Sylvia Plath, a famous feminist, wrote an interior monologue 'The Rabbit Catcher' in 1962. The persona treks through a rural landscape on a searing summer's day while exploring her inner thoughts and feelings. Thus, the central concern of the confining nature of marriage is unravelled. Whilst roaming, the speaker stumbles across a line of hares. She then begins to draw parallels between her husband and the rabbit catcher, which as a result forces her to believe that these unfortunate rabbits are a representation of her and her fate. Through Plath's effective manipulation of poetic techniques such as word choice,
Imagery, symbolism and personification, the reader grasps a better understanding of the conflict that these restrictive marriages propose and how women in such circumstances cope.

In the first stanza, the central concern is highlighted which urges the reader to acknowledge the struggle women face from gaining liberation. The speaker suddenly feels taken aback by the scenery: "It was a place of force."

Through Plath’s effective use of past tense in “was”, it is made explicitly clear that the speaker is reflecting upon a past memory or experience. The location that Plath
Makes reference to may be the rural landscape that the speaker finds herself in or metaphorically the relationship that she and her husband obtain. Although the persona is in a sunny, open landscape, she still feels physically confined within her husband's oppression. The image “force” conjures up connotations such as power, strength, and violence—traits that can be associated with a cruel man, the rabbit catcher or her husband. Because of the speaker’s inability to escape her husband’s restrictive presence despite not being with him, this emphasizes just how truly this constraint affects her. Thus, allowing the reader to comprehend
the difficulty that women face

Additionally, the theme is further explored when Plath successfully infuses unusual word choice into her description. The speaker glances down and believes:

“I tasted the malignity of the gorse”

as she passes this bush, a sweet coconut smell leaks from it, so overpowering that she believes she can actually taste it. Plath’s word choice is unusual when referring to the gorse as “malignant” which brings to mind tumours, cancer and poison. Whereas a flower’s appearance would lead you to believe that they are attractive, appealing and symbols of love and peace. Just as flowers,
in their short lifespan, bring joy and grace to those receiving, so too does the beginning of a marriage, dazing with love and compassion, bring the couple happiness and contentment. However, tragically, as time fades, flowers eventually shrivel up and become frail. The same principle can be presumed for women’s husbands generally. Due to the fact that the speaker is reminded of her husband’s lingering presence when she glances at a bush and receives an overwhelming scent, this further emphasises the constraint that he possesses over her.

Furthermore, the compelling nature of marriage is fortified through
personification when the speaker experiences a gust:

"The mind gagging my mouth
with my own brown hair, tearing
off my voice"

The breeze is so overwhelming that it has sprawled the speaker's hair over her mouth, making it impossible for her to explicitly express herself. Thus, the breeze is personified to have hands which indisputably repress the speaker, this is representative of how she is unable to express her thoughts and how tired she is perceived. The disturbing image of 'gagging' has connotations of abuse, onslaught and the speaker physically fulfilling her husband's sexual desires at her own discomfort.

Thus, this causes her to believe
that her husband maybe sadomasochistic; someone that craves pleasure through inflicting or receiving pain during sexual activity. Her inability to freely express herself may stem from the lack of communication between the persona and her husband. She may feel that her efforts would go to waste as her husband unwillingness to listen overpowers him. The conflict that women endure in such situations is highlighted when the persona struggles to gain emancipation from patriarchal control, thus, further emphasises stressing the constructive attributes associated with some menages.

More to the point, plath incorporates word choice to convey the hardship
that women must deal with. She notices as she glances down that:

"The paths narrowed into the hollow"

The persona is aware that the walkway is becoming increasingly tight and that space to work on is becoming more and more limited. Unfortunately, the robots that run along here will eventually be seized by the snakes.

The tightening walkway is a visual representation of the lack of opportunities available to women and how they are unable to pursue dreams and ambitions. Unfortunately, the set route for women in confined marriages is to marry, conceive, and to raise children. This physical emblem that is portrayed by Flann...
|通过有效的词语选择，能够帮助读者理解并同情那些陷入类似困境的女性。

| Plath masterfully conveys the
dominating nature of marriage

| 通过有效的使用象征手法，使说话者瞥见了陷阱，并且相信：“
| “the snare almost effaced
| themselves”

| The persona envisions the whole
| rabbit population being wiped out as
| a result of the traps set before her, and
| leaves her feeling unsettled. A snare is
| a physi circular arrangement made of
| wire that
| are used to brutally execute the rabbits.
| This is done because they are perceived
as pests by the farmer. The rabbits are assassinated through starvation or from excruciating pain as a result of the wires severing deeper and deeper into their skin. Thus, as the snares are sennemats symbolec of the speaker's constraining marriage, just as snares enclose their victims, so too do these marriages suffocate fragile, defenceless women, killing them slowly but eventually. Snares are also symbolic of nooses, just as snares shut on the rabbits, so too does a noose asphyxiate someone until death. Also, the physical arrangement of the snare could also be symbolic of a wedding ring, which, from a feminist point of view, is an emblem of patriarchal control. Through
Plath's effective manipulation of word choice. The reader's central concern of the confining nature and the oppressive and compelling qualities that such marriages propose, the reader has now gained a deeper, more informative knowledge of the struggles that women face while attempting to gain emancipation from their spouse's lingering presence.

The central concern that is the confining and enclosing nature of marriage is made evident through Plath's effective manipulation and portrayal of word choice, symbolism, imagery and personification. The conflict and struggle that women face in these situations allow the reader to grasp a knowledge of theirs hardship.