Metaphor is a linguistic phenomenon, and the linguistic devices used by poets are essentially an exploration and an expansion of the potentialities of the language used by everybody. Edith Sitwell in her metaphors, not only systematically avoids the literal and dictionary levels at which words operate, but violates them by using a device of extreme defamiliarization. The question of defamiliarization or deviation is to be treated not in terms of frequency, but in terms of probability of occurrence. It will be seen from the examples picked up from her poems written during the early period that the degree of probability of occurrence of different elements of language in the metaphors is much less and it gives rise to 'potential of collocability' (Hawkes: Metaphor, 75). These expressions may appear as collocations of haphazard words and images. The associations are often glancing and rapid in the extreme but the total effect comes from a highly organized basis of senses. The association of these lexical items, it appears, has the effect of activating their semantic features in the signification. In other words, Edith Sitwell's metaphors exhibit a considerable degree of 'foregrounding'. Her metaphors can be classified in the following manner:

**Type I - Noun + Adjective**

- Bird-soft gloom
- water-pallied day
- flower-lovely spray
- cream-smug face
- river-thick face
- sylph-slim trees
bear-dark forests; saint-blue skies; bird-soft bricks; 
bird-quick women; paper-thin houses; star-bright masks; 
cure-black leaves; pig-snouted wind; swan-bright fountains; 
grape-black curls; goose-soft snow; navy-blue ghost; 

**Type II - Noun + Noun Noun** 

M H  

Mirage-dews sigh; honey-cell sand; bird-feet palter; 

**Type III - Noun + Adjective (N+ed) Noun** 

M H  

reynard-haired Malinn; reynard-coloured hair; sun; 
Martha-coloured scabious; pig-snoted breeze; reynard-hued sun; 
gold-rayed sun; swan-bosomed sky; goat-footed waterfalls; 
Emily-coloured primulas; gold-barred tiger; fruit-shaped faces; 
parrot-plumed sea; hen-plumed seas; lamb-tailed river; gold- 
freckled strawberries; gold-kernelled berry; clock-faced sun/moon; 
vanila-coloured ladies; pheasant-feathered corn; swan-bosomed 
tree; lamb-tailed clouds; gold-spangled kisses; gold-crowned 
quince; daisy-frilled frock; palm-firred skin; bud-furred 
papoose; pig-tailed ocean; flower-hued stars; parrot-plumed sea; 
bird-cheeked plums; goldy-freckled strawberries; crop-eared owl; 
gold-haired planets; dog-haired satyr; 

**Type IV - Noun + Verb+ing** 

N M H  

Bird-chattering cries; water-flowing beauty; 
rose-bubbling victorine; incense-flowing tide; hen-cackling 
grass; muscadline-glowing noon;
Type V - Adjective+verb+ing Noun  
M  H
empty-tasting fruits; a deep-falling rill;

Type VI - Noun + verb+en Noun  
M  H
Frost-botten beauty; wind-blown hair

Type VII - Adjective + Noun+ed Noun  
M  H
Thick-bustled cherry leaves/trees; silent-feathered feet; deep-boughed garden; clear-fruited plants/trees;
fair-haired plants; blue-wooden sea; long-haired candle;
thick-furred leaves; waspish-gilded hair; blue-leaved fig-trees;
strange-feathered birds; crude-striped face; long-petalled star;
queer-plumaged boy; bright-plumed seas; smooth-perfumed seas;
thick-leaved trees; long-fleeced bush; cold-hearted December;
long-faced fox; black-masked face; new-arisen venus;

Type VIII - Adjective+ Verb+en Noun  
M  H
deep-seen smile

Type IX - Noun+ed + Adjective Noun  
M  H
Honeyed-yellow sound

Type X - Adjective + Adjective Noun  
M  H
cold-melodious death; wan-grassy sea; glassy-pale gooseberries; shrill-green trees;

Type XI - Adjective Noun  
M  H
Sleepy blood; old moonlight; hairy leaves.
Type XII - Adjective + Noun

M H
red-gold fox; red-gold crown; sly-foot night;

Type XIII - Noun + ed

M H
feathered dreams; feathered air; feathered daughter;
feathered doxies; feathered breast (of dew);

If we compare the metaphors of Edith Sitwell with the following metaphors used by the Romantics, we will be able to see the degree of her poetic deviation from the tradition.

Wordsworth:
Powdery snow; snowy bank; fresh as rose in June;
faint as a star; misty mountain-winds; the bosom of the steady lake; heaven-eyed creature.

Coleridge:
bright-eyed marisher; as green as emerald; fog-smoke white; floating hair; flashing eyes; blue-vained feet.

Shelley:
Joyous stars; golden years; the silent stream; the crawling glaciers; the leaden-coloured east.

Keats:
the droop-headed flowers; vailed Melancholy; gloomy day.

Tennyson:
The dark-blue sky; the dark blue sea; half-dropped eyelids.
From the above examples it will be seen that the lexical items used in the metaphors do not exhibit the semantic clash in the way Edith Sitwell's metaphors do. Moreover, it seems that the romantic trend is to personify objects which have been there in the English poetic tradition. The nature of their juxtaposition or associative relationship is not arbitrary.