Sudan University of Science and Technology
College of Graduate Studies

MetaphorinContemporary English Poetry:
A Syntactic-SemanticAnalysis and its Description in Selected Poems

التشبيه البلاغي في الشعر الانكليزي المعاصر: تحليل نحوي- دلالي مع وصفه في قصائد مختاره

A Thesisin Fulfillment of the Requirements for the
Degree of Ph.D.inEnglish Language and Linguistics

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QuranicVersion

بســـــــــــــم الله الـرحـمـن الـرحـيـم

{{ وَ رْفَ ع اللهُالَّذِينَآمَـنُـواْمِنكُمْوَالّذِينَأوتُـواْ الـعِلْمَدَرَجَـاتٍ }}

صدق الله العظيم

(المجادلة: من الآية\10)

In the name of Allah the Companionate, the Merciful

{{Allahraisesthe affair of people from you:the

believers and those whoare granted science}}

Allah says the truth

(Chapter: Al-Mujadala, from Verse No.10)

I

Sudan University of Science & Technology College of Graduate Studies		جـامعـة الســودان للـعلـوم والتكنـولـوجيـا كـليـة الدراســات العليــا

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<u>Declaration</u>

I, the signing here-under, declare that I'm the sole author of the Ph.D thesis entitled:

"Metaphorical Expression in Contemporary English Poetry: A Syntactic-Semantic Analysis and its Description in Selected Poems",

Which is an original intellectual work. Willingly, I assign the copy-right of this work to the College of Graduate Studies (CGS), Sudan University of Science & Technology (SUST). Accordingly, SUST has all the rights to publish this work for the scientific purposes.

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<u>إقـــــرار</u>

انـا الموقع ادناه أقر بانني المؤلف الوحيد لرسالة الدكتوراه الموسومة:

"التشبيه البلاغي في الشعر الانكليزي المعاصر: تحليل نحوي- دلالي مع وصفه في قصائد مختاره"

وهي منتج فكري اصيل. وباختياري اعطي حقوق طبع ونشر هذا العمل لكلية الدراسات العليا/ جامعة السودان للعلوم والتكنلوجيا، عليه يحق للجامعة نشر هذا العمل للأغراض العلمية.

اسـم الـدارس: مصـلح الديـن نصيـف سـعود

توقيع الدارس: ……………………… التأريخ: ………………………

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III

Dedication

This study is dedicated to:

The first teacher of the world;Mohammad (may the blessings and peace of God be upon him).

The memory of my father and Dr. IlhamNamiq Al-Khalidi,Allah may rest their souls.

My kids and all the family members who deserve the most gratitude for offering me all the possible assistance, encouragements and prayers, without which, this work would have been much difficult.

Lastly and forever,my faithful wife the person whom I owe more than merely words to express my inner feelings towards, and more than merely deedsto reply her favor.

Acknowledgements

English Abstract

The present study is of a descriptive nature. It aims at identifying the different types of the metaphor,analyzing the metaphor from syntactic and semantic perspective,identifying the syntactic structure and behavior of the metaphor andidentifying the semantic peculiarities of the metaphor.

Due to these aims, the studyraises different questions to be the axial of the research and to direct the study towards particular findings. In the light of these questions, the study examines differenthypotheses.The study uses the test, interview and observation as instruments to fulfill its requirements.

Concerning the scientific foundation, the study presents ten different theories relevant to the concept of the metaphor and nine different previous studieshandle this concept from different points of view.The studyfollows the descriptive model in collecting the dataand in describing the metaphor manifest in the selected poems. To get accurate results, the study analyses the data by using the SPSS programme (Statistical Package for Social Sciences).

Syntactically, the study analysesthe metaphor in terms of its structure and behavior while semantically, the study analyses itin terms of its meaning due to different models.The study also offers its relation to other concepts such as pragmatic, syntagmatic, etc. The study also discusses the points of view of some specialists in terms of recognition and interpreting of the metaphor as well.Furthermore, the study presents a descriptive view for the metaphor manifest in the selected English poems in terms of its type, frequency, the two compared objects and its function in the poem.

Finally, the study displays theconclusions to which the procedures reach. These conclusions are mainly answering the questions, confirming the hypotheses and fulfilling the aims.As for recommendations, the study recommends different criteria to be depended to exceed the problem of recognizing, interpreting and presenting the metaphor. The study also suggests different suggestions for further studies.

Arabic Abstract

مستخلص الدراسة باللغة العربية

الدراسة الحالية ذات طبيعة وصفية وتهدف الى تحديد الأنواع المختلفة من التشبيه البلاغي وتحليله من المنظورين النحوي والدلالي وبيان التراكيب اللغوية التي يمكن ان يظهر عليها التشبيه البلاغي وتوضيح الخواص الدلالية له.

تطرح الدراسة في ضوء هذه الأهداف أسئلةً مختلفةً لتكون أساساً علمياً للبحث وموجهاً لها باتجاه الخوض في مجال التحليل اللغوي والدلالي وعلىضوء هذه الأسئلة تقدم الدراسة فرضياتها.تستخدم الدراسة الاختباروالمقابلة والمتابعةأدواتللحصول على البيانات.

تَستعرضالدراسة عشر نظريات متعلقة بالتشبيه البلاغي من ناحية جذوره ومفهومه وتأثيره الفكري، وتناقش تسع دراسات سابقة تسلط الضوء على الاستخدامات المختلفةلهذا التعبير. تقدم الدراسة هذين الفصلين ليكونا أساساً علمياً ثُبنى عليه الدراسةلإنجاز متطلباتها. تعتمد الدراسة المنهج الوصفي في جمع البيانات وفي وصف التعبير في القصائد المختارة، كما تستخدم الدراسة برنامج SPSS (الحزمة الاحصائية للعلوم الاجتماعية) في تحليل البيانات للحصول على ادق النتائج.

تحلل الدراسة مفهوم التشبيه البلاغي من منظوره النحوي، حيث تعتبر الدراسة أن التشبيه البلاغي هو تعبير لغوي قبل كل شيء (يستمد مفرداته من اللغة) لذا يتركز التحليل على الناحيتين التركيبية والسلوكية للتعبير. أما دلاليا فان الدراسة تقدم تحليلا للتشبيه البلاغي من عدة صور متعلقة بالمعنى، كما تستعرض علاقته بالمفاهيم الدلالية الاخرى كالترادف والمعنى الضمني والانحراف الدلالي والتجريدي وغيرها. تبين الدراسة ايضا اراء ووجهات نظر بعض المختصين في هذه المسالة،كما تتناول الدراسة وصفاًللتشبيه البلاغي من حيث نوع التشبيه مع تحديد المشبه والمشبه به و توضيحأوجه الشبه بين طرفي التشبيه ونسبة تكراره ووظيفته في القصائد المختارة من الشعر الإنكليزي المعاصر.

اخيرا تستعرض الدراسة ما تتوصل اليه الإجراءات البحثية من استنتاجات كإجابة لأسئلة الدراسة وتأكيدا لفرضياتها وتحقيقا لأهدافها. تُقدمالدراسة معايير معينه توصي باعتمادها لتجاوز مشكلة إدراك وتفسير وتقديم التشبيه البلاغي، كما تقدم الدراسة مقترحاتهالمشاريع بحثية قد تعنى بها الدراسات المستقبلية.

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List of Abbreviations

Series	Acronym	Reference
1	LSA	The Linguistic Society of America
2	CLS	Context-Limited Simulation Theory
3	NP	Noun Phrase
4	Adj.P	Adjective phrase
5	Prep.P	Preposition Phrase
6	Comp.	Complement
7	SPSS	Statistical Package of Social Society

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Chapter One

Introduction

1-1 Prologue

The title indicates that the study is of a descriptive nature; it concerns with the stylistic discipline which is a branch of applied linguistics. The title also indicates that the spinal of the study is the metaphor, which is an aspect of figurative language that is related to language the main means of communication. A third indication is that the study is an attempt to analyze the metaphor in poetry in terms of a syntactic and semantic perspective. The title also infers that the study deals with English poetry only and specifically the contemporary English poetry.

The title also manifests that the study deals with the metaphor from a linguistic perspective as it is originally a linguistic structure, this is from one hand, and it deals with how to interpret this metaphorical structure from other hand. Furthermore, the title indicates a dialectical correlation among three main concepts in which no concept can be separated from the others. These concepts are; literal language, figurative language and linguistic structure.

1-1.1Literal Language, Figurative Language and Linguistic Structure

This item is an attempt to explain the nature of the relation that correlates these three aspects andand to point out the difference between the literal and figurative language in terms of their comprehension and interpretation, this is from one hand, and to declare the manner and the purpose of using each one and to confirm their relation to the linguistic structures, from other hand.

Speaking about **language**, as a concept, rises different definitions in the mind that is confirming different facts about this unique human phenomenon. Each definition yields a certain image which is remarkably different from the other due to the angle from which it describes the language and the field in which the language is applied.

One such an image is defined by Razzak and Al-Hassan (1986:237) who describe the language as a word or group of words (structure) that can be used in one of two ways;literally or figuratively. This definition confirms the existence of the interrelation among the three aspects.

Hauser and Fitch (2003:6)state that the language is basically a mental faculty that allows humansto undertakelinguisticbehavior: tolearn language and to produce andunderstand utterances. Itcan besaid that this definition stresses the cognitive ability and the uniquedevelopmentof the human brain in acquiring, learning and using acomplex system of communication, and to describe the set of the grammatical rules that make up this system, and the set of utterances that can be produced from those rules for the sake of communication.

Ferdinand de Saussure (cited in Trask 2007:116)sees language as a formal system of signs that are governed by grammatical rules to communicate meaning. Obviously, this definition implies that language is a system of structures to convey a message with full meaning. In other words, a language relies on signs (oral or written) that are associated with particular meaning.

Evans and Stephen (2009: 429-432), on their side,define language as a communicative system that enables mankind to cooperate. This definition stresses the social functions of language and the fact that humans use language to express themselves and to manipulate objects in their environment.

Accordingly, it can be said that the language is a structural system that is cognitively functioned the social objects, traditions and conventions for communication.Viewing language in this waymeans that it is a main means of self-feelings and needs reflection. This view is associated with the study of language in the pragmatic,cognitive and interactive frameworks. This perspective is adoptedin the present study to fulfill its requirements.

As for **literal language**, Razzak and Al-Hassan (1986:237) argue that it meanswords refer exactly to what is said. Relatively, Reddy (1979:64) states that literal means adhering to the basic facts, or to the ordinary usage and standard meanings of words.

Ortony (1993:112) argues that a literal usage is the "normal" meanings of the words. It maintainsa consistent meaningregardlessthecontext. He says that theintended meaning is exactly corresponded the utterance. It refers to what is actually or obviously true, with no exaggeration, embellishmentor alterations of the subject. This means that literal language refers to words that do not deviate from their defined meaning. In other words, literal is fact-based.

Figurative language (or non-literal) from other hand, refers to words exaggerate or alter the literal meaning to convey an intended meaning or to achieve a high impression by affecting the senses and feelings of the recipient. In other words, it is the use of words, phrases or sentences in a manner where the literal meaning of the words is not true or does not make sense, but "implies a non-literal meaning which does make sense of that could be true" (Ibid). It can be describedas an intentional departure/deviation from ordinary language usage to purposefully emphasizing, clarifying, or decorating the utterance.

In its general sense, figurative language may refer to expressions that exaggerate or alter the semantic content of the word. Figurative language is usuallyused for comparing, identifying or altering one thing with another that has a meaning or connotation familiar to the recipient. In other words, it deals with something by relating it to something else.

Eysenck and Keane (2005:396)argue that the much experiments confirmed that figurative language is comprehended at the same time as literal language (i.e.) literal and non-literal (figurative) are associated together in their appearance within the recipient's response.

As for the comprehension of the figurative expression, Katz (1998:36) states that the interpretation is shifting from literal to non-literal due to what is called "standard pragmatic" model of comprehension which assumes that the recipient would first attempt to comprehend the meaning as if it was literal, but when a certain literal inferred meaning could not be made, the recipient would shift to look for a figurative interpretation that would allow comprehension. In other words, the recipient no longer thinks literally about the expression. In this sense, figurative

words are abstract and are not meant to be taken literally but paint an image in the recipient's mind. For examplewhen someone complains his manager in the work by saying **'My manager has a stony heart'**,that would be a figurative speech because defiantly the heart of the manager is not literally created from stone as one imagines, but he actually claims that his manager treats him badly.

Again in this sense, it may be inferred that figurative language is not the incorrect use of the language that debases or deforms the language. To the contrary it is an integral part of language concerning a matter of linguistic exaggeration to polish a particular linguistic point by making the recipient looks at the word differently. It may be argued that it is the manner of language usage to get a better effect and may be more expressive of emotional content, relative values, or esthetic quality and psychological terms in addition to its rhetorical side. For example:

1- He is drowned in a sea of grief.

This expression paints an image of a certain person who is drowned in the sea after long swimming. But the recipient sooninfers that the meaning could not be made, so he shifts to look for a figurative interpretation that would allow the comprehension because actually, there is no one coming across a sea that is filled not with water, but with grief.

The literal expression in the above example is "sea" while "grief" is the figurative item. These two aspects (literal and figurative) are associated together in one linguistic structure which represents the ground of their occurrence. Their association definitely was according to specific grammatical rule and pattern which is (SVC) that governs the occurrence of this expression in such a correct grammatical way to get its own correct figurative meaning.

Figurative language (including the metaphor) is used in different disciplines and is very common in literature (poetry and prose where the place in which the author deals with the sense) and in everyday speech generally to capture the attention or as an eye-catching device, for example newspaper headlines, commenting on a certain image especially nowadays on Facebook posts, greeting-card, commercial advertising, the captions of cartoons, caricatures, maxims and proverbs, mottoes of companies, sports, business, politics, or any specialized groups.

In this, figurative language is a way by which the recipient finds the comparison interesting or even a bit surprising; thisis the category of language which the current study sets out to investigate, and metaphor is the concept that converses its theme.

Alexander (1963:15-20), Sequrira et al (1982:10-15) and Razzak and Al-Hassan (1986:237-252) among others classify figurative language into three main categories: structural, sense and sound category. Each category comprises different types as follows:

First: Structural Category

In which a clear indication to the way apoem\expression has been built. Some of the common types of this category are:

a- Contrast:occurs when two completely opposite pictures are found together side by side. Sometimes it is immediately obvious and sometimes it is implied, for example:

2-Margret, the nice woman is a wild tiger.(obvious)

**3- A violet by a mossy stone
Half hidden from the eye!**(implied)

b- Imagery or **Illustration:** deals with the recipient's' cognition to constructs a vivid picture\image by which one can make his idea clear. Thefollowing lines are quoted form S. T. Coleridge's "The Ancient Mariner" as an example:

**4- "All in a hot and copper sky,
The bloody sun, at noon,
Right up above the mast did stand"**

c- Repetition: occurs to emphasize a particular idea to show that it is the center of the subject. It is of musical effects. The following stanza is one example:

**5-   Water, water everywhere,
       And all the boards did shrink;
       Water, water everywhere,
       Nor any drop to drink.**

Second: Sound Category

By whicha considerable effects can be added to the musical qualitya poem\expression has. The most common types of this category are:

d- **Alliteration:**is a repetition of the first consonant sounds in severalwords, for example:

6- **B**etty**b**ought **b**utter **b**ut the **b**utter was **b**itter, so **B**etty**b**ought **b**etter **b**utter to make the **b**itter **b**utter **b**etter.

e- **Onomatopoeia** is the occurrence of the natural sounds alternativelyaswords to give the intended meaning or to suggest the object described, i.e.

one may name an action by imitating the sound associated with it,examples are:

7-She hissed the meat.

8- The bees buzz.

f- **Rhyme:** occurs at line endings in poetry and consists of words that have the same sound. Examples are:

9-The furrow followed free \i:

… Into that silent sea \i:

10- She was dwelling in that hall \l

Large in eyes, and slim and tall \l

g- **Rhythm:**is the pattern of the sound used in the poem. Commonly, it has much to do with music. Rhythm gives some indication of the poet's mood. For example, notice when S. T. Coleridge describes the gentile motion of the ship in the sea, and how he matches the speed of the ship with utterance:

11- A:The fair breeze blew
The white foam flew

Notice when the ship stopped, how he describes the motionless and the routine in which the sailors be.

11- B:Day after day, day after day
We stuck, nor breath nor motion

Third: Sense Category

In which a peculiar effect lies in the way that unrelated objects are brought together to attract attention. The most common types of this category are:

h- Metaphor: This concept is the undertaken issue of this study.It will be explained in details and analyzed syntactically and semantically in chapters fourfrom this study. It is enough her to introduce metaphor in general.

Hornby's Oxford English Dictionary (2003:498) defines metaphor as "a figure of speech in which a name or a descriptive term is transferred to some object different from but analogous to that to which it is properly applicable".

Crystal (1992:249), on his side, states that metaphor is "a semantic mapping from one conceptual domain to another, often using anomalous or deviant language".

Examples are:

12- The curtain of night
13- Broken heart.
14-The world is a stage

It can be said that metaphor is an indirect comparison between two unalike things but have something in common. It sounds like stating afact, but makes a sense of replacing one thing in place of another (source and target).Let us consider the following example:

15-Jack is the wind beneath my wings.

It is not to say that Jack can actually be wind, nor the speaker has real wings. Instead, that it is a reference to the support the speaker can get from Jack.

It is clear that <u>thinking is strongly demanded</u> to deduct, guess or infer the meaning of the metaphorical expressions.

i- Simile: Is a figure of speech that makes a comparison between two different things by the assistance of certain words often used for comparison. In other words, simile is where two unalike things are compared by using 'as' or 'like.' Therefore, it is a direct comparison. An example of a simile would be:

16-"I wandered lonely as a cloud
   That floats on high o'er vales and hills."

This verse is taken from the Daffodilspoem by William Wordsworth. He compares himself to a free cloud that floats alone in the blue sky above

valleys and mountains. It is worthily to say that simile differs than metaphor in thatsimile<u>needs no mush of thinking</u> to get the comparison.

One thing to be mentioned here is that Shakespeare, in his Sonnet 18, succeeded to produces simile without using "as" or "like":

17-"Shall I compare thee to a summer's day?

Thou art more lovely and more temperate"

It can be seenthat a comparison being drawn between the poet's darling and 'a summer's day' without using 'as' or 'like'. However, the use of the word 'compare' makes the comparison in the scope of simile.Other examples are:

18-They fought like cats and dogs.

19- He is as funny as a monkey.

j- **Analogy:** It is a comparison in which an idea or a thing is compared to another thing that is quite different from it but is familiar to the reader/listener to explain that idea or thing(New Dictionary of Cultural Literacy: 2005). In other words, analogy is to link an unfamiliar or a new idea with common one to facilitate the understanding of the expression or the comprehension of the described sight. The noticeable thing is that <u>deduction or thinking is not needed</u>. Let us check this example:

20-"They crowded very close about him, with their hands always on him in a careful, caressing grip, as though all the while feeling him to make sure he was there. It was like men handling a fish which is still alive and may jump back into the water."

The lines above are taken from George Orwell's narrative essay **"A Hanging"** where it exhibits an analogy between a prisoner and a fish.The people takethe prisoner to the gallows to be hanged. They are holding him firmly as if he was a fish which might slip and escape.

Analogy is also used to show a similarity between function of two thingsfor example ananalogy between **the heart and a pump**.Or between

features or things that have different origins, for example thewings of a fly,bee,butterfly,bird, etc.Thiscan beconsidered as analogous because wings perform a common function (flying).Otherexamples are:

21-Just as a sword is the weapon of a warrior; a pen is the weapon of a writer.

