kövecses, 2010). Metaphor is not merely an aesthetical aspect of language, rather it is an essential frame by which people conceptualize objects and daily life activities. The function of metaphor is to innovate conceptual images that bear symbolic meanings that keep their readers interactive with images created by metaphoric expressions (Gibbs, 2008). To analyze the human body parts used by Eliot, there should be a suitable model which is compatible with the purpose of the research. Consequently, Knowles and Moon's Model (2006) of conceptual metaphor which comprises three components: vehicle, topic, and ground. 'Vehicle' refers to the term used metaphorically, while the component 'topic' refers to the subject of metaphor. The third component is 'ground' which is concerned with the implicit meaning conveyed through metaphor (Knowles and Moon, 2006). The procedure followed in the process of analysis is to stipulate the word undergoing metaphor (vehicle), its (topic), the ground (the interpretation) and integrate them together which eventually help the researchers reach the propitious interpretation of the metaphor in question within the context of situation in which metaphor is used.

4.3. Data Analysis

The model followed in this research is Knowles and Moon's (2006) which analyzes metaphors embracing body parts used by Thomas Stearns Eliot who is an American modern poet who is regarded as one of the most influential poets in modern poetry. This approach of analysis is based on the Conceptual Theory of Metaphor which was proposed by Lakoff and Johnson (1980). Knowles and Moon established their approach depending on three elements assuming that these elements can be used to analyze metaphor or any other tropes. The following is the practical analysis of different metaphors used by T.S. Eliot in his selected poems.

1. There will be time, there will be time

To prepare a face to meet the faces that you meet;

(The Love Song of J. Alfred Prufrock, Line 27, P 4)

(A). Vehicle: face

(B). Topic: people

(C). Ground: the people the poet meets in his city.

Interpretation:

Eliot uses the figure of speech synecdoche which is represented by the words 'face' and 'faces'. In this kind of metaphoric usage, he wants to say "prepare yourself to meet the men concerned". Thus, 'face' stands for the speaker (person) and 'faces' stand for (persons) as well. Concisely, a person meets other persons in the city.

2. And time for all the works and days of hands

That lift and drop a question on your plate;

(The Love Song of J. Alfred Prufrock, Line 29, P 4)

(A). **Vehicle:** hands

(B). **Topic:** workers

(C). **Ground:** the workers who work continually for days.

Interpretation:

The word ‘hands’ is a symbol for men who work in hard times. It is synecdoche because hands are part of the human body which incarnates the whole body. Biologically, hands are external parts that the human use symbolically to do works and exert efforts.

3. And I have known the **eyes** already, known them all—

The **eyes** that fix you in a formulated phrase,

And when I am formulated, sprawling on a pin,

(The Love Song of J. Alfred Prufrock, Line 55-57, P 5)

(A). **Vehicle:** eyes

(B). **Topic:** people

(C). **Ground:** the people who look at Eliot in the street

Interpretation:

The metaphoric usage of the word ‘eyes’ symbolically denote people who know Eliot and saw him in the street and want to talk to him, but he is naturally and personally indecisive and he does not know how to start his conversation with them. Noticeably, Eliot focuses on the eyes because they watch out and perceive the behavior and acts of people. Accordingly, he does not use the word people instead he used the word ‘eyes’ to indicate people.

4. His soul stretched tight across the skies

That fade behind a city block,

Or trampled by **insistent feet**.

(Preludes, Line 41, P 14)

- (A). Vehicle: feet
- (B). Topic: people
- (C). Ground: Pedestrians who walk in the city streets.

Interpretation:

The poet uses the metaphoric expression ‘insistent feet’ which has two devices. First the word ‘insistent’ which means pounding or persistent, and this is a metaphor. On the other hand, he used the word ‘feet’ which is a synecdoche for the city people.