22-Revealing his deed is like dropping a washbasin down the ground and waiting for the echo.

Metaphors and similes sometimes can be used as tools to draw an analogy. For example:

23- "Structure of an atom is like a solar system. Nucleus is the sun and electrons are the planets revolving around their sun."

Here an atomic structure is compared to a solar system by using "like". Therefore, it is a simile. Metaphor is used to relate the nucleus to the sun and the electrons to the planets without using words "like" or "as'. Hence, similes and metaphors are employed to develop an analogy; therefore, analogy is more extensive and elaborate than either a simile or a metaphor.

k- Personification: is a figure of speech in which a thing, an idea or an animal is given human attributes. In other words, it occurs when inanimate objects are given human characteristics, or when they are made to speak. The non-human objects are portrayed in a way to have the ability to act like human beings. For example, when we say, **"The sky weeps"** we are giving the sky the ability to cry, which is a human quality. Thus, we can say that the sky has been personified in the given sentence.

Personification is not merely a decorative device but it serves the purpose of giving deeper meanings to literary texts. It adds vividness to expressions. Writers and poets rely on personification to bring inanimate things to life, so that their nature and actions are understood in a better way.

Let us consider this example which is taken from Act I, Scene II of "Romeo and Juliet" by Shakespeare:

24-"When well-appareled April on the heel of limping winter treads."

There are two personification examples here. April cannot put on a dress, and winter does not limp and it does not have a heel on which a month can walk. Shakespeare personifies April month and the winter season by giving them two distinct human qualities. Other examples are:

25-The wind whispered through dry grass.

26-The news took me by surprise.

27-The storm attacked the town with great rage.

Confusion may take place when distinction between personification and metaphor, for example: **The flower danced in the gentle breeze.**It is a metaphor if by flower meant certain girl, otherwise it is personification.

l- **Hyperbole** is the exaggeration in speech, often in a humorousorto express strong feelingsor to emphasize a certain idea, examples are:

28-You snore louder than a rushed train.
29-I am thirsty enough to drink an entire lake.

m- **Symbolism**is an object or an event which represents an abstract idea. Sometimes occurs in one's utterance and other times occurs in his behavior especially when a noun which has a meaning by itself is used to represent something entirely different. Symbols are associated with the cultural community (culture-specific). Symbols may be classified in two terms:

First: public symbols; the cross for example to the Christians, the white color is representing purity and innocence, a dove is representing Peace, etc. The image of a famous person (actor, athletic, hero, politician, etc.) represents admiration or love, the lifting up of a flag or the image of the flag of a certain country to represent love for one's country.

Second: private symbol usually found in literature. That is notgenerally known and that can only be decoded from their usage in a specific text. In the following verse 'grass' functions as a privatesymbol for the world's forgetfulness of the horrors of war and destruction:

30-"Pile the bodies high at Austerlitz and Waterloo.
   Shovel them under and let me work –
   I am the <u>grass;</u> I cover all."

1-2The Problem of the Study

Poets are alwayssearching for effective and precise structures to express themselves, their central ideas or their intention to the reader (mostly to remedy corruption in the society or to deal with emotional state). The reader, on the other hand, wants to enjoy the theme of the poem, so he makes his best to interpret the poem for the sake of satisfying the needs of his feelings in terms of sentiments, emotions and romantic senses which can be obtained from the poem.

The precise way to achieve the above mentioned goal is metaphor, but the problem is that the metaphor can take different grammatical structures,not specific form\pattern. On the side of the student, these different structures can be interpreted through various approaches depending on his\her comprehension, which sometimes, hinder a proper understanding of the poets' intention, the poets' proposition or to capture the poem's central idea. In other words, thestudent, in a way or another, may not be able to get the poet's intention because of thestudent's confusion among different grammatical structures that are carrying metaphor.To the purpose of the current study, this is the first dimension of the problem.

The researcher attended three poetic lectures delivered by the lecturer to the students of the first year at Al-Yarmouk University College toobserve the lecture's method in presenting the metaphor and the students' capacity in understanding it. Furthermore, it has been acquainted with the students' achievements that are scored out of previous poetic examinationsapplied on the same students. It was easily to recognize their weakness in dealing with the metaphor. Again concerning the metaphor, an oral test was applied on the same students. The test revealedthat 85% from the students were not able to deal with the items related to metaphor. The students confessedthat they face many difficultiesin understanding the metaphor because the problem resides in how to recognizeit.

In this sense, it may be inferred thatthestudents'problem lies inunderstanding the meaning of metaphor and how to distinguish between literal and literature meaning. It may be said that the students may confuse in dichotomizing between merely expressions to fulfill the poem and metaphorical expressions as a sense device used in poetry for specific purpose.

In other words, the student, in a way or another, may not comprehend the metaphorbecauseof theunconnected relationand even sometimes a contrastedrelation between the two described or compared objects.As so, it may be said that comprehension is the second dimension of the problem.

A testwas designed anddistributed randomly on (100) students at first year, English departments from three different colleges: College of Education for Humanities Sciences, Al-Yarmouk University College and Bilader-Rafidain University College at Diyala province, Republic of Iraq (see appendix A). The data of the test revealed that 83% from the students face a serious problem in dealing with metaphor in terms of linguistic and literature and how to determine the metaphoricalness of the expression. So, it can be inferred that the third dimensionof the problem is recognition.

The researcher interviewed (5) instructors who are specialized in poetry to discuss the existence of this problem (see appendix B). The interview revealed that 80% of the instructors are agreed that the distinction and the analysis of metaphor represent two serious problems to their students because they lack the clear vision todistinguish the metaphorical device from other devices.

Moreover, that 100% from the instructors argued that they are able to distinguish the metaphor by its features, butthey admitted that they themselves face the problem of presenting metaphor in classroom in spite of the considerable efforts they conduct. As so, distinction and analyzing is the fourth dimension of the problem, and the method of presentingthe metaphorin the classroom is the fifth dimensionof the problem.

Accordingly, the problem of this studymay be summarized in two sides: educational and experiential, both the instructor and the students are involved in this problem. It may be said these two sides construct acomprehensible problem to the students, and this encourages the researcher to investigate this problem.

So the study is an attempt to find the best solutions to remedy this problem throughout analyzing syntactically and semantically the metaphorical expressions to facilitate metaphorical recognition, comprehension, presenting, analyzing andhelping the recipient to capture the poet's aim.

1-3 Aims of the Study

The study aims at:

1- identifying the different types of the metaphor,
2- identifying the syntactic structure and behavior of the metaphors,
3- Analyzing the poetic metaphors from syntactic perspective,
4- identifying the semantic peculiarities of the metaphors, and
5- Analyzing the poetic metaphors from semantic perspective.

1-4 Significance of the Study

Metaphor is usually treated in literary works as a poetic device. But the present study tackles this phenomenon from two dimensions: the linguistics dimension to identify its linguistic features and properties (namely analyzing the metaphor linguistically), and the semantic dimension to find out its semantic properties (namely analyzing the metaphor semantically).

Briefly, it may be said that the significance of the study lies in the following points:

1- The study presents different definitions that are based on different theories and studies. This is to enrich the meaning of this term (namely metaphor),
2- The study presents different criteria of dichotomizing the metaphor. These criteria are based on different models and are supported by different points of view of specialists. This for the sake of recognition, comprehension and interpretation of the metaphor,

3- It explains the general purpose of the metaphor in the language and the function of it in poetry,

4- It presents an analysis of metaphor from the syntactic perspective aspects and shows the relation between the metaphors as a grammatical structure to other grammatical forms, and

5- It presents an analysis of metaphor from the semantic perspective aspects and shows the best way to grasp the exact meaning which is very helpful to seize correctly the poet's intension of whenever he uses a metaphor.

The present study, as so, is significant for those who are interested in the field of literature especially poetry and linguistic scholars who are interested the language in general and figurative language (metaphors) in particular. The study is also significant to the lecturers who teach literature to know perfectly how to identify and present the metaphor to their students.

1-5 Questions of the Study

Metaphor is one of the most common expressions used in language to compare indirectly two things to achieve an effective communication. However, the study raises the following questions to be the axial of the study and to direct the study towards finding out what is the metaphor as a grammatical structure and as a literature expression:

1- Is poetic metaphor merely a technique of beauty and decoration or a rhetoric that implies an imbedded meaning to provide powerful emotion, profession, creation, enriching, etc.?

2- Can metaphor be treated linguistically as a cognitive phenomenon? Does metaphor prompt the insight and operate as stimuli of thinking and rethinking about the manifestation of the word?

3- Can metaphor be learnt from others or is it genius and implies intuitive perception?

4- Can abstract notion be understood without concrete notion, or does metaphor conceptualize the abstract in terms of concrete?

5- Does the metaphor take different types and forms? If so, then how can it be recognized? Is metaphor active by itself or is activated by a particular situation? Do thought, culture, experience and context have something to do with metaphor in terms of recognition and interpretation?

6- If the metaphor can take different linguistic structures, then is it a subject to linguistic rules?

7- Do the collided\conflicted words in meaning lead to create a new meaning in terms of metaphor? Does this new meaning allow for surprising emergence through juxtaposition of words or phrases?

8- Does the metaphor occur as a single word or as expression? Is it a subject of false and true conditions? And is the metaphor a matter of exaggeration?

The answers to these questions will be reasonably stated in this study through the upcoming chapters especially chapter six which deals with the conclusions.

1-6The Hypotheses

The study hypothesized that:

1- Metaphor is an issue of thought not merely of language. Linguistically, it is not a form of isolated word but a form of expression (phrase and sentence). Some metaphors do not submit to the rules of linguistic behavior.

2- Metaphor is a form of exaggeration in speech to achieve a clear and vivid picture for the sake of understanding and enjoyment; thereby, creating, recognition and interpretation is a philosophical matter,

3- Metaphor in contemporary English poetry is vital and intellectual that goes under economic, political and social variables appeared after the First and Second World War to correspond the needs of the contemporary life,

4- Metaphor in contemporary English poetry is more energetic than the traditional one which was spread during 16th century and on, and publically is wide spread under the favor of the Internet technology,

5- Metaphor manifests in different types and can take different linguistic structures, so the poet tends to adorn and ornament his poem by using precisely different types and patterns to affect surprisingly the recipient, and

6- There should be two objects: tenor (abstract) and vehicle (concrete) to generate the metaphor. The forming of Metaphor depends on the characteristics of the two compared objects, while the sense of metaphoricity takes place by the process of transferring of the sense and image from one object to another.

1-7 Limits of the Study

As for limitation, this study is limited to analyze only the metaphor in the field of English poetry, and specifically the contemporary English poetry not else. The analysis of the term in question (namely the metaphor) is specified in two perspectives: syntactic and semantic not more.

1-8 Research Method

The study uses the descriptive analytic method in revealing the data of the problem. Furthermore, the study depends the studentsachievements in poetry and statistically analyzed them to check their ability in responding the items related to the metaphor. The study uses the SSPS computer program to find out the exact percentage of the data.

The study depends on the stylistic analysis method in analyzing the metaphors manifest in the selected poems above mentioned which represent the sample of the study. The metaphors are analyzed in the selected poems by its common sensation in terms of syntactic and semantic perspective.

1-8.1 DataCollection

As for the data of the problem, the study collects the data from different sources such as the points of view of the lectures who teach English poetry towards the metaphor andthe points of view and the attitudes of the students at the first year\ English department\ college level towards the same aspect (namely the metaphor).

As for the data of the metaphor to be analyzed syntactically and semantically, theyare all derived from some selected poems (as a sample)that are commonly known in the field of the English contemporary poetry. The sample comprises of

(12) selected poems of (8) well-known poets who are still alive, for example Nixon (1973-present), Ager (1971-present), Mathew (1958-present) and other five poets (see appendix C).

1-8.2 The Instruments of the Study

The study uses the following instruments to collect the data:

1- A Test designed for the purpose.

2- An interview,

3- Observation to the students' poetic lectures and their achievements scored out of previous examinations, and

1-8.3 The Procedures

The present descriptive study falls into six chapters as follows:

Chapter Onereviews the introduction of the study. It also explains the correlation among language, figurative language and linguistic structure.This chapter also offers different types of figurativelanguage including the basic term (namely metaphor) with their definition and aresupported with examples. This chapter argues the problem of the study and the foundations on which it is confirmed. It also states the aims, the hypotheses andthe significance of the study. Thestudy rises different questions to specify the trajectory of the study. The collection of the data and the limits of the study are exposed in this chapter as well.

Chapter Twois entitled "Theoretical Issues". It presents the etymology and the historical tracing of the metaphor. It also argues the general purpose behindusing the metaphors. Adetailed discussion about the functions of metaphor in the field of poetry is discussed as well. This chapter presents a summary of ten different theories that concern with metaphor (see item 2-6).

This is to provide evidence that the researcher is fully aware to the scientific background of the metaphor in order to present the study scientifically.

This chapter also specifies 25 types of metaphor; each type is presented with its definition and supported withexample(s)(see item 2-8).

This chapter argues the issues of recognition and comprehension as well. Different points of view concerning these two issues are reviewed like the point of view ofHenle (1958), Mooji (1976) Beardsley (1972) and others (see 2-11).

As for analysis, this chapter reviews a brief syntactic and semantic analysis as well. This reviewing is presented to be as a foundation tochapter four from this study which deals with the details of syntactic and semantic analysis of metaphor (see item 2-10).

Chapter threereviews nine previous studies that are dealt with the metaphor in terms of identifying, comprehending and interpreting the meaning of the metaphor.One of these studies is an Arabic one. The reason behind presenting the Arabic study is because Arabic language is very rich with this concept(namely the metaphor) from one hand, and is to consider Arabic as a sample to say that metaphor is a universal phenomenon that is existed in all languages, from other hand. The reviewing of the previous studies is of considerable importance in:

1. acquainting with the main findings the other researchers arrived about the metaphor,

2. acquaint with the historical development of creating the metaphor,

3. acquaint with the approaches of recognition and interpretation of the metaphor as well, and

4. provide an evidence allows the researcher to start from where the others have ended,

5. deciding the dimensions of the present study,

6. selecting the sample of the metaphors, and

7. determining the procedurals steps.

This chapter also specifies the difference between the traditional an the contemporary poetry. It also presents an example of how to identifyand analyze the contemporary metaphor in the field of English poetry.

Chapter Fouris entitled "Research Methodology". It shows the formal and the most dependable methods in research writing, data collecting, describing and analyzing.It explains the source of the data to be analyzed and a justification for their selecting.The content analysis method is used in describing the metaphors in the selected poems. As for data analyzing, the SPSS programme (Statistical Package for Social Sciences) is used to analyze the collected data to get an accurate results.

Chapter Five

This chapter is intended to study and analyze the metaphors from syntactic and semantic perspectives and to describe the metaphors occur in the twelve selected poems. Thereby, it is divided into three sections: **The first section** deals with the analysis of the metaphor syntactically; particularly their syntax structure and behavior. This does mean that this section is subdivided into two parts: **The first part** of this section presents a syntactic analysis of a metaphor in terms of its syntactic structure. In other words, it analyzes the relation of the metaphor to: subject + predicate, verb + compliment, verb + complement + adjunct, NP metaphor, article (definite/indefinite) + adjective + noun and the prepositional phrase of the metaphor.

The second part of this section from this chapter presents the syntactic behavior of the metaphors in relation to other linguistic applications. In other words, this part examines the syntactic behavior of metaphor in terms of pluralization, Interrogation and passivization.

The second section of this chapter presents a semantic analysis of the metaphor from a semantic perspective. Semantic tackles the meaning which can be interpreted in two ways: literal and non-literal.

Compositional and non-compositional theory by (Crystal, 2003:91-102) is a very well-known theory that is related to the interpretation of the meaning. It hypothesizes that every word has a lexical stem, its own pronunciation, its own meaning, and its own behaviour in the sentence in terms of form and function.

This theory is adopted to fulfill the requirements of the present study in interpreting the meaning of the metaphorical expression.However, the meaning can be handled by different models such as: the local model, the holistic model, cognitive semantics and the conceptual approach. These models are presented in details to fulfill the requirements of the study.

This section also presents the interpretation of the metaphor from different scholars' points of view like Black (1962), Grice (1975) among others. It also presents the relation between the metaphor and other concepts like pragmatics, syntagmatic synonymy, hyponymy, metonymy and others concepts.This section also presents different points of view in interpreting the metaphor of some specialists like Beardsley (1972) Black (1962) and others. It also presents the researcher's point of view in interpreting the metaphor.

The third section deals with presenting the eight poets with their brief summary of their Curriculum Vitae (CV). It also concerns with describing the metaphors manifested in the selected poems in a tabulated form. The tables declare the type of the metaphor, the two compared objects, its function and its purpose in the selected poems. This section also summarizes the frequent appearance of the metaphor in the twelfth poems in a table offers their exact percentage in terms of the frequency of the occurrence of each type.

Chapter Sixcomprises of three terms: conclusions, suggestions and recommendations. The first term presents the conclusions to which the study arrives. It is mainly answering the questions ofthe studymentioned in(item 1-5) and confirming the hypotheses ofthestudymentioned in (item 1-6).

The second term presents the suggestions about how to recognize and interpret the metaphor. While the third termpresents the recommendations for further studies. Since the whole study is intended to metaphor used in poetry, thus the suggestionsof the study tries to direct other similar studies to be conductedin other fields where the language applied, such as metaphor used in novel, metaphor used in drama, metaphor used in politician discourse, metaphor used in religious discourse, and even metaphor used in everyday language.

Chapter Two

Theoretical Issues

- Preliminary
- Etymology
- Historical Tracing of Metaphor
- Situation vs. Reality
- General Purpose of Metaphor
- Significance and Function of Metaphor in poetry
- Theories of Metaphor
- Types of Metaphor
- Recognition of Metaphor
- Comprehension and Analysis of Metaphor

Chapter Two

Theoretical Issues

2.1 Preliminary

Literature, including poetry, is one important field of life by which the author can affect emotionally the feelings of the audience. Poets are creative and are always seeking for effective means of language to express themselves, their ideas and their intention in the best approach and enjoyable style with least effort and time. One way to achieve these purposes is metaphor which is the most common token in spoken/written language.

2-2 Etymology

Harper (2010:137) explains that the word "metaphor" is derived from the old French (métaphore) which came from the Latin culture (metaphora).It consists of two Latin roots: 'meta' which means over, and 'pherein' means 'to carry, to bear'. As so, it's literally meaning is (to carry over).Thus the essence of a metaphor lies in the carryover of meaning, and as we consider the true purport of this 'transfer of meaning' concept we realize that the significance of metaphor underlies much broader areas of life than mere literary effectiveness.

2-3 Historical Tracing of Metaphor

Bragg (2010:2) argues that metaphor is a technique apparently as old as language itself; it may be manifested in the earliest surviving work of literature **"The Epic of Gilgamesh".**Aristotle (484-322 BC) may be the first person who document about metaphor (see 2-7.1). The clear root of metaphor may relate to the late of thirteenth century where Chaucer's "**The Parson's Tale**" written in about 1390 and then **"Taking Occasion"**which is a text by Cato's Distichs in 1475. Metaphor in English became more visual in its expression over time when William Bonde wrote in **"Pylgrimage of Perfection"** in 1526.The expression "Seizing the occasion" brings up an image of grasping something before it goes. The object of this metaphor is "**Occasio"** which is related to the ancient Roman goddess of chance.

The Italian lawyer Andrea Alciato published **"Emblematumliber"** (1531)where**"Occasio"**becamemore animage of hope for anyonelooking for success. The moral is to notice when the time is right to do something and act quickly(Craig,1998:30).

After 1531, the metaphor becomes much more descriptive. Thomas Starkey (In the 1530s) wrote "**A Dialogue between Pole and Lupset".** In about 1593Christopher Marlowe wrote **"The Jew of Malta"**. In 1586, Geffrey Whitney wrote in "**A Choice of Emblemes**" included an English translation of "**Occasio".** Then in 1635 George Wither wrote in **"A Collection of Emblemes, Ancient and Moderne"** (Ibid).

Sixteenth century was the time of metaphor flourishing by the favor of Shakespeare, Melton, and others. Shakespeare's **"As You Like It"** comprises much examples of metaphors, one of them: **"All the world's a stage, and all the men and women merely players."** and **"Juliet is the sun"** from Romeo and Jolietwhich contains the most common examples of metaphor. In fact it is a celebrated use of metaphor, which is a figure of speech in which one thing is used to describe another (ibid).

Seventeenth century was the wind of metaphor changing to became emotional when Hester Thrall (1773) wrote **"The Island of Skye".** This century was flourished with metaphor by the favor of poets like; Richard Lovelace, William Collins, Robert Herrick, Lord Byron, andothers (Ibid).

Whereas Eighteenth century (The Victorian Age or Romantic) came to complete the flourishing of metaphor by the favor of Emily Bronte, S. T. Coleridge, Alfred Lord Tennyson, Tomas Hardy, andothers(Sequeira et al.,70-87).

During 20th century (since 1900 and on), sometimes called 'ModernPeriod',metaphorical studies took off across disciplines like: philosophers, linguists, psychologists, cognitive scientists, and others.

George Lakoff, Mark Johnson, and Samuel Guttenplan are some names that come to mindelbowing one another aside in making metaphor as the concept at the crux of all thought, and maybe all human understanding (Ibid).

The theories of metaphor,which are discussed in the present chapter, reveal that metaphor is a part of our thought processes. It is neither unique nor restricted toany 'special usages'. Lakoff and Turner (1989) claimthat metaphors are center to any philosophical understanding of human experience.

2-4Situation vs. Reality

Expressions like **'He drowned in a sea of grief'** or **'He is fishing in troubled waters'**and the like, have a situation which is compared to a real thing, although the situation is not actually that particular thing. Consider the following analysis:

31-He drowned in a sea of grief. (Sea of grief) is a metaphor because there is no one coming across a sea that is filled not with water, but with grief.

32- He is fishing in troubled waters. It is not used to mean that the person is actually fishing; it is an expression which is used to signify that the person is looking for something that is difficult to obtain.

33-Broken heart. Heart here is not literally broken into pieces; it is said to describe the feelings of hurtand sadness.

34-You are the light of my life. The person described by this metaphor is not really providing physical light. He or she is just someone who brings happiness or joy.

35- Time is a thief. Time is not really stealing anything, thismetaphor just indicates that time passes quickly and our lives pass us by.

All these metaphors juxtapose an actual (literal) thing and a figurative thing in order to give more meaning to the figurative concept.Other examples are: **Waiting on fire, He is the corner stone, The pullet of merciful, Feed the fire, Spiritual food, In the heart of the event, fall in love, burn in anger, apple of the eye, sunny smiles, black death, be cool, be my shadow, etc.**

All the above are specific examples of metaphor in various means of communication. These examples reveal that metaphor is not forsaken means for the sake of effective communication. It is worthily to say that metaphor is unrealizable when speaking or acting but it is unconsciously inserted in the speech all the time because these expressions are frequently used to give effect to a statement.

2-5 GeneralPurpose of Metaphors

The general purpose of metaphor is to state relationships between things or categories of objects by using ideas about these items. The explanatory power of metaphor lies in that it allows to present ideas about a little known category in a language appropriate to some other, and presumably, better understood category, as the above examples show.

A metaphor is a namegiven to a certain style of using language in a way that relies more on imagination than literal reality. In other words, metaphor combines two semantic fields in order to enrich the meaning of utterance. It is not merely **the candy of language**or of language decoration; it is a way of thinking and also ways of shaping the thoughts. By the way **"The candy of language"** is a metaphorical expression used by the researcher to activate the static literal and to prompt imagination.

Metaphor used in every day speech is an effective way of persuading others to understand one's personal views, social beliefs, and displayedattitude. It makes light of any given situation, having the ability to bring a conversation. Metaphor is a highly sophisticated form of human behavior that allows finding associations and hypotheses quickly through the power of unconscious processing to create an impact in the minds of recipient.

Imagine how bland and uninteresting a statement such as **'He was sad'** as compared to a statement describing a **'Sea of grief'**. The metaphor is sure to give the reader a better idea of the depths of sadness (grief) in this situation.

It may be said that the purpose of this device is to convey a thought more forcefully than a statement would. It works by combining seemingly unrelated

words to form a new concept. Examples from our daily life are:

36-That man is a fox.

37-My husband is a rock.

38-My dog such a cat.

All these expressions are metaphors because something is compared to unrelated thing to the purpose of comprehension. For example (in 38) a dog obviouslycannot literally be a cat, so the word 'cat' is used to convey the thought that the dog has cat-like' qualities, such as coward and not usually associated with dogs.

Beaugrande (1978:66) states that there is neither perfect presentation nor full understanding of new meaning without using linguistic devices (metaphor). It can be said that it is hardto imagine a speech of any language without metaphors because neither the sender nor the recipient will be able to explain, show, imagine, and discuss hundreds of ideas that are wandering in minds.

As so, the purpose of a metaphor is to convey a 'new truth' to the reader/listener, helping him to receive the information to be enlightened in a coherent, rhetoric and precise manner.

2-6 Significance and Function of Metaphor in Poetry

It may be said that the use of words in sense of metaphor is highly required in the life of all languages. Fowler (1973:111) claims that "language is deeply metaphorical". So the employment of the metaphor is largely helpful in expanding the range of contexts in which a certain word can be used.

Cameron and Maslen (2010:113) state that metaphor is considered as acorrect way of thinking, constructing analogies and making connections between ideas. It is an important way of using language to explain abstract ideas or to find indirect but powerful ways of conveying feelings. Furthermore, the recipient gets better understanding to the poet's emotions, attitudes and conceptualizations.

In this sense, it can be said that the significance of using metaphorical expressions in poetry is to persuade the recipient to accept the sender's ideas

through vivid images mixed with aesthetic considerations. Moreover, metaphor is a means of better understanding by providing the recipient with a stimulus that prompt his insight into abstract reality to the extent "that metaphors shape the attitudes of the receptor" Thomas (1969:74).

Again in this sense, and to the purpose of the present study, it is correct to say that metaphor functions in poetry mainly for popularizing, concretizing, and dramatizing. This is to make the poem more interesting and understandable.

As for popularizing, metaphor in poetry is to address different public at the same time. The ability of the poet to address the public depends on reverberation. In other words, the poet has to resonate with something familiar to the public and of modernity issues or permanent phenomena like poverty, love, politics, etc. and to across different topics.

As for concretizing,metaphors mostly are used for abbreviation. Some concepts need for long and deep explanation to be clearly understood. This may cost long time and efforts. Instead of doing so, by metaphor the poet can explain one thing (abstract) in terms of another familiar thing (concrete) to draw analogies, or to make judgments clearer. Moreover, metaphors may beused to evoke powerful images and emotions that add clear illustration to the poem for the sake of interesting, interpretation and understanding the poets' point.

As for dramatizing, metaphors decorate and elaborate the poem. Sometimes, the language may contain the intended linguistic item, yet the poet seeks for a more beautiful, convenient and effective item to express his intention. Moreover metaphors often convey connotations and evaluations, so the poet   chooses a metaphor to make a value judgment. If someone described as **'a pig'**then he is evaluated negatively in terms of greediness or dirtiness. If someone described as **'a lion'** then he is evaluated positively in terms of his bravery or strength.

Again in this sense, it can be said that metaphor is a process that decorate the poem and facilitates understanding of the new concepts in terms of shared

experiences because metaphor provides an imagistic meaning to the linguistic items that makes the poem popular. The ability to understand metaphoric language opens the key to poetry of tremendous beauty.

2-7 Theories of Metaphor

The title of the present study indicates that the study is an attempt to analyze the metaphors commonly used in contemporary English poetry from linguistic point of view to identify their linguistic features and peculiarities. According to such an aim, the researcher sees that it is inevitable to survey and discuss some theoretical issues concerned metaphors.

The purpose behind presenting these theories is to indulging the specific details of the topic, namely metaphor, on one hand and to strengthen the current study scientifically, on other hand.

2-7.1 The Aristotelian Theory of Metaphor

Bywater (1984:16)states that in his theory, Aristotle (the Greek philosopher, 348-322 B.C.) is concerning with describing the contribution made by metaphor to the force and beauty of poetry. He argues that metaphorstimulates the consciousness of relations existed between the objects and concepts. He discusses metaphor primarily in two terms: The **Poetic** and **Rhetoric**. Rhetoric is the term in which the composition of persuasive speeches represents the mainfeature. Relatively,Marcos (1997:123-139) states that metaphor can belinguistically treated as a cognitive phenomenon, while a flourishingtradition exists in rhetorical term that is advocatedthe cognitive andcommunicative relevance of metaphor and other tropes in differentdiscursive contexts like in poetry.

Aristotle gives a strong reflection to the nature of metaphor in human cognition. He states that:

> *"Metaphor consists in giving the thing a name that belongs to*
> *something else; the transference being either from genus to species,*
> *or from species to genus, or from species to species, or on grounds*
> *of analogy."* (Ibid:138).

In this sense, metaphor means describing a certain thing by feature that belongs to something else; this metaphorical description occurs in four images:

First: from genus to species is exemplified in **"Here stands my ship"**; for lying the anchor (species) is the "standing" (genus) of a particular thing.

Second: from species to genus is exemplified in **"Truly ten thousand good deeds has Ulysses wrought,"** where "ten thousand" (species) standsfor large number (genus).

Third: from species to species in **"Drawing the life with the bronze,"**is instead of "severing with the bronze" which means 'taking something away'. The poet uses 'draw' in the sense of'sever' and 'sever' in that is 'draw,' both words (drawing and severing) mean'taking'.

Fourth: this is all on the grounds of analogy. Analogically, it is possible to alter concepts by other concepts that qualify in a way or another relative meaning. Analogy would seem to be another step in the development of metaphor, as**'An opportunity knocked my door'** is a metaphor, **'The old age is like the evening'** is a simile and**"As old age is to life, so evening is to day"** is an analogy.

Levin (1982:31) offers a uniform treatment of Aristotle's four types of metaphor. The treatment shows that Aristotle's theory is based on its constitutive categories. As for the first two types, Levin says that it is observed that those constitutive categories are central to Aristotle's analysis of real existence classes (ontological).

The ontological, for Aristotle being classes of things, not of words, it may happen that the words may not have been used to point or refer to all the thingsthat lie potentially within their ranges; in other words, a certain categorical relations may not at a given time have been linguistically realized. When such a relation is for the first time so realized, the reader is prompted into seeing the relation. This is the dynamic that lies behind Aristotle's first two types.

Whereas type (3) is concerned the fact that specific words are used novelty in crossover fashion that seduces the reader to think about their common genus.

In Type 4, facts are brought into generic relations. In all four types, therefore, the interpretation operates within the categories of genus and species, either of an a priori or an accidental nature. Thus thesecategories reflect or present an aspect of reality, bear with them great of knowledge.

About the nature of metaphor, Aristotle states that:

> *"It is the one thing that cannot be learnt from others; and it is also a sign of genius, since good metaphor implies an intuitive perception of the similarity in dissimilars."* (Ibid).

This statement means that the metaphorworks at the level of individual words. The quality of perceived similarity between the two objects enables the transferring (metaphoric connections must draw from similarities).Aristotlestresses that a good metaphor corresponds the thing be signified. He also intends that the objects cannot be obviously related or it lessens the impact of the metaphor. In this sense, metaphor is both the realm of the genius (one who can perceive the similarity) and a linguistic deviance.

Aristotle stresses that in order to be cognitive, metaphor must fulfil certain requirements, that is, metaphor must be proper. In this case an image is proper as it is based upon an objective proportional analogy and expresses a realsimilarity allowing the information to transfer from one side to the other. Aristotle states that "we all naturally find it agreeable to get hold of new ideas easily". Words normally express ideas, ordinary words convey only what one already knows, but strange words simply are puzzleed; it is from metaphor that one can best get hold of something fresh. For example when the poet uses the word **'withered stalk'** to refer to the old age, he conveys a new idea or a new factby means of the general notion of **'lost bloom**'.

Aristotle's view of metaphor focuses on single words that deviate from ordinary, literal language to evoke a change in meaning based on perceived similarities. Metaphor has the clarity, sweetness and strangeness, and its use cannot be learned from others. One should speak both epithets\propertyand metaphorsthatare appropriate,and thiswillbefrom analogy, if not, the expression seems inappropriate\deficiency because speech shortage will take place.

2-7.2 TheConceptual Theory of Metaphor

It is also called Cognitive Theory of Metaphor. Deignan and Potter (2004:128) state that a conceptual metaphor, cognitively, refers to the understanding of one idea, or concept in terms of another. The conceptual metaphor, in this sense, uses one ideaand links it to another (familiar) to better understand something. For example, the understanding of the changing of the prices of goods in terms of high direction in the upcoming example **(The prices are on fire).**

Lakoffand Johnson (1980:189) state that the basic principle of this theory says that metaphors are issues of thought and not merely of language, i.e. metaphor operates at the level of thinking. As a matter of confirming, "The Linguistic Society of America" (LSA about Linguistics 2012:3-4) claims that "metaphor is not a mode of language, but a mode of thought.

Lakoff and Johnson add that metaphors are structured from source domains which is of schematized bodily or a cultured experience into target domains which is of an abstract notion (Ibid).

The assumption of this theory is that few or even no abstract notions can be expressed without metaphor, i.e., there is no direct way of perceiving metaphors and we can only understand them through the filter of directly experienced (concrete notions). In other words, the abstract notions cannot be understood without concrete notions. For example **"Life is a journey"** can only be realized and understood through the development of an individual's life. At the same time it is not used to talk about literal journeys.

Another commonly used example of the conceptual metaphors is **'Argument is war'**. This metaphor shapes the language in a way toview argument as war or as a battle to be won. In this sense it is not uncommon to hear someone says **'He won that argument'**.

Kovecses (2010:69) explains this idea by analyzing **'Life is a journey'** as example:

- **Source domain**: It is the conceptual domain from which we derive the metaphorical expressions (e.g., Life is **_a journey_**).

- **Target domain**: It is the conceptual domain from which we try to understand (e.g., *Life* is a journey).

The source domain consists of a set of literal entities, attributes, processes and relationships that are linked semantically and apparently stored together in the mind of any adult. These are expressed in language through related words and expressions, which can be seen as organized in groups resembling those sometimes described as 'lexical sets' or 'lexical fields' by linguists.

The target domain, on the other hand, tends to be abstract, and takes its structure from the source domain, through the metaphorical link, or 'conceptual metaphor'. Target domains are therefore believed to have relationships between entities, attributes and processes which reflect what found in the source domain. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. These words and expressions are sometimes called 'linguistic metaphors' or 'metaphorical expressions' to distinguish them from conceptual metaphors.

Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source.In their 1980 work, Lakoff and Johnson closely examined a collection of basic conceptual metaphors, including:

39-Life is a *journey.*

40-Social organizations are *plants.*

41-Love is *war.*

The last part of each of the above phrases shows certain assumptions about concrete experienceand requires the recipient to apply them to thepreceding abstract concepts (life, organizing or love) in order to understand the sentence in which the conceptual metaphor is used.

Accordingly, the conceptual metaphors are seen in language in our everyday lives. Lakoff and Johnson (1980:220) arguesthat the language of everydayis filled with metaphors which may not always notice. Metaphors in this sense design the property ofcommunication and also shape the way of thinking

and acting. As so, it can be said that this theory suggests that the more specific social experiences lead to form the more specific cognitive background.

2-7.3TheContext-Limited Simulation Theory of Metaphor

Barsalou (1999:82) confirms that Context-Limited SimulationTheory (henceforth: CLS) is based on a perceptual simulation of language use and interpretation. In the perceptual neural system, perceptions(including perceptions of language and other communicative acts) are filtered, combined and aggregated at series levels, beginning with raw perceptions, reaching to the experienced objects. Only those, the most highly aggregated and unitary perceptions are ordinarily accessible to conscious attention.

This theory sees the metaphors as verbal expressions depends on simulation, either in replacement or as a supplement to other approaches, principally in terms of perception and feeling.

The assumption of CLS theory is that the metaphors are often used, modified, and re-used precisely when a speaker or apoet is struggling to express either a particular thought or a particular powerful emotion.

Sperber and Wilson (1986:76) state that language (words and syntax) is so inter-connected with the conceptual neural system; perceptions and simulations can activatelanguage as well asother simulators, and inturnlanguage activates complex sets of simulators. These include simulators associated with the conventional meaning, as well as simulators of thought and emotion associated with a word or phrase. Simulators that are activated by a word or phrase but are not relevant in the current context (the nature of the conversation plus recent utterances) are settled down or suppressed; those that are relevant become even more highly activated, and are connected with the current contents of working memory, constituting the meaning of the utterance.

Sperberand Wilson illustrate this idea with this example; when someone sees a cat walks across a room, the raw perception of shape and pattern, color, movement, sound, and location are aggregated and combined into a single coherent object.

Conversely, from other hand, when hearing or reading the word 'cat'in a certain context, a large quantity of perceptual simulators becomemomentarily activated and then settled down, but only those relevant features that appropriate the context are likely to remain activated. These features are then connected with the topic of the metaphor to form itsmeaning.

Another example argued by Sperber and Wilson is**"The fog comes on little cat feet"** most of the simulators activated as part of the **cat** schema are irrelevant to fog, so the features of hunting, smelling, size, color, etc. are quickly settled down. The only features are left in a heightened state of activation are the little difference in perception that is associated with the calm silence with which a cat walks, perhaps the precise way a cat places its feet, and most importantly the emotions associated with watching a cat walking across a space. These little differences of perception and emotional responses are connected with the complex system of perceptual simulators already activated by fog to form a rich meaning (Ibid).

Another example cited by Ritchie (2006:96) is **"It was like I was crying in a desert."** Certainly, this expression refers to an idea of (being alone) as the speaker said the idiom (a desert). But that interpretation may not capture or explain its full expressive force. Looking at the two words, **crying** and **desert,**one may infer that each of these words activates an a quantity of perceptual, visceral, and emotional simulators that are not at all easy to assign to simple conceptual categories.

This activation unfold an image even for those who have never been near an actual desert, because of our cultural associations the word activates powerful simulators, not only of silence and isolation, but also of helplessness, fear, hot, sand, thirst, timelessness, etc. The use of this phrase, on the other hand, also emphasizes the seriousness of **crying** in this context which is certainly intended to be sued metaphorically rather than literally. According to the phrase, it is notentirely clear whether he is forced, obliged, harshly or smoothly carried. The purpose of this expression is to activate the reader's or hearer's mind a complex set of intense but subtle perceptual simulators that combine with what has gonebefore to create an effect that defies any simple paraphrase or categorization.

From the above discussion, two important points can be inferred about the core of this theory: the first is that a metaphor is created when the topic activates perceptual simulators, which in turn activate various schemas (and language associated with each) from which the originator may choose in formulating an expressive utterance. The second point is that a metaphor is interpreted by settled down context-irrelevant perceptual simulators from one hand, and enhancing the activation of context-relevant perceptual simulators, and linking these to the topic, from other hand.