5. And you see the corner of her eye

Twists like a crooked pin:

(Rhapsody on a Windy Night, Line 21, P 16)

- (A). Vehicle: eye
- (B). Topic: strange woman
- (C). Ground: The strange woman who wears torn and stained clothes

Interpretation:

Eliot in this stanza uses a conceptual metaphor throughout utilizing the body part ‘eyes’ to compare the eyes of the strange woman at midnight with a twisted crooked pin. This emphasizes that Eliot ridicules this woman when he uses the expression ‘corner of her eyes’ where the word corner is used to describe narrow geometric or locative sites.

6. As if the world gave up
The secret of its skeleton,

(Rhapsody at on a Windy Night, Line 28, P 16)

- (A). Vehicle: skeleton
(B). Topic: Human body (man)
(C). Ground: Any man has many secrets and depressing flashbacks in his mind.

Interpretation:

He attempts to draw a comparison between the man's skeleton and the eaten-up branch which he found on the beach. He imagines that this moth-eaten branch symbolizes the soul of man because after he dies, he becomes a skeleton without flesh and his soul bears his memories – being good or bad.

7. She winks a feeble eye,
She smiles into corners.

(Rhapsody at on a Windy Night, Line 28, P 52)

- (A). Vehicle: eye
(B). Topic: moon
(C). Ground: The moon looks at the people in a faint way.

Interpretation:

In this line, Eliot personified the moon when he gave it eyes and it is naturally known that moon has no eyes. In addition, he created a metaphoric image when he said that she (moon) has feeble eyes, and this description symbolically means that the moon is not fully visible.

8. She smooths the hair of the grass

The moon has lost her memory.

(Rhapsody at on a Windy Night, Line 54, P 17)

(A). **Vehicle**: hair of the grass

(B). **Topic**: moon

(C). **Ground**: The moon effected on the grass and made it smooth.

Interpretation:

This kind of imagery presents a vivid description when the poet makes a resemblance between the moon and the woman whose eyes are feeble and her hair is soft floated in the air. Moreover, 'the moon lost her memory' means the woman lost her memory which ensures the anxiety and hardship of modern life.

**9. Living nor dead, and I knew nothing,
looking into the heart of light, the silence.**

(The Waste Land, Line 54, P 37)

(A). **Vehicle**: heart

(B). Topic: light

(C). Ground: The silence is very dominant and prevalent.

Interpretation:

The word 'heart' is used by the poet in order to describe the control of the silence on life or city which is similar to the image of the heart which is the center of the human body and it controls the body and can make the man stop his life or continue. It is a clear type of metaphor whose main image is the human heart that can refresh him or ruin him.

10. The river's tent is broken: the last fingers of leave
Clutch and sink into the wet bank.

(The Waste Land III, Line 1 , P 60)

(A). Vehicle: legs

(B). Topic: tree's leaves

(C). Ground: The falling of tree leaves in the River Thames in London city.

Interpretation:

The Fire Sermon is part Three related to the basic poem 'The Waste Land' which started with a descriptive imagery when the poet describes the river Thames when the tree's leaves fall on the river's bank. He personified the tree's leaves through using the word 'fingers' and turned them into animate objects.

11. And I have known the arms already, known them all'
Arms that are braceleted and white and bare

(The Love Song of J. Alfred Prufrock, Line 48-49, P 4)

(A). Vehicle: arms

(B). Topic: women

(C). Ground: He saw many women in a gathering in the city.

Interpretation:

The poet certainly talks about seeing women in some place he was available in. He obviously used synecdoche in this line which was represented by the word ‘arms’ that refers to women who has white arms and they wore bracelets.

12. Whispers and small laughter between leaves and hurrying feet
Under sleep, where all the waters meet.

(Marina, Line 48-49, P 4)

(A). Vehicle: feet

(B). Topic: daughter

(C). Ground: Marina is at the water

Interpretation:

This line bears a synecdoche because the body organ ‘feet’ is symbolically used to indicate the daughter Marina who was lost and her father is still looking for her. The poet describes the daughter Marina in different settings, but he concentrates on one setting at the seashore. There is a religious and divine implication and this emphasizes that Marina is a symbol of resurrection.