2-7.4TheLexical Concepts and Cognitive Theory of Metaphor

The title of this theory implies that the lexical concept and the cognitive are the two central aspects of this theory. Evans (2007:16) states that this is a theory of lexical representation and meaning construction. Thismeans that this theory is concerned with modeling the nature of conventional meaning (lexical representation) thatis associated with words, and the mechanism (composition) whereby words combine in order to produce units of discourse (an utterance). In other words, meaning is usually associated with a complete utterance.

Linguistically, Evans confirms that lexical concept represent the encoded information which is conventionally associated with a particular form. For example, the English form **cat,**(uttered /kæt/) is conventionally associated with a lexical concept, a semantic unit that includes information related to the fact that it is a noun, and thus combines in certain ways with other lexical concepts in an utterance. In addition, a lexical concept provides an access to a large body of knowledge that is related to cats. This body of knowledge is termed a lexical concept's semantic potential.

This theory assumes that the lexical concept's semantic potential are modeled in terms of units of knowledge known as cognitive models. Thus thelexical conceptassociated with the form**cat** provides access to a large number of

cognitive models, comprising widely-known (conventional) information (e.g. **cats purr when happy**) and also more individually known (non-conventional) information (e.g. **I am allergic to cats**).

Meaning-construction, according to this theory, occurs by the virtue of each lexical concept in an utterance being interpreted in a way which is identical with the other lexical concepts in that utterance. Interpretation involves activation of part of the cognitive model profile. This is achieved by the virtue of the accessrout\path of activation through the cognitive model profile. For example, in the following utterances, the semantic contribution of the lexical concept **'Woman'** isslightly different by the virtue of the access associated with each utterance:

42- \A\ Womanis a home of amazing compassion.
42- \B\ Womanrejectsto be slave to the discrimination policy.

In (**42\A**) 'Woman' by the primary cognitive model: involves knowledge contained a building at a certain geographical location full of an abstract thing (feelings). The concept of **'Woman'** here tends to be morefigurative because the access route involved in the interpretation is associated with concrete thing (building) includes several secondary cognitive models, while in (**42\B**) the access route reaches in the cognitive model to the social system and even to the political system, electorates and election. **'Woman'** in **(42\B)** tends to be more literal.

Accordingly, this this theory sees metaphor as a meaningful expression consists of two lexical (principle words) one of them is interpreted by the virtue of the other. In other word, this this theory implies that metaphor constitutes an **'aboutness'** relation between the target and vehicle lexical concepts i.e.**source tells something about a target**. To illustrate, consider this example:

43-The time whizzes by.

In this example the target lexical concept is **'time'**, and relates to the phenomenological real experience in which time 'feels' as if it is passing by rapidly or more quickly than usual. Theverbalcomplement **whiz**is figurative

here because it makes a sense of rapid motion. In other words, **whiz** is normally physical artifacts that have the potential to undergo rapid motion. Clearly, thelexical concept 'temporal compression', associated with the form **time** is not such a physical artifact. Accordingly, there is a clash in the primary cognitive models associated with **'time'** and with **'whizzes'**.

Our primary sort of knowledge about **(whiz)** perceptually forms part of a secondary cognitive model accessed by the lexical concept associated with **(whiz).** Thus, by virtue of the primary cognitive models of **(whiz)** clashing with that of 'temporal compression', an access route to the secondary cognitive model of 'perceptual access' is activated giving rise to an interpretation of **(whiz)** which is compatible with **'time'**.

Accordingly, this theory then is talking about the benefit of metaphor to facilitate activation of cognitive models that increases the range ofinformation provided. The activation of an extended access route involving secondary cognitive models provides a greater degree of information. This happens by providing the requisite propositional content (the target cognitive model).

2-7.5 TheDiscourse Dynamics Theory of Metaphor

Cameron (1999:27) states that two linguistics principles are the main reason behind the strength of the discourse dynamics framework: thought and culture.He adds that the association between these two linguistic principles gives the features of the natural dynamism to the discourse. This point of view reveals that metaphorneeds to be considered in the context of linguistic, cognitive, affective physical and culture dimensions to be understandable.

Human linguistic systems are comprised of different types of interacted relations between agentsand\or elements. Items that people use and the meanings they construct,or neural synopses in the brain from social systems represent elements, while individual people or groups represent agents.

Agents and elements (people, words and meanings, synopses etc.) are continuously changed according to the occasion. This makes the system non-linear andcomplex. As so, the relations between agents or elements are also

continuously changed, and this makes the human systems opened to new energyrather than closed.

As with complex dynamic systems, the context or environmentis considered as a part of the system, rather than a separated background against which the system operates. Metaphor, in all its manifestations, can then be seen as an expression of agent and element operate as a part ofthe continuously changed and interconnected systems of language.

Bakhtin(1981:122), Clark (1996:67) and Linell (1998:32) argue that the level of two individuals (or a small group), when they are thinking and using language(dialog)is taken here as centralsincethe meanings arenegotiable while the flexibility of language is exploited for different purposes such as to construct understanding, to persuade or to achieve some otherdiscourse purpose through interaction in which aparticipant takes account of the other participant(s) through a kind of reaching across into the other's world (or his\their idea of what that might be) in order to select what to say and how to say it, trying to match utterances to their understanding of the other and the other's possible interpretations.

Morson and Emerson (1990:129) comment that in such a dialogic process, words, phrases and metaphors are not 'owned' by the individuals who produce them, but are "interindividual", belonging to both speaker and listener that essentially connected to the specific context.

Linguistically, a metaphor can be said as stretch of language.The metaphorical expression is processed in production/comprehension, through mental activation of two distinct ideas; interaction or blend of meaning between them in order to make sense and contribute to the building of coherence in the discourse context. For example**'There is no way of purging that debt**' this phrase has the potential to be interpreted metaphorically, in that two distinct ideas (interaction or blend) can be found and these can be linked metaphorically to make sense and build coherence in the discourse context.

This theory assumes that metaphor is a self-organizing phenomenon, emergentonthediscourse event level, that seem to signal intensivediscourse

work of some sort involving the use of language for long time such as a conversation, a school lesson or university lecture, an interview, a radio\TV programs, a meeting, conference, ceremony, a consultation, etc.

This theory also sees metaphor is of systematic and cluster appearance. For example**'The negative effect of using violence is a price to pay'.** This phrase contains aset of semantically-connected linguistic metaphors,collectedtogether acrossone or morediscourse events. Theaccumulated set of connected metaphors is an emergent phenomenon. A metaphor label is attached to the set. A systematic metaphor emerges upwards, in a process of analysis and interpretation, from the micro-genetic dynamics of talking between specific people and, as such, is a different phenomenon than a conceptual metaphor, which is held to act downwards from the phylogenetic scale and socio-cultural group level.

2-7.6TheInstinctiveTheory of Metaphor

Hoffman (1990:187) argues that metaphors are not simply literary devices, but some activation in mind to be understood. Metaphor commonly means saying one thing while intending another. It is a means of presenting implicit comparisons between things that are shared a common feature(s)disregarding the literal meaning of the words, regarding metaphor as picturesque ornament.

Lucas (1955:193) and Becker (1975:86) refer to the obvious fact which says that language is built of deadmetaphors. Metaphor means the carrying across of a term or expression from its normal usage to another. They declare that metaphor is every expression comprised of **objects** and **actions**, though the **original** meaning is dulled by **constant** use. This declaration refers that any expression intends to gain an implicated intention that comes from the root and transfers to the stem. (Object) is something thrown in the way, while an (action) is something driven or conducted; (original) means rising up like a spring or heavenly body; (constant) is standing firm.

Black (1979:112) argues that a reader comes to metaphors armed with little understandings of the employed words and how to read the passage. For example**'When sorrows come, they come not in single spies, but in battalions'**both

(**spies and battalions**) have different connotations that interact and shape one's understanding in ways that escape a literalparaphrase. In this sense, metaphors have the properties to organize one'sexperience and create realities.

This theory rejects the concepts of abstraction and homonymy. It assumes that abstractiondoesnot apply throughout, in height, emotion, future, etc. One can say **A is B (Juliet is the sun)**, but the reverse, **B is A (The sun is Juliet)**, is not equivalent and ill-formed expression. Moreover this concept does not account for the structuring of different aspects of a concept, nor with the fact that when one says A is B, the B is always the more concrete and clearly defined. The systematic way in which metaphors apply is not explained, nor how metaphors are made to fit the occasion.

As for the homonymy concept (the same word may be used for different concepts), for example:

44- \A\ My<u>car</u> is new. (Car) here refers to a vehicle
44- \B\ Tom is very <u>car</u>.(Car) indicates the wickedness degree of Tom

Car, as a concept, in its strong form cannot account for relationships in systems of metaphors, nor for extensions of such metaphors. In its weak form it does not account for categories of metaphor. In addition to that **B** is always more concrete and clearly-defined than **A**.

The rejection of the previous concepts gives a feeling of that there is an objective world, independent of ourselves, to which words apply with fixed meanings. Metaphors, in this sense, are primarily matters of thought and action and are culturally-based while language (as endless chain of words) represents merely the ground of metaphor.

Metaphor is simply a trope: a literary device deriving from the rhetoric schools intending to put an argument clearly and persuasively.Leech (1974:153) states that metaphor involves a transfer of sense because it describes the specific patterns of human behavior that surface in art and social life.

Lakoff and Johnson (1980) say that there is no central interpretation for metaphor because there are different turns of speech as it done naturally in everyday speech, and the "meaning" alters from one mind-set to another without

thinkingtwice. Translation\interpretation is not an issue in the classical world: the literate, for example speaks several languages and could interpret (i.e. recast) from one to another.

Metaphors, to this theory, are active in understanding. They are used in different directions for example to group areas of experience **(Life is a journey)**, to orientate ourselves **(My consciousness was raised),** to convey expression through the senses **(His eyes were glued to the screen)**, to describe learning **(It had a germ of truth in it),** etc. Even ideas are commonly pictured as objects **(The idea had been around for a while),** as containers **(I didn't get anything out of that)** or as things to be transferred **(He got the idea across).**

2-7.7 TheContemporary Theory of Metaphor

It is also called Lakoff's theory.This theory dichotomizes between literal and metaphor (nonliteral) concepts at the level of understanding. Lakoff (1993:205) defines literal as the concept that is not comprehended via conceptual metaphor. This means literal can be understoodwithoutmappings. In this, metaphor can be defined as the concept which is comprehended by mapping abstraction in terms of concrete.

This theory hypothesizes that literal can be identified by intuition. Lakoffconfirms this point of view by saying that the phrase**(ahead of)** is used metaphorically in the sentence **(John is way ahead of Bill in intelligence)**.Lakoff states that **"ahead of"** is not fundamental space and characterized with respect to head; it is to claim that **"ahead"** is very abstract, neutral between space and linear scales, and has nothing to do with real head. Lakoffstates that the intuition guides the meaning of **ahead of** to be traceable to its space of meaning(Ibid: 214).

This theoryhypothesizes that the function of metaphor is to conceptualize the abstract in terms of the concrete: as soon as one gets away from concrete physical experience and starts talking about abstractions or emotions; metaphorical understanding takes place. In other words, metaphor allows understanding a relatively abstract or inherently unstructured subject matter in terms of a more concrete or at least highly structured subject matter.

Metaphors aremappings across conceptual domains. Such mappingsarenot identicaland**merely partial similar.**Mappings are not arbitrary, butgrounded in the body and in everyday experience and knowledge. (Ibid: 205- 245).The main requirement from the recipient is that he can picture the metaphorical relations **as a partial** order on the set of domains. In this order, concrete and physical experience would be the smallest elements, and all other domains could be placed somewhere higher up in the net that are corresponding to the order.

Accordingly, to understand a particular metaphor one has to work between two facts: the first one is that the whole linguistic expression is stored in memory, along with its meaning, so that only recollection is required but no thinking. The second fact is that the metaphor requires a search for a good relevant interpretation or perhaps in terms of similarity or both. In other words, **mapping what is needed.** For example the phrase**"I am boiling mad"** is easy to be understood because this metaphorical expression exploits an already existing mapping. This mapping works because activation in the concept **"Heated to the boiling point"** will lead the listener to the concept of very, very angry.

The mapping account for both motivation and idea. The expression of metaphor in its basic form explains a metaphor with reference to a structure-preserving function from the source domain to the target domain. The power of the theory lies in the fact that thisfunction can be employed by differentlinguistic terms, not just a fixed or finite set of phrases. Apparently, the theory is simple and true. It seems that it guarantees the conclusion that one uses the mapping, and that mapping is for reasoning and not just talk.

In this sense, Lakoff treats two problems: The first problem is that not all objects could be fitted into the function. He statesthat metaphors are only "partial" mappings. The functions can only be defined within a subgroup of the source domain (Ibid:245).

The second problem is the fact that not all source domain structure is in fact preserved in the target domain. For example, notes, **'you can give someone a kick**' and**'you can give someone information**'. In thissense,'giving' a kick and

'giving' information do nothave the same structure as 'giving' a present\gift. Lakoff explains this by saying that the "inherent target domain structureautomatically limits what can be mapped". He calls this "The Invariance Principle" (Ibid)

This principle takes the theory to a quite considerable extent, that the empirical justification for introducing the invisible conceptual mappings was the fact that mappings could explain the arrangement of facts without citing conventionality or learning of particular phrases. Lakoff adds that a part of its attraction lays in the fact that it guaranteed the hypothesis that these mappings governed thought as well as speech.Lakoff here seems to use his own hypotheses as evidence for his theory. He presents a vivid examples concern the mapping:

45-Their eyes met.

46- Argument is war.

Lakoff comments on example**45** that this metaphor is made real in the social practice of avoiding eye "contact" on the street, while in **46**, "it is important to see that we do not just talk about arguments in terms of war. We can actually win or lose arguments. We see the person we are arguing with as an opponent and "we attack his positions and we defend our own".

2-7.8ThePrimaryTheory of Metaphor

Grady (1997:152) states that the emergence of conceptual patternsthat are grounded on more experiential and express recurrent correlation that are embodied in one's experiences, is called primary metaphors. This theory defines metaphor as a structure comprises two domains (source and target) some features of one domain (source) are transferred to another (target).

This theoryhypothesizes that the generation of primary metaphor isaccording to three terms:

1-the characteristics ofsource and target domains,

2-the fundamental constructand

3-the licensing of metaphorical expressions.

To Grady, **characteristics of source and target domains** are more localized domains of universal experience andare different in nature: one isdefined by a sensory content (target) while the other is a response to this sensorial input (source). Grady characterizes them as follows:

Primary source domains are defined by sensation or sensorial input, so they have image content. Theyrefer to simple experiences in a phenomenologicalsense; they should be related in predictable ways to one's goals or actions directed to attainment of the goal, for they must be tightly correlated with some other experiential domains. Moreover, primary source domains should refer to universal elements of human experience (relational). For examples **journey** and **autumn** represent primary source domains in 'Life is **a journey'** and '**The autumn** of the age'.

While about **primary target domains**, Grady claims thatthey are elements of the same experiences that give primary source concepts their meaning, i.e., target domains are as familiar as the source domains since they are common and recurrent experiences.Moreover, they involve responses, or evaluations, of the sensory input, i.e., involve the evaluation of the feasibility of doing something, involve the kind ofinformation gained, or involve responses to the properties of something.

Finally, primary target domains refer to basic units or parameters of the cognitivefunction at thelevels we have conscious direct access (or immediately below them). In this sense **life** and **age** represent primary target domains in: '**Life** is a journey' and 'The autumn of **the age'**.

The theory also hypothesizes that the nature of one's conceptual system manipulates images, thus, it is because of the tight correlation between the two domains and the ability to deal with images,one usesthe image content domain (the primary source domain) to talk about its assessment domain (the primary target domain) (ibid: 165).

As for fundamental construct, Grady argues that the primary scenes are more local structures that are motivated by particular moments in one's experiences. For example, allcases of containers can be included in the image

schema of a container, but each case may involve many primary scenes that may generate distinct metaphors, such as:

47- Going into a room.

48- Taking something out of a box.

Even if we can have a schematic mental representation that is abstract enough to include all cases, the experiences that generate the metaphors do not seem to be the same in both of them. For example, in scene **(47)Going intoa room**, the experience here is going into spaces with certain characteristics and certain limits; in **(48) taking something out of a box,**the experience here is interacting with a container (shape, size, etc.) and its contents.

Grady declares that in the primary metaphor view, the source and target concepts to be cognitively unified; they should share schematic structures at a certain level. He argues that source concepts correlate more specifically with sensory inputs of the physical world, while the target concepts are related to various kinds of responses to these inputs. Thus, only primary source concepts have image contents; target concepts are more subjective and more tied to internal states (ibid: 162). In short, both source and target domains are related because they have a tight correlation in their primary scenes.

As for licensing of metaphorical expressions, in Grady's hypothesis, it is the mapping of primary scenes that licenses the expressions, allowing great predictability of most of them. He argues that metaphors are generated as a result of the abstractness level of some domains of experiences. More abstract needed more concrete, physical, and well-delineated domains in order to be expressed. That is why an abstract concept (like **desire**) is often expressed in terms of a more concrete, and physical experience, such as **'hunger'** (e.g. **He is hungry for recognition**), or **'itch'** (e.g. **I am itching to get to the concert**).

Grady hypothesizes that metaphors arise because there is a tight correlation between the two distinct dimensions of experience involved. Thus, the first above example **(desire in hunger)**metaphor is generated because of the correlation between the physical sensation of hunger and the simultaneous desire for food that accompanies it; and the second example **(desire in itch)**metaphor is

generated, because of the correlation between the itching sensation and the desire to perform an action.

Lima (1999:82) and Lima et al, (2001:64) comment that the mapping of primary scenes of words such as **hunger, thirst, appetite, drool, mouth-watering** etc. and their inflections or variations could be keys to the identification of the use of this metaphor in language.

2-7.9TheVerbal Opposition Theory

This theory brings together words or phrases which are collided in their central meanings. They enter into a logical conflict and this is an indication of a necessary shift starting from the central meaning to the marginal meaning. From the point of view of this theory, this is the definition of the metaphor.

In his "Tension Theory", Beardsley (1972:286) states that two sorts of meaning can be roughly distinguished in manycommon words andphrases: the centralmeaning(lexical or standard) and the marginal meaning (consisting of the properties that the word suggests or connotes).

He assumption here is that the conflict (between central meaning and the marginal meaning) derives to the fact that the word or phrase has to be taken metaphorically. Beardsley calls this phenomenon "the metaphorical twist" (Ibid). Metaphor, for Beardsley, brings into play some properties of the words or phrases used in its structure that were not previously in the foreground of the meaning.

He explains that there are at least three steps make up this process: firstly, a word has a definite set of properties that make up the intention of the word, secondly, other properties are brought forth in as much as they could, potentially, become part of that word's intention, and thirdly, when that word is used metaphorically, the property actually becomes part of the word's intention and therefore a new meaning is created. To illustrate how this works, the following examplescan be presented to exam the use of the word **'warm'**:

49-He gave us a warm welcome.

50-We have received by a warm welcoming.

The first notion springs into the mind of the recipient some properties of the word 'warm' from warm of different things like warm weather, warm water, warm tea, warm milk, warm house, etc. to be shifted into part of a new meaning like pleasurable, generosity, deliciously, hospitality, etc.

Thus, in order to understand the metaphor **'She is a warm person',** one has to seek about the properties of the word '**warm**' in the sense of the field of inviting, approachable, kind, etc. which are not in the ordinary meaning of connotations of this word. But only through the metaphorical use of this ward, it obtained these sensible meanings.

It is clearly seen that this theory (namely The Verbal Opposition) is allowing for new meaning to be occurred and is allowing for surprisingideas to be emerged through the juxtaposition of words or phrases.

2-7. 10 ThePhilosophical Theory of Metaphor

As a definition, metaphor is the description of one thing in terms of something else. This concept has become of interest in recent decades to both analytical philosophy and continental philosophy, but for different reasons as shown below:

In the Anglo-American tradition of **<u>analytic philosophy</u>**, in particular, the philosophy of language, metaphor has attracted interest because it is not in agreement with the concept of truth-conditional semantics which is concerned with finding of whether or not a statement is true. For example, the statement **"Juliet is the sun"** (from Romeo and Juliet by Shakespeare)is literally false, or at least it is nonsensical sentence, but metaphorically, it is meaningful and may be true in one sense or another.

Black (1952:162) assumes that truth conditions cannot be specified for a metaphor. He maintains that metaphors are too open-ended to operate as referring expression, and so cannot be treated as expressions which have truth conditions. He adds that if metaphors were used in contexts where precise terminology is expected, for example in a scientific context, then their role is purely as a stimulus toencourage therecipient to learn or discover things by himself. That is

to say, metaphors in this sense are means to an end or ways of understanding, rather than being terms which can be tested for truth or falsity.

Davidson (1984:263) also thinks that it is a mistake to seek for thetruth conditions of a metaphor, since, "much of what we are caused to notice (in a metaphor) is not propositional in character", that is to say, metaphor is a prompt or stimulus to thought which cannot be reduced and treated by a series of truth conditions. In this sense, Davidson wants to make the recipient sees one thing as something else by "making a literal statement that inspires or prompts the insight". Seeing one thing as something else is not the recognition of some truthor fact, and so "the attempt to give literal expression to the content of the metaphor is simply misguided" (Ibid).

Considering this theory, Black (1979:28) argues that the metaphor actually creates insight or new meaning. He asserts that at the heart of a metaphor is the interaction between two subject terms, where the interaction provides the condition for a meaning in which no one of the subject terms possesses independently of the metaphorical context. He claims that themain subject in a metaphor is colored by a set of 'associated implications' normally predicated of the secondary subject. From the number of possible meanings which could result, the primary subject takes the predicable qualities of the secondary subject, leaving those that unfit.

It can be clearly seen that analytic philosophy examines metaphor only within the philosophy of language, whereas Kant (1929:97) says that **continental philosophy** provides much wider significance to metaphorbecause the general sense of continental thought creates new branches of philosophical investigation. Continental philosophy has seriously addressed the need to rethink of how the world appears and how it manifests in the light of their metaphysics. Metaphor has proven to be extremely important for this rethinking because it is the process ofconceptual borrowing or reassignment which revises our perception of the world.

Relatively, Cazeaux (2007:4) argues that the major shift which occurs in continental philosophyis theabandon of dualism. Thatis to say, thinking is

created by oppositions, such as bad VS good, subjective VS objective, rich VS poor, etc. As a result of this shift, the process of conceptual borrowing and cross-referral presented by metaphor becomes central as a means by which the core of the subject and complexities of experience can be expressed.

For Ricorur (1975:77) metaphor is 'living'. This sense is the principle which revives one's perception of the world and through which we become aware of our creative capacity for seeing the world anew. This process, he thinks, is both paradoxical and philosophical in nature: paradoxical in that the creativecombination of terms in a metaphor produces meaning which has the character of a discovery and philosophical because the paradox works as a reflection of

experience in which the subjective application of concepts yields perception of an objective world.

To Nietzsche (2000:55-58) thinking is substance but it emerges from tensional interactions between perspectives. He adds that our categories, and the judgments we form withthem, can never correspond to things in themselves because they are formed through a series of transformations which ensures that there is no causality, no correctness, and no expression. Ricoeur (1977: 300) argues that the tension among the subjective, creative and the objective, discovery aspects of a metaphor comes from the structures of the mind, which it is the task of philosophy to articulate.

Another reason for the attention paid by continental philosophy to metaphor is the questioning of boundaries between subject areas and among the wider concepts of ethics, epistemology and aesthetics. Principal concerns in these debates are the status of knowledge and the way in which the concepts of truth and objectivity are understood.

2-8 Types of Metaphor

Image and quality are so relative features of metaphors. These two aspects are the main foundation in their specification that leads to the classification of metaphors into different clear types. Below is a brief account of themain types of metaphorswhich arespecified byspecialists like Leech

(1974:134) Lakoff and Johnson (1980:5-6), Crystal (1992:294) among others:

2-8.1   Simple Metaphor is a type of metaphor with a single subject and direct correlation with the metaphoric description. The simple metaphor is rarely confusing and is used to convey simple ideas. For example in '**She is sleeping on her books'.** This metaphor is straight, frank and clear in describing someone works hard to pass the exam.

2-8.2   Compound Metaphor is a type that often uses adverbs and adjectives to attract the recipient. It is the one that catches the mind with several points of similarity by using descriptive words in sequence. An example is: **'She has the wild deer's foot'**. This phrase suggests that she is of grace and speed as well as daring just like the deer.

2-8.3   Complex Metaphor often used to clarify the moment situation. It occurs in form of riddles or puzzles. The expression **'He felt the steam rising'** is used as a metaphor for growing angry, where "steam" symbolizes the feeling of anger and "rising" describes the status of that anger feeling.

2-8.4 Active Metaphoris a type of metaphor often used in poetry and speeches to encourage thought. In this type there is some relation between thesubject and descriptive words. For example **'The misery of cows greets me'** are descriptive words used to describe one's unluckiness.

2-8.5   Dead Metaphor is a type of metaphor in which the meaning and the force of imaginative effectiveness lost through overuse in time. In other words, it is that type of metaphor in which the sense of the recipient stopped to be aware that the words are no longer used literally i.e., the literal sense is dead and the non-literal sense takes place. An example is **'fabulous'** which used to describe something as unbelievable or mythical. Other examples are: **'The enemies of success', 'The game of politicians'.**

2-8.6Absolute Metaphor comprises tenor and vehicle (source and target) with no clear relation between them. This metaphor is used to express the

feeling of being in trouble. For example, when one falls in a problem, he may say:**'Oh, no! I am toast.**'

2-8.7 Dormant Metaphoris that metaphor in which the connection with the initial idea it denotes has been lost. In other words, a dormant metaphor is one in which the subject and descriptive word or words are not clearinrelations, such as the phrase **'She seemed rattled'.** This leads to thequestions of by whom or bywhat she was carried away. Here, it is not known by what man can be carried away.

2-8.8 OntologicalMetaphors give incorporeal things a sense of boundary and substance, allowing us to speak of them as objects or bounded spaces. Doing so allows referring to a concept in different terms. For example to quantify the concept as in (**A lot of patience**), to identify it as in (**Brutality of war)**, to identify causes as in (**This heat is driving me mad**) or to identify goals as in (**He went to seek his fortune).**

2-8.9 Implicit Metaphoris that one in which the intention (target) is not specified but implied. An example is: **'Shut your trap!'** Here, the intention or the tenor of the speaker is unspecified. An implicit metaphor does not identify the subject directly, but is used more in the sense that the subject will be understood by the description. The implicit metaphor lies within the range of common knowledge.

2-8.10Root Metaphoris an image or fact that shapes an individual's perception of the world and interpretation of reality. It is the fundamental attachments that cause an individual'sunderstanding of a certain situation. Religion is considered the most common root metaphor since birth, marriage,death and other life experiences can convey different meanings to different people based on their level or type of religious adherence. For example, **'Man from dust to dust**' is a root metaphor referring to death.

2-8.11 Submerged Metaphoris a type of metaphor in which one of the terms (either the vehicle or tenor) is deep in meaning that requires a deeper understanding tothe metaphoric meaning. For example**'Mywinged ideas

are always welcomed'. Here, the audience must supply the image of the bird.

2-8.12Extended Metaphor is the continuation of comparison between two unlike things throughout series of sentences. This type of metaphor takes a single subject and uses multiple metaphors to describe it. An example is**'This bed is my raft, and I am adrift in the sea of dreams'**. It presents much embellishment and decoration. Another example may be quoted from "Ozymandias" by P.B. Shelley **"The hand that mocked them, and the heart that fed".** The first part from this line refers to the skillful sculptor of the king's statue, while the second refers to the king' heart.

2-8.13 Mixed Metaphorsis a combination of unrelated or incompatible metaphors in a single sentence. Mixed metaphors are not poetic, nor are provoking. It is that in which one concept crawls from a first identification to thesecondwhichboth are inconsistent.In other words, it takestwometaphors to describe a person, concept or a state. For example **'Tom stepped up to the plate and grabbed the bull by the horn'**. Here, the baseball proficiency and the activities of a cowboy are implied together within one sentence which describes the skill of Tom in dealing with a certain issue.

2-8.14Pataphoris a type of metaphor that takes the metaphoric qualities to the edge of clarity. It is an extreme metaphor and is often used to express excitement. For example **'He galloped into the kitchen, snorted at the food on the table, turned his tail, and ran'.** The pataphor here describes a boy with the actions of a horse. He run like horse in a small place towards the food, neighing (making a horse-sound) during eating and after finishing he turned and run again.

2-8.15Primary Metaphorthat is the most understandable metaphor. The base of this metaphor is that it is intuitively understood. For example **'knowing is seeing'.** Another example is **'Time is sword'.**

2-8.16 Conceptual Metaphor this type is concerning with ideas or conceptsto be understood as another. In other words, one idea (or conceptual domain) is understood in terms of another. An example is **'The upcoming days are pregnant with surprises'.** Other examples are: **'Shedding light upon the discussion'** and **'Suzan is the candle of the party'**. Shedding light and candle are metaphors for there is no actual light. "Light" and "Shedding" are used to represent the application of understanding of the situation at hand.

2-8.17 Conventional Metaphoris a familiar comparison that does not call attention to itself. In other words, it simply represents a part of our everyday understanding of experience, and is processed without effort. Mainly it occurs to disprove the presided idea.Examples are: **'His life is hanging by a thread'**, and**'If all the world is a stage, as Shakespeare says, so where is the audience sitting?**'

2-8.18 Creative Metaphorcontrasts conventional metaphor, creative metaphor implies an original comparison that calls and draws attention to it. The example is '**Her tall black-suited body seemed to carve its way through the crowded room'**.

2-8.19 Grammatical Metaphoris the type in which one grammatical class is substituted by another. An example is '**Mary came upon a wonderful sight and a wonderful sight met Mary's eyes.** Mary saw something wonderful.

2-8.20 Structural Metaphor (X is Y) or (X does Y) is that metaphor in which a complex concept (mostly abstract) is presented in a more concrete term. Example is **'Argument is war'** or **'The black death ambushes for them'**. It is understandable by thinking but not intuitively like primary metaphor.

2-8.21 PoeticMetaphorthis typeextends or combines everyday metaphor, especially in poetry. For example, in the following stanza Shakespeare compares life to a shadow, a player on the stage and to a tale that is told by an idiot/stupid person:

51- Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage

> **And then is heard no more. It is a tale**
> **Told by an idiot, full of sound and fury**

2-8.22 The Animistic Metaphor in which an inanimate object is given an animate characteristics, like: **'The sea is laughing today'.**

2-8.23 Synesthetic Metaphor in which the settled meaning of sensory perception of one object is transferred to another object. It is manly a matter of description, like: **'Cool discussion', Blood money', Fruitless meeting, etc.**

2-8.24 Concretive Metaphor in which an abstractobject or idea acquires a physical existence or properties of concrete object to be compared, example is: **The happiness of victory.**

2-8.25 Orientational Metaphor which is related to one's experience in his environment. I.e. this type is concerned with one's awareness of bodies and the way they function in a physical environment. Example is: **My spirit rises from his bad deeds.** Another example is:**She created a cold man.**

In this study, the researcher tries to lead the reader reaches to a metaphor which may not be missed because the intended meaning by the poet will be established in the mind of the reader under the favor of this study. This is why the researcher presented this bundle of different types of metaphors.

It may be admitted that there will be a percentage of uncertainty of correct interpretation of metaphor due to either the hidden or highlightedfeatures of the two semantic fields or due to the individual differences of interpretation, but the researcher sees that it will be very little percentage.

2-9 Recognition of Metaphors

Though there are no clear criteria or universal standard to identify metaphors, yet some agreements have been suggested. Henle (1958:182) states that from the point of view of the listener, "the outstanding characteristic of metaphor is the sort of shock it produces".

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Mooji (1976:18) states that one notion can be found in many approaches to metaphor that is "the strangeness or surprisingness of a metaphorical expression in its

context". While Beardsley (1972:298), states that "we must look for the metaphoricalness of the metaphor, so to speak, in some sort of conflict that is absent fromliteral expressions". Here Beardsley suggests the examining of themetaphoricalness feature of the word or the phrase under the consideration of metaphorical property.

In fact, the researcher sees that what have been mentioned above cannot be considered a standard criteria to be depended as reliable conditions to determine whether a word or group of words is metaphorical or not.However, these can be depended as perfect references to recognize the metaphorical expressions. For example, ifelements such as impact, shock, strangeness andsurprisingness aretaken to determine the metaphor, it will benoticed that not all metaphors lead to whatsoever kind of shock, strangeness or surprisingness.

It can be argued that all metaphors are unnoticed most of the time unless they attentively contemplated. It is the experience and only the experience which is brought up by much of practicing on reviling metaphors is the concrete way and almost the standard criterion that lead to provide a given word\phrase its other meaning reaching to the poet's intended meaning. The researcher hops that his humble contribution works as assistant to facilitate the identifying and the recognition of all types of metaphor.

2-10Comprehension and Analysis of Metaphor

It can be said that metaphors usually come from a sensitive combination between mind and feelings. Metaphor in very simplified terms is a comparison expressed by a word or phrase used in certain semantic field and is substituted with a word or phrase from another. There should be at least one common characteristic between the two compared objects for the metaphor to work. Common characteristicscalled (common ground), for example the concept of **'The sun'** in **'Juliet is the sun'** includes the characteristic of shinning, light, warmth, etc. **'Juliet'** is meant to have one or more from these characteristics.

Mooij (1976:28) points out that the connection among strange words or phrases used in an utterance can be understood as metaphor if the following conditions are met:

First: There is a shared knowledge between the speaker and the listener. i.e., the linguistic context and the situation make it clear that the utterance about a certain subject.

Second: The words have a field of literal descriptive meaning, and are determined by semantic conventions. i.e., traditionally the words have their own different interpretations.

Third- The words are used in the utterance in such a way that at least part of their function seems to be a direct description, characterization, indication, etc., of certain aspects. i.e., the words are related to the intended subject.

Fourth: The aspects of the subject have to be clear and should not show the features of literal description.

Accordingly, metaphor works perfectly in its environment. Consider the following stanza which is quoted from **"I Knew a Woman"** by Theodore Rorethke;

52- Let seed be grass and grass turn into hay:
  I'm martyr to a motion not my own;
  What's freedom for? To know eternity
  <u>**I swear she casts a shadow white stone.**</u>

Lookingat the late line **"I swear she casts a shadow white stone"** in isolation (out of context), one is going to find that it is completely nonsense, butit makes so much sense and is meaningful within the context.The line shortens the distance between stone, shadow, the white color, and the act of swearing in a perfectly fascinated way.

The poet is saying the woman holds control over him to such an extent that he fully believes things in the world like shadows and stones to be the opposite color from what they are, and to have a close connection despite being at opposite ends of the scale of substantiality. The presence of the lovely woman is a variable that correlates with significant changes in the poet's perceptions along all four ideas or axes.

As for analysis, there are generally two ways: The first is **The approaching data analysis of metaphor** in which the recipient finds himself encouraged or stimulated to think of metaphor as identical tosketcha descriptive image. In this case, the listener's skill comes more easily to some than others and helps to avoid being self-critical.

The second way is the **classic method of metaphor analysis**. This way forces the recipient to create associations between things that have nothing to do with each other (**tenor-vehicle)**, and this is the central idea of this method. Richards (1936) distinguishes between **tenor** (sometimes target or idea) which is the meaning understanding and **vehicle** (sometimes source or image) which is the image that conveys the meaning. Once the recipient had an interesting association, he\she will not stop.

To illustrate, consider the following example which usually happens; when your friend and you were sitting in a certain place and **(George)** who is a very huge, fat and stiff person is on his way coming towards. Your friend says:

53-Here comes the bulldozer.

Even though only one element is explicitly mentioned **(thebulldozer)**, but there are also two other elements in this metaphor:

George large built + Bulldozer flattens everything around

(The bulldozer) is not really important in itself, it only 'delivers' the message about George, (and that is why it is called 'vehicle, image or source'). Obviously, 'the bulldozer' has characteristics which are not likely to be relevant inthis particular case, but the important thing is the immediate impact of the metaphor which is represented by the characteristics which **George and the bulldozer** are likely to have in common (i.e. the common ground; big size and strength).

Semantically, Levinson (1983:164) argues that language expresses meaning by relating a linguistic sign to a meaning. A Linguistic sign is something that may be perceived in terms of sounds, images, or gestures, and then related to a specific meaning that is corresponding social convention. Thus, languages must have a vocabulary of signs related to specific meaning.

All languages contain the semantic structure of predication: a structure that predicates a property, state, or action. Traditionally, meaning is understood to be the process by which a predicate can be said to be true or false about a state, e.g.**(x isy)** or**(x does y)**.

A Metaphorical structure is also a linguistic sign does predicate something and does not merely **replace** one meaning-generating expression with another one of the same meaning, but is the combination of the two semantic fields that **generate** additional meaning which opens a range of possibilities for interpretation. It forces the individual to consider the world in new terms and it expands the meaning potential of language. It introduces ambiguity and thus a typically literary quality is added to a text.

In most cases one identifies the common ground without thinking about it. It is, however, useful to be aware of the exact steps of the decoding process, especially when one wishes to explore the effects of an image in some detail. Consider the following verse as an example:

54-Now is the winter of our discontent
Made glorious summer by this sun of York

The semantic feature of this metaphor is that the tenor (target or idea) i.e. "winter, Summer and sun") is operated by the virtue of the vehicle (source or image), thus the vehicle her may be understood as: The time of our unhappiness is past; it has been replaced by a time of well-being owing to the new king who is of the York family. Vehicles (i.e. as the actual images) operate the words "winter", "summer" and "sun". A common association with 'winter' is darkness, dreariness, even death and these aspects offer themselves as likely common ground for 'time of discontent'. 'Summer' is easily associated with warmth, bloom, or ease.

A comparison between 'sun' and 'king' is fairly common and very spread concept, in addition to the homonymic of (sun/son) which makes this point quite clear to the listener, since the present King Edward is of the York family, i.e. a son of York.

Syntactically, Aziz and Lataiwish (2000:40-43) argue that the meaning of the expression does not merely mean the meaning of the words which make up the expression; it is also governed by the grammatical relations comprised by the words inside the expression, such as the definite article, the noun, the verb, the adverb, etc. These are called 'elements of the sentence', whereas syntactic rules concerns with the grammatical arrangement of these elements.

Baker (2001:265-296), Trask (2007:112) among others argue thatin a language, the arrangement of the signs (elements) connected to specific meanings. They add that not all meanings in a language are represented by single words, but often, semantic concepts are embedded in the morphology or syntax of the language in the form of grammatical categories.

Syntax, in this sense,which concerns with the grammatical rules is used to produce new sentences from words, is another way in which languages convey meaning through the order of words within a sentence. The syntactical rules of a language determine why an expression like **"I would that my tongue could utter"** is meaningful, but (*could utter my tongue I would that) or (*Mywould that I tongue could utter)are not. Syntactical rules, then, determine how word order and sentence structure is constrained, and how those constraints contribute to meaning.

In other words, a sentence can be understood and analyzed in terms of grammatical functions, for example:

55-**The cat sat on the mat**.