13. Morning stirs the feet and hands.

(Sweeney Erect, Line 9, P 34)

(A). Vehicle: feet and hands

(B). Topic: people

(C). Ground: Someone wakes up in the morning and works vigorously.

Interpretation:

The usage of feet and hands affirms that the poet uses synecdoche because feet and hands represent the person who wakes up in the early morning to walk on feet and works by using his hands. Briefly, 'feet' and 'hands' are symbols of movements and actions.

4.3.1. Frequency Usage of Body Parts

It is axiomatic that Eliot recruits many human body parts in his poems, hence it is plausible to count the frequency of using some basic parts and show the percentage of each part used in Eliot's selected poems. To achieve the statistical analysis, three steps should be done. (1) Determine the basic body parts which include eight parts feet, hands, eyes, arms, mouth, leg, hair, and heart. (2) Search them in the picked up poems by using the computer-assisted search which shows the frequency of each part in Eliot's poems. (3) Making statistical analysis through a mathematical equation that manifests the frequency percentage of each part. The table below displays this statistical analysis and outputs:

Table (1): Eliot's Frequency Usage Of Basic Body Parts

No.	Body Parts	Frequency	Percentage
1.	Feet	27	60%
2.	Hands	22	48.88%
3.	Eyes	42	93.33%
4.	Arm(s)	9	20%
5.	Mouth	8	17.77%
6.	Leg	5	11.11%
7.	Hair	18	40%
8.	Heart	25	55.55%

The statistical numbers mentioned in the above table accentuate that the body organ 'eyes' was the most frequent one which was used (42) times and rated (93.33%), while the organ 'feet' occupied the second rank of frequency because it was used (27) times with the rate (60%). 'Heart', which is the internal part, was used (25) times and gained the third rank of frequency with the percentage (55.55%). The 'hands' registered (22) scores of usage yet this means Eliot used it commonly, and gained the rate (48.88%). 'Hair' was used (18) times with the rate (40%) which is the lowest part in the higher rank of frequency usage. Conversely, the part 'leg' obtained the lowest number of frequency in the sense that it was used by Eliot (5) times only and obtained the percentage (11.11%). The 'mouth' also attained a lower number of frequency which was used (8) times and rated (17.77%) as compared with the part 'arm' which was used (9) times and got the rate (20%) .

5. Findings and Discussion

The approach of analyzing the metaphoric usage of human body organs in certain Eliot's poems reveals that Eliot employs a lot of body parts in his poems, but mainly he concentrates on the word 'eyes' which got the highest percentage of frequency (93.33%) and followed by the part 'feet' which gained (60%), while 'hands' occupied the third percentage (48.88%). However, Eliot used the word 'hands' in several poems in two usages; the first usage is metaphoric, while the second is literal. Figuratively, he used 'hands' within the framework of synecdoche where he embodied the part-whole relationship incorporated in the rhetorical device synecdoche. On the other hand, he used the word 'hands' literally to

indicate the physical use of the human hands in order to carry something or move certain objects. He adopted the same methods with other body parts, specifically 'eyes' where he conceptually used them to indicate men or woman. So, instead he says the slim policemen are watching the house, he can metaphorically say 'their eyes are watching the house'. In this case, the eyes which are a part of the human body stand for the men or women. As he commonly used the word 'feet' metaphorically to represent the humans who walk in the streets or cities as walkers or pedestrians or passers only. Distinctively, he uses 'hands' to represent the labors who absolutely use their hands to exert efforts in performing certain jobs. The poet was accurate in employing the body parts and encapsulating them in specific figures of speech, but fundamentally he used metaphor, synecdoche, metonymy, personification and simile. For him synecdoche is the cornerstone of phrasing expressions that embrace human body parts. Moreover, he considerably focuses on recruiting the external human body parts more than assigning the internal parts, as shown earlier, he uses 'hands', 'eyes', 'head', shoulder, 'arms', 'feet', etc.