'The cat' is the subject of the phrase, 'on the mat' is a locative phrase, and 'sat' is the core of the predicate.

The two sentences **'The hunter chased the tiger'** and **'The tiger chased the hunter'** on other hand, mean different things though the same elements comprised them (tiger, hunter, the verb chased and the definite article), because the role of the grammatical subject is encoded by the noun being in front of the verb, and the role of object is encoded by the noun appearing after the verb.

Furthermore, the semantic field may occur in contrast to the syntactic field, but the expression can stand strongly as in the case of **(54)**.This metaphor reveals that Shakespeare uses two metaphors **(winter and summer)**both are taken from the same semantic field: the seasons. Consider the following image:

56-A burning sense of injury flooded through her and was not tobe rooted out.

In this example three metaphors are mixed: fire ("burning"), water ("flooded") and gardening ("rooted out"). Mixed metaphors are rather confusing because they become difficult to be visualized.

Aziz and Lataiwish (2000:40-43) argue that the sentence is an abstract pattern consisting of a number of places (**S. V. O. A. C.**) to be filled with certain element. Thus the declarative illustration;(**The dove is driving a car**)has a pattern of **SVO**, where "the dove" (the noun phrase) functions as the subject, "is driving" is the verb and "a car" is the object. This is the grammatical view of thesentence and syntactically, it is a correct sentence, but there is nothing mentioned about the context or the occasion, thus semantically, it is incorrect because actually, there is no dove can drive any car.This expression describes a state, definitely not literally meant a dove but a certain girl. While in case of:

57-   Juliet is the sun.
58-   Life is a journey.

Though these expressions are from **(SVC)** but they have different meanings, this would be related to the reference expressed by the two different subjects and the state the two expressions may express.

The active and passive sentences also can be represented as metaphorsas in the following examples:

59- The invisible worm will kill the rose. (Active)
60- The rose will be killed by the invisible worm (Passive)

These two expressions represent sentences from different abstract patterns. The pattern of **(59)** is **(SVO)** while the pattern of **(60)** is **(SVA),** but both of them give the same meaning because they express the same proposition though they have different subjects **(the invisible worm and the rose)**, but in case of:

61-The violet is the woman of the party.
62- My girl is the woman of the party.

This pair is from **SVCA** pattern, and has the same meaning though they have different subjects; this is because the subjects metaphorically have the same reference (his daughter).

Other expressions may express the same proposition but also they are from different grammatical structures, for example;

63-They will give the moon the Oscar award. (SVOO)
64- They will give the Oscar award to the moon.(SVOA)

These two expressions have the same meaning because they express the same proposition. In so, the grammatical construction **SVOO** and **SVOA** are synonymous to each other.

The rule of inverse word order is another example of how syntactic rules contribute to meaning, for example this rule explains why whenthe phrase **'John is talking to Lucy'** is turned into a question form, it becomes:

65-Who is John talking to?but not (***John is talking to who?**).

Syntax also includes the rules for how complex sentences are structured by grouping words together in units, called phrases that can occupy different places in a larger syntactic structure. So in **(48)'the cat sat on the mat'**is analyzed as being constituted by a noun phrase, a verb, and a prepositional phrase; the prepositional phrase is further divided into a preposition and a noun phrase, and the noun phrases consist of an article and a noun. Trask (2007:218-219).

The reason behind phrasing is because each phrase would be moved around as a single element for one reason or another. For example, "the cat" is one phrase, and "on the mat" is another, if it is intended to be said as a statement. Otherwise, it is possible to say "On the mat, the cat sat" because the phrases would be treated as single units and the shifting is necessary to emphasize the location.

Chapter four from this study deals with the details of syntactic and semantic analysis of metaphor.

Chapter Three

Previous Studies

- Preliminary
- Relevant Previous Studies
- Metaphor and Contemporary Metaphor
- Identifying and Analysis of Contemporary poetic Metaphor

Chapter Three

Previous Studies

3-1 Preliminary

From the different theories which are reviewed in the previous chapter, one may infer that metaphor is a figure of speech in which an implied comparison is made between two essential unalike things that actually have something in common. In other word, a general idea can be inferred when talking about metaphor, that is metaphor depends on a common ground to be constructed.

This chapter (namely chapter three) presents a survey covers some relevant studies.

3-2 Relevant previous Studies

This reviewing is of considerable importance in deciding the dimension of the present study, confirming the objectives of the study, identifying the means of syntactical analysis and identifying the means of semantic analysis. The other considerable importance behind presenting previous studies is to show the others' point of view about metaphor and to get an opportunity to the researcher to start from where the others ended. It can be hoped that this contribution develops the knowledge about metaphor. The following studies are some of the relevant previous studies and are presented synchronically:

3-2.1Searle (1979)

Title: Expression and Meaning

Aims: The study aims at:

1- proving that a metaphor is an emotive comparison between two things that replaces the word or name for one object with that of another.

2- ensuring that metaphors are used to the purpose of communication by providing vivid images and feelings.

Procedures: the procedures involve analyzing a sample of metaphors selected from Shakespeare's Romeo and Juliet and other community conventional ones**.**

Findings and Conclusions: Understanding of themetaphorical expressionslike

'Juliet is the sun' requires not just knowledge of what the wordsmean, but the hearer must draw upon other sources ofinformation to figure out the metaphorical meaning as well.

Searle (1979: 85) reduces the problem of understanding a metaphor to one step which is "the utterance of an expression with its literal meaning and the corresponding set of truth conditions can, in various ways that are specific to metaphor, call to mind another meaning and correspondingset of truth conditions." This point of view illustrates that the core of understanding of the metaphor's meaning requires knowledge of literal meaning associated with cultural experience.

This principle pretends to solve the problem of metaphorical predication. He holds that this principle is efficient to enable the speaker\hearer to form\comprehend utterances of the form (A is B) **'Tom is a pig'**, where the speaker means metaphorically that (A is C) **'Tom is dirty'.**

However, the step-by-step account makes understanding the transition from the (A is B) utterance to the (A is C) utterance more accessible, and for the most part, metaphors can remain interesting. It can be said that the listener regards the ways in which (C) is derived from (B). This metaphor nicely shows the derived understanding (Tom is a pig) comes from our knowledge that the pig is a dirty, ugly and harmful animal. In short, one word (concept) calls to mind another word (concept).Comparing a person to a pig is associated with the idea that this person is said to be mean nasty.

Searle argues that metaphors are replaceable, i.e. a metaphor is a comparison between two things that replaces the word or name for one object with that of another with maintaining their esthetic and interesting as the (C) value shows just how interest and intricate of metaphors.

From the above, one can easily infer the function of metaphors, whether in daily lives or in a piece of literature, appeals directly the

senses of listeners\readers, sharpening their imaginations to comprehend what is being communicated to them. Moreover, it gives a life-like quality to our conversations and to the characters of fiction or poetry. Metaphors are also ways of thinking, offering the listeners and the readers the fresh ways of examining ideas and viewing the world.

3-2.2 Lakoff and Johnson (1980)

Title: Metaphors We Live By.

Aims:the study aims at:

1- proving that metaphor is not merely a matter of language, but a matter of thought as well, and

2- proving that metaphor is widespread in everyday language which is an indicator of the nature of our conceptual system.

Procedures: Based on an analysis of common expressions used in literature and everyday speech.

Findings and Conclusions: Conceptual system is largely metaphorical since metaphor is so pervasive in language, though it is usually not recognized as such. For example in '**Argument is War**', when speaking normally and literally about arguments, the language of war is used. The sense of attacking a certain opponent taking place and sticking to strong positions will be accredited. Furthermore, different strategies will be adopted to win the attacking (war); one eventually wins or loses.

In this sense, metaphors are partial structuring of one concept in terms of another assuming that the two concepts are identical in a way or another. In other words, when one concept is comprehended in terms of another, the metaphor highlights some aspects, while downplaying or completely hiding others. For example, thinking of arguments as conflicts, this downplays the cooperative aspects necessary to have any kind of conversation, such as speaking in turn or working together towards a common resolution.

This means that metaphors are coherent and understandable, but metaphor for a single conceptmay not usually form a single image. For example, in **'Life is a journey',** life is thought of a journey, it can be a car trip, a train trip, or a sea voyage. These threeimages are understood that they are all journeys, but they are of different images.

For Lakoff and Johnson, the coherent structure of conceptual metaphor is grounded in human physical experiences which clarify the meaning. Interaction and perceiving physical objects are more crucial than aspects like emotions, abstractions, or social organizations, because these aspects are usually conceptualized in the context of concrete physical entities andprocesses. Interaction with the world is a way of understanding a concept. This understanding is through "natural kinds of experience".

Consciously, a new metaphor can give new meaning to an experience. Metaphors are partially culturally defined and partly based on personal experiences, which means it may not affect everyone in exactly the same way. In short, by shaping our conceptual system, metaphors shape our reality by affecting how to perceive the world and how to act on those perceptions.

3-2.3 Robichon and Poli (1996)

Title: The time-course of metaphor comprehension: An event-related potential study.

Aim: the study aims atunderstanding how metaphors work at a neural level.

Procedures:

1- An experiment by whichthe researchers benefit from participants to be exposed to an electrical instrument that measures the activities of the human brain towards stimulates.

2- Exposing the sample subjects to different unfamiliar metaphorical texts, different familiar metaphorical texts, and normal texts.

In one of the earliest neuroimaging studies of metaphor,Robichonand

Poli examined participants by exposingthem to the Electro- Encephalogram (EEG) which is an instrument that worksaccording to a certain program to measure the brain activities towards any stimuli recording the strength of the brain's activity.

Theparticipants read a sample from the three texts that are of familiar metaphors, unfamiliar metaphors, and normal texts.

Findings and Conclusions: During the presentation of the texts, the researchers recorded electrical activity along the participant's scalp using an EEG system. Going into the experiment, the researchers knew that every time an individual reads a normal word there is a measurable brainresponse at 400 milliseconds. This response is thought to be a neural indication of comprehension of that word.

Robichon and Poli found that more than 400 milliseconds responses for words used in metaphoric contexts than in normal contexts. Thiswas one of the first experiments to suggest that our brain is doing something quantifiably different when reads metaphoric sentences. This experiment proves that man interact differently when he exposed to metaphor trying unconsciously to interpret to what he is exposed.

3-2.4 Moser (2000)
Title: Metaphor Analysis in Psychology-Method, Theory, and Fields of Application**.**
Aims: the study aims at:

1- proving that it is possible to combine a cognitive understanding of metaphor in terms of individual, social and cultural differences,

2- proving that metaphors are expression of thought rather than of linguisticdecoration, and

2- stating that it is very useful to combine qualitative as well as quantitative approaches to metaphor analysis.

Procedures: analysis of different social and cultural metaphorical expressions.
Findings and Conclusions: Metaphor is resembling something from one field to

another thing from another field. Proceeding from this idea, Moserargues that metaphor allows mapping one's experience in theterminology of another experience and thus to acquire an understanding of complex topics or new situations. This point of view presents different recognition of the metaphor from that of everyday recognition, whichforces to think about metaphor as a linguistic decoration, like **'Hercules is a lion'**. Yet the social and cultural origins work as integral part of the metaphorical language phenomenon. As a consequence, social and cultural origins are also useful to the potential of metaphor analysis to bridge the gap between qualitative and quantitative terms of psychology.

The context (situation\occasion) plays a crucial role in determining whether an expression is metaphorical or not. For example, the expression **'It was completely off limits'** is not metaphorical if used in the context of a tennis game, where **'it'** refers to the tennis ball being actually and physically off the limits of the tennis court. The same expression ismetaphorical if it refers to an argument or behavior, which is described as **'off',** e.g. **'Her argument was completely off limits'** or **'His behavior was completely off limits'.**

Moser's main findings about metaphors can be summarized as follows:Metaphors facilitate the communication of complex topics and the anticipation of new situations by affecting the perception interpretation of new experiences. Thus, metaphors have an important function as mind settings, which influence the cognition of the self and the world. Moreover metaphors are not only linguistic manifestations or representation, but they also give access to the tacit knowledge because metaphorical expressions cannot be avoided in everyday or professional language.

About conventional metaphors, it can be said that they are examples of automated action. It acquired from the social interaction as part of general language competence. Once learned, conventional metaphors become subconscious and are used automatically just like the mostotherlinguistic

features. In this sense, metaphors reflect social and cultural processes of understanding.

As for quantitative and qualitative approaches to metaphor use, it can be said that the quantitative analysis of metaphors reveals general tendencies in metaphor use, while the full potential of metaphor analysiscan only be reached when combining it with a qualitative approach. The qualitative approach enables the analysis of metaphor use in context and understanding the function of metaphorical expressions in the context of a narrative text or in the context. The combination of qualitative metaphoranalysis with contentanalysis andnarrative text analysisproved to be especially fruitful for the understanding of situational, biographical and social functions of metaphor.

For Moser, then, psychologically, people can only speak metaphorically about the complex and abstract matter. So, it is possible to combine a cognitive understanding of metaphor with individual, social and cultural differences. At the same time, it is very useful to combine qualitative and quantitative approaches to metaphor analysis. In doing so, metaphors not only give access to the tacit knowledge and mental models which shape the individual understanding of the self, but also to the cultural models provided by language to express individuality, self-concept and the inner world.

3-2.5 Boroditsky and Ramscar (2002)

Title: The Role of Mind and Body in Abstract Thought**.**

Aims: the study aims at:

1- illustratingthat metaphors are basically used a daily language life, and

2- proving that metaphorsare subjective and can precisely influence perception, speech, and even decision making.

Procedure: During an experiment,Boroditsky and Ramscar examined the concept of metaphor by asking a variety of people the same ambiguous question which is "Suppose you are told that next Wednesday's meetinghas been **moved**

forward2 days. What day is the meeting now that it has been rescheduled?"

Findings and Conclusions: The embedded thing in this question is the ambiguous metaphor **(moved forward)** which is pervasive in English that describing time in terms of space. The ambiguity here risesfrom two cases of conceptualizing time. In one case, time is a destination that a person moves towards. In another case, is that a person stays motionless while time moves towards. For example, **"The holiday season is approaching"** or **"We are approaching the holiday season"**.Boroditsky and Ramscar found that a participant's answer to the above question depend on his/her current experience and movement through space.

Throughout four respectively experiments, Boroditsky and Ramscar asked groups of people who are experiencing different types of motion, the same question about the meeting date. In oneexperiment, they presented San Francisco airport with the ambiguous question. Those who had just landed at the airport were most likely to choose Friday and thus adopt a self-moving metaphor time as destination. People who were just about to take off also chose Friday more, but the effect was slightly less. Those who were waiting to pick someone up at the airport were equally likely to say Monday or Friday.

The authors assume that an individual's conception of time may be influenced by his\her physical movement through space. Most of those who just landed and most of those about to take off conceptualized time using a self-moving metaphor; when an event in time is a destination, and the individual moves through time. In this case, a meeting that was moved two days forward would be two days farther in front of the individual, on Friday. Those who responded 'Monday' likely conceptualized time as flowing past a stationary self. In that case, a meeting moved forward in time would be two days earlier, on Monday. Boroditsky and Ramscar found this pattern of answers held across differentcontexts; whether moving forward in a lunch line, a train, or an office chair.

Whether an individual is rushing through life or time is flying by, Boroditsky and Ramscar's research illustrates how a seemingly objective question is actually quite subjective, and people's answers can be different depending on their metaphoric interpretation of time and space.

3-2.6 Hamdi(2003)

Tile: Arabic Rhetoric in the Light of Stylistic and Context Theory

Note: This is an Arabic study. DifferentArabic studies like Al-Jerjani (1954), Abdul-Khaliq (1989), Khaliel (1997), and others have been acquainted by the researcher. The noticeable thing was all of them agreeon the nature and common principles of identification, comprehension and analysis of metaphor. This study has been chosen randomly as a sample to represent the Arabic viewpoint about metaphor in general. It might be said that one Arabic study is sufficient to explore the metaphor inArabic, this from one hand, and to show that Arabic concerns the metaphor and tackled it perfectly.

Aims: The study aims at showing:

1- the universality of metaphor, taking its meaning from the cultural experiences of the people, and

2- that metaphor is a highly skilled uttering that corresponds the context and situation.

Procedures: Analyzing selected Devine versions (Ayas from Generous Quran), selected Prophet'sHadeeth and lines from selected Arabicpoems.

Findings and Conclusions: Hamdi (2003:5)defines metaphor as the correspondence of the eloquent speech to the requirements of the status during comparison. This definition implies four basic concepts:

1- correspondence of the text with the target regarding the common features and the need of both sender and recipient,

2- eloquent speech is the correct linguistic structures regarding the form and the function of the word in the sentence,

3- requirements is the stimulus or the motivation of utterance, and

4- status is the background, situation, purpose or the occasion of utterance regarding the position, rank, culture, etc. of the recipient during the comparison.

In this sense, style and contextplay the basic role in the framework of Arabic rhetoric as a ground for correctunderstanding and the base of psychological feelings effect. The speaker constructs and uses the metaphor to present different effective images and meanings that are suitable to the recipient's level or rank in order to get better communication accompanied with joyful and magical feelings.

The Arabic rhetoric views the matching of the predicate to the real situation as metaphor. The predicate with no doubt matches the real situation that is because the predicator believes in the correctness of the predicate. But the speech should be more rhetoric than the real in order to soften, lighten, grace and swift to the purpose of the status requirements.

Let us consider the upcoming Iyaswhich are quoted from GenerousQuran:**"فاصدع بما تؤمر"** (Do whatever you are ordered that cracks the unbelievers' hearts)Al-Hijr\94 and**"وداعيا الى الله بأذنه وسراجا منيرا"** (Guide to the straight path and the light by God's order) Al-Ahzzab\46.

If the above facts are expressed in normal speech, it will not achieve the same impact or the aesthetic presented by using metaphor.

 Consider the upcoming prophetic Hadith about preventing gossiping and defamation: **"وهل يكب الناس في النار الا حصاد السنتهم"**(Hell is the place of those who talk untrue behind the others). It is clear that there is a difference between the psychological effects of the Arabic expression and the literal interpretation of the English expression. Prophet Muhammad (May the blessing and peace of God be upon him) speaks metaphorically when he compares people to liquid to be poured,then he compares speech to plant to be harvested. Using metaphor here gives much effects and aesthetic to the Hadith.

Relatively, Hamdi (2003:136) confirms that it is highly skilled since uttering and comprehending the metaphor require intelligence and extensional knowing in social culture, traditions, customs, needs, etc.

It is clear that metaphor comprises two basic terms; concrete which refers to the original thing towhich other things are compared andabstract

refers to the things to be compared with the original. The original(concrete\vehicle) is considered the clue\key to identify the other thing(abstract). Moreover the clearness image of the concrete object in the mind of the speaker plays an important role in forming the linguistic structure for the purpose of effecting and analyzing. The same clearness should be found in the mind of the recipient in order to interact with the expression to the required degree intended by the speaker.

The meaning of a certain word is linked to the thing to which it refers, whether the thing is abstract or concrete. For example Allah says "ولكم في القصاص حياة" (You own the life by killing) Al-Baqra\179. Metaphorically, there are two important words in this expression: one is abstract (life) and the other is concrete (killing). The familiar (concrete) explains the meaning of the abstract. In this Devine metaphor "القصاص" (killing) is compared to a preacher person (الواعظ). If this expression is presented without metaphor, it becomes nonsense; otherwise how killing can be life. The same thing in this poetic line by AbiTho'aib Al-hithely: "واذا المنية انشبت اضفارها ..."Death is compared to the monster.

There should be a common ground related to the meaning of the two compared objects to be the clear base on which the comparison is built. This condition is stated by Hamdi (2003:100-101) whoargues that there are different types of resemblance, the most familiar are:

1- Confirmed: in which the resemblance is explicit and clear, for example **"You are a mountain"**Here the image of a certain mountain will be triggered in the mind of the recipient and different concept related to the meaning will rise such as highness, strength, pride, etc.

2- Implied: in which the resemblance is implicit, for example AbuFiras Al-Hamadani says describing his rank in his tribe:

66-"سيذكرني قومي اذا جد جدهم   وفي الليلة الظلماء يفتقد البدر"
My tribe will remember me when they face hard times,
And so the full moon is missed in the dark night.

The compared thing is the **rank** of the poet as a knight of his tribe, while the thing to which the rank is compared is **the full moon.**

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The expression '**thedark night**' is the measurement of the missing degree. Here the image of darkness and the stray people will trigger in the mind of the recipient.

In Arabic rhetoric, sometimes the tenor (target) is implied and only the vehicle is explicit. Here is Omran bin Hattan addressing Al-Hajaj bin Yousef describing his cowardliness:

أَسَدٌ عَلَيَّ وفي الحروبِ نعامة   فتخاء تنفر من صفير الصافر-67
A lion in peace with your people, but ostrich in wars
    You scare and escape from the whistle sound.

The situation is between Omran and Al-Hajaj. The metaphor here is that Al-Hajaj is described as a coward person.

Hamdi concludes that metaphor is an integral part of language. The useor abandon of metaphor is governed by the context and situation (Ibid:138). He adds that metaphor is not exclusive to one person but it is a heritage and tradition of all people of the world to be transferred among generations (Ibid:139). Metaphor serves the speaker as to reveal his needs and express himself without impressment. Let us see how AbuTammamexpresses his sense and feelings about the sword and its performance in the battle metaphorically:

''السيف اصدق انباءا من الكتب   في حده الحد بين الجد واللعب''-68
Sword is more truthful than the books tell
Its sharp edge is the border line between seriousness and play

Abu Tammam here speaks metaphorically when he compares the sharp edge of the sword to a wall that separates between two contrasted concepts. He wants to say that that the sword is not an instrument of playing.

3-2.7Bowdle and Gentner (2005)

Title: The Career of Metaphor

Aims: the study aims at:

1- showingthat a conventional resemblance of two contradictory or different objects is made based on a single or some common characteristic, and

3- identifyinghow novel and conventional metaphors establish mappings between concepts (or objects) from different domains.

Procedures: Analysis of some conventional and cultural metaphorical expressions throughout an experiment applied on participants who are exposed to some conventional metaphors.

Findings and Conclusions: When comparing a certain object (person, place, thing, or an action) as being something else, even though it is not actually that "something else," the speaking is metaphorical. For example**'She is the black sheep of the class'** is a metaphor because she is not a sheep and is not even black. However, we can use this comparison to describe an association of a black sheep with that person. A black sheep is an unusual animal and typically stays away from the herd of sheep and the person who is described shares similar characteristics.

Accordingly, metaphor is a figure of speech which makes an implied or hidden comparison between two things or objects that are manly unrelated and apart from each other but have at least one characteristic common between them.

Metaphors can become embedded in language over time to become conventional metaphor, such metaphor no longer carries a comparisonbut it is understood as a literal statement. **'Time is money'** for example is a conventional metaphor that has become culturallyembedded.'Time' is understood in terms of money and it conceptualizes 'time' as being spent, saved or wasted. Such basic conventional metaphors help to structure our everyday thinking.

They present novel and conventional metaphors to participants. Conventional metaphor like **'Our love is a drug'**is unrecognizable as metaphor, whereas novel metaphorlikes**'Our love is a fruit'** isrecognized

asornamental and imagery-rich metaphor. Usually, conventional metaphors can be quickly understood, whereas novel metaphors require an unfamiliar comparison between two concepts.

Eventually, they argue, a metaphor that has become so conventionalized becomes a "dead" metaphor and is comprehended essentially as a literal statement. After all, nobody thinks of literal bondage when they hear the word obligation.Calling a person a **'Nightowl'** or **'Life is a journey'** or **'They imitate bees in working'**, etc. are examples of daily conventional metaphor used commonly.

3-2.8Knowles and Moon (2006)

Title: Introducing Metaphor.

Aims: the studyis aimed to prove that:

1- the constructing of metaphor is to express a particular idea or feeling in a particular context, and

2- understanding of metaphor is done through the deconstruction of that metaphor based on pre-existing ideas or images.

Procedures: observing and analyzing people's speech

Findings and Conclusions: Knowles and Moon note that people often use metaphors. When they seek the reason, they found that there is no one word precisely can express what they want to say or describe. Moreover people use metaphoric language in order to creatively and evocatively convey meaning. For example:**I am a fish out of water, It is raining frogs, You are blowing my mind, He planted hatred in the heart, etc.**

They conclude that metaphors are part of everyday speech. They define metaphor as "the use of language to refer to something other than what it was originally applied to, or what it 'literally' means, inorder to suggest some resemblance or make a connection between the two things".

They explain that metaphors use concrete images to convey something abstract; helping to communicate what is hard to be explained. In order to convey meaning, metaphors rely upon presuppositions or assume a shared understanding and knowledge of the chosen concrete item through which

the abstract concept can be better communicated and understood. The assumption that can be presumed is the existence of a shared understanding and knowledge of bodily (including sensory and cognitive) experiences will serve as the concrete concept through which we figuratively communicate abstract ideas.

They argue that the source domains are: "concrete, simple, familiar, physical and well-delineated experiences, such as motions, bodily phenomena, physical objects and so on". Alternatively, target domain refers to the abstract concept (in this case, the bad, deficient, or painful effect) that is assumed to be represented through the invocation of the source domain.

Knowles and Moon (2006:51) refer to creative metaphors in which a poet/speaker constructs to express a particular idea or feeling in a particular context, and which a reader/hearer needs to deconstruct in order to understand what is meant based on pre-existing ideas or images.

Here, transcultural sensory, physical, and physiological experiences increasingly play a main role and function as the sole or even primary basis to explain a phenomenon that is as socially and culturally determined as is figurative language. In this sense, allbodies have certain physical/cognitive/sensory experiences and that people generally use related metaphorical expressions that correspond to these experiences.

Metaphor is always significant because in language usage, one makes many choices that are determined by belief systems which underlie them. For Knowles and Moon, these belief systems provide justification for what people do and how they represent what they do in language. Hence, it is important to recognize the social dimension of metaphor and the key role that language plays in realizing these social and political values.

3-2.9Steen (2012)

Title: The Cognitive-linguistic Revolution in Metaphor

Aims: the study aims at proving that:

1- metaphor is featured by association between the intuition and the selected invented expression.

2- the construction of metaphor is said to function as a conceptual 'source' domain from which correspondences are mapped onto our knowledge the conceptual 'target' domain.

Procedure: Analysis of some selected conventional and poetic metaphors.

Findings and Conclusions: When trying to comprehend a metaphor such as**'Theories are buildings'**, one should know that buildings must have solidand strong foundations; if not, then the buildings are so weak to stand without supporting. Aspects of buildings here are systematically organized in a conceptual domain that displays their mutual relations, including relations that are manifested in language as synonymy, antonym, and hyponymy. Thus, 'foundation' can be replaced by base (synonymy), a theory can stand or fall (antonym), and a building is a solid structure (hyponym in language structure) which can manifest itself as a house, tower castle, factory, etc.

This approach talks about nervous activity upon conditional reflexes. This manner can in principle be used to examine many of the assumptions and conclusions put forward by cognitive linguists about the linguistic and conceptual structures of the two domains involved in all metaphors. A particularly attractive feature of the cognitive-linguistic is its ability to include amazing and superficially deviant cases of metaphor as exploitations of the conventional metaphors in thought.

Another crucial issue is a particular conceptual domain is selected and becomes a source domain for a particular target domain. In**'Theories are buildings'** the domain of buildings here serves as a source domain to think and talk about theories as a target domain.

Here, two important questions rise: how do speakers get to use buildings to think and talk about theories? And what is meant by assumption that they have easier access to knowledge about buildings than about theories? Answering thesequestionslaysinthemotivationofconceptualmetaphorwhichinevitably

leads to an important respect which is the distinction between metaphors which can be directly related to experiences.

Thus, **'Theories are buildings'** is unlike **'Theories are erect physical structure'**. The above respect explains why the first linguistic expression metaphor is conventionally available, for example that it has _**foundations**_, whereas other concepts are not, for example_**walls**_which are expected to be found in the second expression.

'Time is a jet plane', is another example. It is clearly a novel linguistic expression.Linguistically, the subject must able to do the action denoted by the verb. But **'Time'** (according to this metaphor) can move, and can regularly be expressed in language by words like (pass, go by or crawl by).But conventionally, the idea of metaphor here that reflected by this expression motivates to yield a systematic relation between rapid motion and time.

Poetic metaphors, on the other hand, are usually used to focus on the pre-cognitive linguistic aspects. And as special cases, metaphors in language are thought of involving conventionally established understanding of one thing in terms of something else. For example in**"An elephant, a ponderous house"** the pregnant woman compares herself to an elephant which is weighty. Furthermore, a house is a family container, so she compares her pregnancy to a family container.

The overall picture is that it is not quite clear yet when metaphor in language is in fact processed metaphorically in people's individual minds, that is, by activation of two distinct conceptual domains that are then connected to each other by some cross-domain mapping.

3-3 Metaphor and Contemporary Metaphor

The purpose behind laying this item is to clarify the term in question that manifests in the title (namelymetaphor in contemporary English poetry) and to declare the intended meaning of the term used to be analyzed in the present study.

The New Encyclopedia Britannica (1986:61) defines the concept of metaphor as "a figure of speech that implies comparison between two unalike entities"; the following expression **love**is equally compared to a killer:

69- Love killed the hatred in his heart.

It can be inferred that this definition is too comprehensive because speech is arrangement of words derived from the language. Implementation, from other hand, is one feature of language usage. In this case all comparisons create metaphorical expressions.

Crystal (1992:249) states that metaphor is "a semantic mapping from one conceptual domain to another, often using anomalous or deviant language". Examples are:

70-The curtain of night.
71-Broken heart.

The preferable thing in this definition is that Crystal says something about the conceptual domain which is the basis of metaphor and its interpretation. The Correct transition from the original speech said by the poet depends on the correct interpretation of the poet's intention. Crystal also describes metaphor as a deviant way of language usage, and this is the point which the researcher argues in his topic.

Gozzi (1999:2) states that metaphor "assets a structural similarity between two domains normally thought of as separate". Examples are:

72-People are metals.
73-Science is a big dish.

The shining word in this definition is the word 'structural' which adds another specification to the kind of similarity between the two unalike domains.

Finch (2000:169) defines metaphor as "a process in which one semantic field of reference is carried over, or transferred to another", an example is:

74- Heis imbedded in the business.

According to this definition, it may be argued that when words are used metaphorically, they exchange semantic field which is correct from a semantic perspective.

But the term 'feature' may be added to the definition to make it more accurate and exact because the researcher has found from his deep acquainting with a vast number of poems that may serve the purpose of his study, that only one feature (which correspond the theme) is transferred most of the time in a certain poem.

The researcher acquainted with the Hornby's Oxford English Dictionary (2003:498), he found that the metaphor is defined as "a figure of speech in which a name or a descriptive term is transferred to some object different from but analogous to that to which it is properly applicable", for example:

75-The sound of failure is strong enough to turn off his light.

Here it may be found out that there are at least three essential parts of metaphor revealed when the language is used figuratively; two different ideas or objects (sound and fail) are presented altogether with the third part (light) which is their analogous relationship.

It can be claimed that this definition is focusing the role of metaphor as a means to turn the complex issues into comprehensible issues through providing a set of familiar ideas.

The upcoming idea can be concluded from the above bundle of definitions; a metaphor is a figure of speech used to compare two basically unlike things to have a type of resemblance or to create a new image. The likeness between the two compared things is implied rather than directly stated.

However, from the above idea, it may be viewed that metaphor is a descriptive comparative expression that presents two different things shared one or more features by using two constructs of meaning, suggesting exaggeratedly in a descriptive expression that they are alike, disregarding the edges regarded in the field of literal word meaning.Let us see the following examples:

76- He has ironic muscles.
77-   She has alabaster neck.

The expression '**ironic muscles'** in (76) the speaker, exaggeratedly, describes the strength of someone and compares his muscles to steel where steel and muscles are unalike aspects from different domains assuming that they are alike.

Where in (77) and with the expression **'Alabaster neck'**, the speaker tries to describe the beauty of the stature and the perfectness figure of a certain women, so he describes exaggeratedly the whiteness and softness of her complexion especially her neck to the degree that he compares her neck to alabaster (marble).

The above idea of comparison between two unalike concepts but are shared one or more common characteristics is also applicable to the contemporary metaphor. It is also reasonable to accept the idea of transferring the sense intuitively from one object to another and the interpretation conceptually happened though the contemporary metaphor has different attitudes from that which was used in 16th century and on.

As for contemporary metaphor(sometimes referred to as free verse) is a mode of writings that are characterized by technical innovations. It is written under the effects of various social, intellectual, economic and political variables starting from the First and the Second World Warup till now.For centuries, metaphor has been seen as a kind of cognitive frill, a pleasant but essentially useless embellishment to normal thought. Currently, metaphor is energetic, daring and vital, and is not just for describing but for comprehending one thing in terms of another. It is more comprehended and more public than the traditional because it has a simple design and it is more spread under the virtue of the existence of the communicative means (Internet and others). It shapes the view of the world, and is essential to how we communicate, learn, discover and invent. It influences our attitudes, beliefs, and actions in surprising, hidden, and often odd ways (Craig, 1998:37).

Accordingly, the difference between traditional and contemporary poetry may be summarized as follows:

1- By form, it rejects the traditional versification and metrics to be appeared in what is called free-verses which is quite different from the fixed forms and meters of traditional poetry that of regular line length, stanza length, meter, and end rhyme,

2- By theme, contemporary poetry is more intellectual in its appeal, rather than emotive. It is chiefly anti-romantic, innovative in attitudes,imagisticto the real

pictures of life and involves symbolism and full of hints to correspond the requirements of the contemporary life,

3- Linguistically, contemporary poetry is lexically, semantically and grammatically corresponds the modern English language which is differs than the old English,

4- Publically, it is easy to be understood because it is of simple language, energetic and impersonal. Furthermore, by the virtue of Internet and the existence of other communicative means, contemporary poetry became more predominantly than the sixteenth and on poetry.

The following examples are presented to clarify the different use of metaphor:

78-"Medicine is my lawful wife and literature my mistress;
When I tire of one, I spend the night with the other."
79-"Love is an exploding cigar we willingly smoke."
80-"Art washes away from the soul the dust of everyday life."

In **(78)** the speaker found a creative way of describing his two professions in a metaphorical thinking. He asserts that two different things (oftentwo extremely different things) are the same. The speaker describes medicine as a wife and literature as a mistress.This expression is to add a dramatic effect.

In **(79)**the metaphor is a kind of magical mental, where one thing, for a moment, becomes another. In that magical moment, it may be seen a familiarthing in a whole new way. We can easily visualize a love relationship with vigor exploding in our face.

In **(80)** it is noticeable that an A is B. it is clearly suggested art is a cleansing liquid that used to clean any dirt. Normally, art cannot wash anything; only water and other chemical liquids have such a property. And a soul does not literally accumulate dust in the way that real objects do. But metaphorically, the speaker offers a most powerful, energetic and vital image about the important role that art can play.

3-4 Identifying and Analysis of Contemporary Poetic Metaphor

This item is intended to show how to identify and comprehend the contemporary metaphor and then how to analyze and appreciateitsmeaning within the context as a matter of practicing. In this sense, the researcher presents a poem written by Plath which is entitled "Metaphors"(1963) to achieve the aboveintention.

Metaphor
By
Sylvia Plath (1963)

I'm a riddle in nine syllables
An elephant, a ponderous house
A melon, strolling on two tendrils
O red fruit, ivory, fine timbers!
This loaf's big with its yeasty rising
Money's new-minted in this fat purse
I'm a mean, a stage, a cow in calf
I've eaten a bag of green apples
Boarded the train there's no getting off

It is clearly seen in this poem (as a sample of contemporary English poetry) that in metaphor, the comparison is not expressed but is created when a figurative term is substituted for or identified with a literal term.

Jamison (2013)analyses this poem in his study which is entitled:**The Analysis of Reading Sylvia Plath's "Metaphors"(1963)**.The presentation of hisstudy aims at:

1- figuring out the meaning of the poem, what the poet wants to talk about, and what each of the metaphor in the poem symbolizes, and

2- analyzing the literal meaning of metaphors in the poem through imagination.

3- avoiding confusion takes place by literal meaning that makes the sentences work in terms of sense only.

In this poem,Plath chooses many metaphors to describe her pregnancy. The poem is actually a riddle, which is revealed in the first line **"I'm a riddle in nine syllables".** She is pregnant and does not know the gender of the baby she carries and she has to wait nine months to solve this puzzle.

Next, **"An elephant, a ponderous house"**she describes herself with visual metaphors. Elephants and ponderous houses both remind people of the images of figures that are massive and bulky, as she feels weighty in her pregnant body. However, there are other connotations. Elephants have very long gestation periods. Plath feels her pregnancy may be endless. Moreover, a house is not onlythe image of

a ponderous item but also a family container. There is the Biblical connotation of the body as "house of the soul".

In the third line **"A melon, strolling on two tendrils"** the reader can easily picture a pregnant woman's round belly and thin legs just as a melon walking slowly on two tendrils.

In the fourth line **"O red fruit, ivory, fine timbers!"**red fruit is a Biblical allusion "fruit of thy womb" and clearly relates to having a child. In addition, the internal melon is a red fruit, just like the color of the new-born babies. Ivory and fine timbers both have metaphors: the ivory is the most valuable and costliest thing on an elephant's body. The house is worthlessness without the fine timbers which is constructed from. These three figures are all the metaphors that describe the unborn child's importance.

The fifth line **"This loaf's big with its yeasty rising"** is about a rising loaf of dough. It is an even more understandable metaphor, because there is a modern pun on a familiar disparaging reference to pregnancy as "a bun in the oven."

The sixth line also uses metaphor again. Plath describes herself as **"Money's new-minted in this fat purse"**. Minting is the process of making coin from base metal. Coins are placed in a purse; thereby a fat purse is a prize, due to havingmany coins inside. The purse has no great worth in itself, but it contains great value (the baby). The sixth line is a metaphor about the relationship between mother and child. Plath is just like the purse; without the valuable child, she is just an ordinary person.

In the seventh line,**"I'm a mean, a stage, a cow in calf"** Plath metaphorically describes herself as a means, a stage, a cow in calf. She means that she is just a way for a baby to be born, but does not feel maternal. She describes herself to a stage on which the child is on the center of it, while themother is just the platform for the child's performance. Then a mother is just as the breeding cow that is valued for the calves she can produce.

In the eighth line **"I've eaten a bag of green apples"** Plath also uses metaphor. First, when someone eats an entire bag of apple, he/she must extremely fill up. People must feel painful after finishing a whole bag of apples;the feeling

is just like a pregnant woman having a morning sickness. Furthermore, there are more abundant meanings than that: it could be another Biblical allusion. Eve was strictly punished for eating just one apple in the tree of the knowledge of good and evil, while Plath feels that she must have eaten the whole bag, so she suffers from a painful feeling. The most important thing is that the apple reminds the reader of the Biblical consequence of Eve's origin sin: God punished Eve with bringing suffering on all women during childbirth.

In the last line **"Boarded the train there's no getting off"** the train that the woman cannot get off is the process of the birth. Nothing can stop the train until it arrives at the destination. Similarly, nothing can stop a pregnant woman until she delivers the baby.