6. Conclusion

According to the research findings, the researchers have found that Eliot takes on many human body parts in his poems where he uses them to construct his metaphoric images and symbolic meanings in three ways. First, he uses a given organ as a source and another object as a target as when he said the heart of the light. In this way he builds up his conceptual metaphor. In the second way, he uses human organs to create images through synecdoche where it takes the part-whole relationship in the sense that he used the 'eyes' to symbolize women or men or he used the hands to symbolize workers. In the third way, he personifies inanimate objects through incorporating them with human organs as it has been revealed with the moon which was described as having woman eyes. Intrinsically, Eliot recruited specific figures when he constructed his metaphoric images which include synecdoche and metaphor. Conceptually, he uses them to incarnate certain themes or topics related to his own experience and the life in modern and urban city in the sense that Eliot used 'feet' and 'hands' in the poetic line "Morning stirs the feet and hands" where the feet stands for walkers and 'hands' stand for workers who go

to their work early. He sheds light upon the routine system and boring conditions of life. Eliot exploited the human body parts in his poems to create images that express certain ideas concerning the modern life in the twentieth century including meaningless of life in urban city, labor's trouble routine, time passing, re-birth of the dead as represented by the daughter Marina, his attitude about women and their behaviors as shown in the woman who Eliot described her eyes twisted like a crooked pin. It has been noticed that he gives minute and clear descriptions for people through their body parts as revealed in his poem *Triumphal March* when used the eyes to give the attributes of the leader "And the eyes watchful, waiting, perceiving, indifferent." This, in fact, proves how Eliot effectively utilizes the body organs in his poetry.

References

- Abrams, M. and Harpham, Geoffrey (2015). *A Glossary of Literary Terms*. Boston: Cengage Learning.
- Ali Ayad and Ayyed Omar (2021). *Mechanism of Producing Personification in Emily Dickinson's Poetry*. Journal of Tikrit University for Humanities, Vol (27), Issue (7), PP (38-59).
- Baldick Chris (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
- Bussmann, Hadumod (1996). *Routledge Dictionary of Language and Linguistics*. London: Routledge.
- Childs Peter and Fowler Roger (2006). *The Routledge Dictionary of Literary Terms*. London: Routledge.
- Cruse, Alan (2006). *A Glossary of Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.
- Crystal, David (2008). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishers Ltd.
- Cuddon J. (2013). *A Dictionary of Literary Terms and Literary Theory*. Oxford: Wiley-Blackwell.
- Daneci Marcel (2009). *Dictionary of Media and Communication*. New York: Armonk.
- Eliot S. T. (1963). *T.S. Eliot Collected Poems (1909 – 1962)*. New York: Harcourt, Brace and World, Inc.
- Geeraerts Dirk (2010). *Theories of Lexical Semantics*. Oxford: Oxford University Press.
- Gibbs Raymond (2008). *The Cambridge Handbook of Metaphor and Thought*. Cambridge: Cambridge University.
- Gramley, S. and Pätzold, K. (2004). *A Survey of Modern English*. London: Routledge.
- Knowles Murray and Moon Rosamund (2006). *Introducing Metaphor*. London: Routledge.
- Kövecses, Z. (2005). *Metaphor: A Practical Introduction*. Oxford: Oxford University Press.
- Kövecses, Z. (2010). *Metaphor in Culture: Universality and Variation*. Cambridge: Cambridge University Press.
- Lakoff George and Johnson Mark (1980). *Metaphor We Live By*. Chicago: The University of Chicago Press.
- McArthur, Tom (ed). (1992). *The Oxford Companion to the English Language*. New York: Oxford University Press.

Quinn, E. (2006) *A Dictionary of Literary and Thematic Terms*. New York: Facts On File, Inc.

Ricoeur Paul (2003). *The Rule of Metaphor*. London: Routledge.

Silk Michael (2006). *Interaction in Poetic Imagery: With Special Reference to Early Greek Poetry*. Cambridge: Cambridge University Press.

Whitsitt, S. P. (2013). *Metonymy, Synecdoche, and the Disorders of Contiguity*. Padova: Padova University Press.

Yule, George (2010). *The Study of Language*. Cambridge: Cambridge University Press.