The following remarks may be recorded about the poetic metaphor existed in the above analyzed contemporary poem:

1- In the whole poem, Plath uses at least fourteen metaphors to describe her pregnancy.
2- The whole poem is carrying one feature corresponds the theme. This property makes the poem more accurate, exact and serves the purpose of transferring all the time in the poem.
3- She uses words but speaks metaphorically. These metaphors are describing that she does not enjoy the "miracle" time. She seems to be complaining about the time she is pregnant and is excited until nine months is over, and this is why she said that she is **'a riddle** (puzzle) **in nine syllables** (months).
4- The poem falls in nine lines referring to nine months which is the period of her pregnancy.
5- If these words are taken literally, one cannot get the above impression.

Chapter Four

Research Methodology

- Preliminary
- Methodology

Chapter Four
Research Methodology

4-1 Preliminary

The importance of this chapter comes from that it represents the core of the study. It shows the formal and the most dependable methods in research writing, data collecting, describing and analyzing. This chapter, thereby, is a description of the practical procedures which is followed in collecting, describing and analyzing the metaphors occur in the selected poems from the contemporary English poetry in terms of their types, general purpose, function in the selected poems and identifying the two compared objects.

4-2 Methodology

For the purpose of validity and to prove the use of the scientific method, this item is mainly conducted to answer two main questions:

1- How did the researcher collect the data? and,

2- How did the researcher analyze these data?

As for the problem's data collection, the researcher follows the descriptive model in collecting the data that confirm the problem. The population of the study is the first year students\Department of English at the college level. As for the sample of the study, it was the first year students\ Department of English and its literature at Al-Yarmouk University College. The sample comprises of 66 students. This sample was chosen intentionally for the following reasons:

1- They are at the first step from the long way of their specialization,

2- This slice comprises both genders; males and females, and

3- They are at the same College where the researcher works. This property makes the students under the observation of the researcher.

From his experience and his observation to sample, the researcher realized that the students are disable to deal with the metaphor in terms of recognition,comprehension and interpretation. The present study may be considered as an attempt

to improve their ability to recognize, comprehend and interpret for the sake of their specialization.

Whereas for the metaphorical data, the title of the present study indicates that the study deals with the metaphor occurs in contemporary English poetry in terms of syntactic and semantic analysis. Craig (1998:37) characterizes the contemporary poetry as follows:

1- Contemporary poetry (sometimes referred to as free verse) is more intellectual rather than emotive and is more public than the traditional because it has a simple design and it is more spread under the virtue of the existence of the means of social communication (Internet and others),

2- It is written under the effects of various social, economic and political variables starting from the First and the Second World War up till now,

3- It is energetic, daring and vital. It shapes the view of the world, and is essential to how to communicate, learn, discover and invent. It influences the attitudes, beliefs, and actions in surprising, hidden, and often odd ways.

The reasons behind chosen the contemporary poetry to the purposes of the present study are:

1- To give the study its modernity,

2- To be a way from the traditional style which is often deals with the 16th century literature,

3- Contemporary English poetry is more spread in contemporary life because it matches the requirements of the present life,

4- It is necessary to deal scientifically with the modern and the contemporary English poetry and to analyze it as the traditional poetry, and

5- To Aquent with the differences between the traditional and the contemporary poetry.

The subject in question (metaphor) to be described and analyzed were collected from 12 poems written by 8 poets. These poems were chosen intentionally from more

than one hundred poems which are investigated by the researcher. They were collected from Internet search engines as sources. They were written by the most

famous contemporary poets and chosen as a sample to represent the contemporary English poetry.

The researcher uses the content analysis in describing the metaphors in the selected poems. As for data analyzing, the SPSS programme (Statistical Package for Social Sciences) is used to analyze the collected data to get anaccurate results.

The analysis involves a description of the different types of metaphor, its purpose, its function, the frequency of their occurrence and its percentage.

Chapter Five

Syntactic-Semantic Analysis of Metaphor andits Description in the Selected Poems

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- Types of Meaning
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Chapter Five

Syntactic-Semantic Analysis of Metaphor

andits Descriptionin the Selected Poems

5.1 Preliminary

This chapter is intended to study and analyze the metaphors from syntactic and semantic perspectives and to describe the metaphors occur in the twelve selected poems. Thereby, it is divided into three sections: the first tackles the metaphors syntactically; particularly their syntax structure and behavior. The second section deals with the analysis of metaphors in terms of semantics, whereas the third deals with describing it in terms of type, the two compared objects, its function and its purpose in the selected poems.

5-2 Section One: Syntactic analysis

Section one which deals with the syntactic analysis of metaphor is subdivided into two parts: the first tackles the syntactic patterns of the metaphor, like Be Pattern, subject + predicate pattern, Verb + complement, etc. The second deals with the syntactic behavior of metaphor. In this part, the components of metaphorical expressions are tested to find out whether they can be subjected to operations such as pluralization, passivization and interrogation.

5-2.1 First Part: The Syntactic Patterns of Metaphor

Metaphor is of different patterns, each one has specific features that distinguish it from others. They might be classified as follows:

5-2.1.1 Pattern 1: Be Pattern (X+BE+Y)

To some extent, this pattern of metaphor is a problematic. Here the metaphor is created by the virtue of the verb "be" with the item filling the "Y" gap. For example:

81- <u>Tom is a pig</u>
X   be   NP

82- <u>John and Jack are monsters</u>.
      X   be   NP

83- <u>The debate is   tall</u> .
      X   be   Adj.p

84- <u>The man was under fire</u> .
      X   be   Adv.p

The problem is that several confusing points can be noted here. First, the predicate can contain metaphor because the subject is something purely literal and has a direct reference. Usually (X) is something that can be evaluated or judged.

Second, metaphor in this pattern is created by the **BE** part because it is the element that links X to Y. The (Y) in this pattern can be realized in different forms such as: NPs, Adj.P or Adv.P and in different shapes such as: singular, plural, pre-modifiers or even post modifiers.

5-2.1.2 Pattern 2: Subject + predicate

This is another pattern of forming the metaphor. It is created by the association between the subject and the predicate, for example:

85- The details   can kill him
        Sub.   Pred.

86- The bloody sun   stands right up above the must
        Sub.   Pred.

87-The invisible worm   has found thy bed
        Sub.   Pred.

There are some points to be noticed here in dealing with this pattern of metaphor. First, the subject is usually not humanized, but is given a human characteristic to be able to perform the action denoted by the verb of the predicate which is an essential component for the creation of the metaphor. Second, neither the subject nor the predicate have any metaphorical feature in isolation. Third, there is a sort of relation between the subject and the verb of the sentence as if they were internally linked or one selects the choice of the other as a partner. Finch (2000:177) calls this phenomenon as "selection restrictions".

Finch states that a selection restriction is semantic restriction on the co-occurrence of linguistic items, this substitutable means semantic selection. The predicate's ability to restrict the kind of arguments (feature) that accompany is called semantic selection. Cook and Newson (1996:161) declare that the predicate semantically will select a particular number of arguments (features) having particular roles. To test the third point, the researcher attempts to exchange some
of the above mentioned examples which result in unacceptable metaphor:

88- The horror disclosed.

89- The language stares.

90- The problem bridged.

It can be said that the unacceptability of these examples is due to the verbs which determine the subject of their sentence. In **(88)** the verb 'disclosed' requires a subject that can reveal something hidden. In **(90)** the verb 'bridged' indicates a means of connection between two unlinked parts. Here the 'problem' cannot achieve this, the suitable thing is 'The language' mentioned in **(89**) can create this link, i.e. can be bridge but cannot stare.

5-2.1.3 Pattern 3: Verb + complement

This pattern of metaphor is the most familiar one in English in which the verb creates the metaphor. The metaphor here is created by the interacting between the verb and the complement and/or other dependents. The observation here is that the verb requires only a complement for the metaphor's creation with or without other optional adjuncts. So they have the form of the following different patterns:

Pattern 3-1: Verb + complement + (Optional Adjuncts)

To illustrate, see the following examples and consider the optionality of the adjuncts:

91- Well, world, you have **<u>built faith</u>** with me.

92- It **<u>rains frogs</u>** on the town.

93- I **breathe <u>the air of freedom</u>** since two years.

It is noticeable that the creation of metaphor is restricted to the verb and its complement. The adjuncts have nothing to do and are of no value in this respect; even they can be deleted without affecting the metaphorical status of the sentence.

In **(91)**the verb 'built' needs only the help of 'faith' to create the metaphor, and in **(92)**the verb 'rain' needs only the help of 'frogs' to create the metaphor, and the prepositional phrase 'on the town' whether mentioned or not does not really affect the creation of metaphor. Similarly in **(93)**, 'breathe' needs the 'air of freedom' to create the metaphor whereas 'since two years' is not necessarily to be mentioned.

Pattern 3-2: Verb + Complement + Adjunct

  This is another pattern of metaphor that requires obligatory adjuncts as shown in the examples below:

 94- He is **<u>raining again with generosity.</u>**

 95- Love **<u>has fallen between the crack</u>**.

  It can be noticed that the verbs are not sufficient with their complement to create the metaphor; they need assistance from other elements (obligatory adjuncts). In (**94**), the verb 'raining' with the complement 'again' creates no metaphor because this alone will have literal meaning and becomes meaningless. Metaphor can be recognized only when the verb occurs with the adjunct 'with generosity'. The same thing is true in (**95**).

  The realizable thing here is that the nature and structure of the complement is totally determined by the verb. Tallerman (1998:96) states that the verb is the element which selects different types of complement. This concept made the linguists classify verbs mainly according to the complements they select.

  Intransitive verbs (carry, arrive, flow, etc.) take no direct object. These verbs can create metaphors only with their subjects not with complements, but they may be attached by an adjunct within the VP as in (**95**).Other examples are:

96- The fair breeze **<u>flew.</u>**

97- The sound of his success **<u>carried</u>** through the world.

98- A train of hot feelings from Susan **<u>arrived</u>** two minutes ago.

  The intransitive verb 'flew' in (96) needs no direct object to make the metaphor understandable. Also, the verb 'carried' in (97) is used intransitively in this metaphor and takes no direct object. The prepositional phrase 'through the world' acts as an adverb describing where the sound carried. And the intransitive verb 'arrived' in (98) takes no direct object, and the noun phrase 'two minutes ago' acts as an adverb describing when the train arrived.

  Whereas transitive verbs, on the other hand, are incomplete without direct object, as in:

99- \A** The deer **holds (incomplete)

99- \B** The deer **holds a vase of flowers. (complete)

In this example, the verb "hold" is used transitively and takes the noun phrase 'a vase of flowers'. It is correct with another transitive verbs like:

100- \A** The eye of the sky **witnesses (incomplete)

100- \B** The eye of the sky **witnesses the latest virtue (complete)

In this example, the verb "witness" is also used transitively and also takes the noun phrase "the latest virtue".

Many verbs can be either transitive or intransitive, depending on their context. In the following pairs of sentences, the first sentence uses the verb transitively and the second uses the same verb intransitively:

101- \A** The nostalgia **moved. Intransitive and takes no direct object.

101- \B** Springmoved** all the feelings. Transitive verb and takes the noun phrase "all the feelings" as a direct object.

Ditransitive is another class of verbs. Verbs like (give, send, buy, sell, make, find, tell, write, ask, build, teach, feed, Pay, etc.) have two complements, either a NP + Prep.P, or two NPs, as in

102- She **gives Toma warm feelings**

comp.$_1$ comp.$_2$

Occasionally, Tallerman (1998:96) states that there are some verbs take a NP +Prep.P but not two NPs such as (put), as in

103- The princess **put her heart in the hands of fate**

Verbs like **rely and dive** take only a Prep.P as a complement. the choice suitable preposition is also determined by the verb. In the following example the verb 'dive' selects a complement introduced by the preposition 'into'.

104- The merchants are pressed **to dive into moneymaking.**

A distinction between complements and adjuncts also can be made in this section. Adjuncts are always optional whereas complements are obligatory. The difference lies in the fact that a complement is selected by the main verb and therefore it has a close relationship with it. Talleyrman adds that a complement occurs closer to the verb than any adjunct. While adjunct represents an extra piece of information. Adjective phrases, Adverb phrases and Prepositional phrases are typical adjuncts(Ibid:94).

5-2.1.4 Pattern 4: The Noun Phrase (NP)

It is easy to identify NPs since their structure consist of a noun, whereas all the words round it belong to that noun. The noun itself is called the head which is obligatory. It is the element that bears crucial semantic information, it determines the meaning of the entire phrase (Tallerman,1998:90).

The other words are considered as optional dependent. These dependents, in one way or another, modify the head; therefore they are sometimes called modifiers. Some of these dependents precede the head (pre-modifiers which comprises all the modifying or describing constituents before the head) while others follow the head (post-modifiers which comprise all the modifying elements placed after the head). However, there are different types from this pattern:

Pattern 4-1: Noun Phrase (NP)

Noun phrase may occur as metaphorical expressions. Let us check the following examples:

105- Struggle of civilizations

106- Hunting of opportunity

107- Leg of the trip

These examples also confirm that the NPs (civilizations, opportunity and trip) are the metaphorical topics, to be evaluated or tackled through metaphorical expression. Accordingly, NPs alone can create metaphor.

Pattern 4-2: Pre +NP + Post

This type is consisted of a noun as the main part of the expression surrounded by other elements to clarify the meaning, for example:

108-They are **bees** in working.

The word "bee" is the principle word in this metaphorical expression, whereas all the other elements are pre- and- post-modifiers.

Pattern 4-3: NP + of + NP

This type consists of two NPs linked by (of). Below are some examples:

109-The air of freedom.
110-The flood of love.
111- The tie of marriage.

A fast checking to the structure of the complements (**'The air of freedom'**, **The flood of love** and **'The tie of love')** reveals that they consist of (NP1 + of + NP2). Moreover, in these examples, the two structures are totally parallel in the sense that NP1 contains the definite article (the\the\the) and the noun (air\flood\tie), while the NP2 (freedom\love\marriage) is without definite article, and it means the thing to be evaluated through the metaphor, i.e. NP2 is the metaphorical topic.

Pattern 4-4: Association of Noun and Verb

It is easy to find N or NP associated with verb creates metaphorical expression. Let us consider the examples below:

112- Well, world, you have **built faith** with me.
113- It **rains frogs.**

It is clear from the above examples that a NP consists of a single noun which might be concrete as **frogs** or abstract as **faith**. These two single nouns which are the head of two above NPs form the metaphor by the association with their verbs.

As so, it can be concluded that it is possible to have a noun that is forming a NP which in turn creates a metaphor with the verb.

The finding, from the above discussion which is supported by the examples 105-113, is that NP might be metaphorical with\without the verb.

5-2.1.5 Pattern 5: Article (Definite / Indefinite / Zero) +Adjective + Noun

This is another pattern of structuring metaphor. Let us consider the following examples:

114- She smoothly entered **the closed heart.**

115- He has to protect **a newborn love**.

116- To win this match, the coach needs **brave lions**.

Two points can be noticed in these examples: The first is that the NPs do not need the verb for the metaphor construction or realization. Their structure is almost the same except in the case of their article (definite, indefinite or zero) which does not lead to any remarkable difference in this context. The second point is that the majority of head nouns in these examples are clear and it is the adjective that creates the metaphor in correlation with noun.

The meaning of (heart in example 114) and (love in example 115) are so clear when they are examined in isolation, but with the adjectival (the closed in 114) and (a newborn in 115) the case differs because it turns into a metaphor meaning since heart is not a room with closed door and love is not a baby to be born. In (116: brave lions) the meaning of this expression is clear in isolation but when it occurred within the context, it gave a metaphorical predication about the players.

For more illustration, here are other examples to be tested:

117- He takes **a cold eyed view** of her needs

118- Our team won with **a golden goal.**

The items **cold, eye and view** (in 117) are clear in isolation but when they are combined together, their meaning become un predictable because it turns into a metaphor meaning and no longer isolated words of literal meaning.

Goal (in118) has only one possibility of interpretation and that is the literal meaning of goal scoring in a football playing. However when the adjective (golden) is added, the case differs because it will have a purely metaphorical sense.

5-2.1.6 Pattern 6: Adjective + Noun

This is another pattern of metaphor structuring. The following examples have this form:

119- They present **a warm welcoming**.

120- He criticized his **delicate personality.**

121- They are on **weak relation**.

122- They kill with **cold blood**.

It is easy to recognize that the metaphor in the above examples constructed from adjective + noun. Again, it is recognizable that the nouns alone are not metaphorical; they have only the literal meaning leaving no scope for metaphorical one. But, once the adjective is added, the metaphor emerges.

Welcome, personality, relation and blood have only the literal meaning. But when they are attached with adjectives, however, the literal meaning fades away and gives consideration to the metaphorical one. The adjectives warm in (119), delicate in (120), weak in (121) and cold in (122) are used to modify their nouns to be understood in terms of metaphor. The metaphor in these examples comes from the oddity of the relation between the adjectives and the nouns they modify. For example, it is an odd relation that constructed between the adjective cold blood in (122), or how can a welcome be warm in (119).

Other metaphorical NP has different realizations, for example:

123- He discovered this fact from **his mental journey**.

In this type, NP usually consists of a pronoun as determiner, an adjective as a modifier and then a noun as head. **His journey** alone has no metaphorical sense but the insertion of the adjective **mental** gives the metaphorical dimension to the meaning.

5-2.1.7 Pattern 7:The Prepositional Phrase (Prep.P)

The metaphor in this pattern is non-headed construction since the structure is divided into two functional components (the preposition + its complement) and no part functions as the center of the phrase.

Concerning the prepositional phrases in which the metaphorical expressions frequently appear, the study focuses on three common prepositions: **in, on,** and **at** as a sample to fulfill the requirements of the study.

The most common complements of the undertaken prepositions are NP or NP + of. This part deals with the Prep.P metaphors that are not related to verbs or not parts of VPs.

Pattern 7-1: At- Preposition

Examples are:

124- The time of tourism is **at the top of the summer** .
125- He talked about her **at the height of his passions**.

These Prep.Ps are introduced by (at), but their complements differ in structure. In (124 and 125), the complements are realized by NP + of + NP. In Both examples the first NP consists of a determiner (the) and the noun (top/height), the second NP (after the preposition of) is somehow different. In example (124) the second NP consists of a determiner (the) and the noun (summer) whereas in (125) the second NP consists of the pre-modifier (his) and the noun (passions).

The complement of the preposition (at) is not only can be realized by (NP +of +NP), for example :

126- He left his mind **at large** .

In this example, the metaphor is also introduced by the preposition (at) but this time with a complement of a different structure which consists of only an adjective (large).

Pattern 7-2: In- Preposition

Let us examine the following examples which are introduced by the preposition (in):

127- She reformed everything **in the wake of the conscious**.

128- I am studying for the Ph. D. degree **in the heart of As-Sudan**.

In these examples, the complements are also realized by (NP + of + NP). In (127 and1208 the first NP consists of the determiners (the\the) and the nouns (wake\heart), while the second NP in (127) consists of the determiner (the) plus the modifier (conscious), but in (128) the second NP consists of a single noun (As-Sudan).

However, the complement of the metaphorical prepositional phrases introduced by (in) can also be produced by NP as in the following examples:

129- Baghdad is **in the heart**.

In this example, the complement of the preposition (in) consists of a NP. The NP complement consists of the determiner (the) and the noun (heart).

Pattern 7-3: On- Prepositional

The following example is concerned with the preposition (on):

130- What he did, was **a critical step on the path** of successful.

Here, the complement of the preposition **on** is a NP which consists of the determiner **the** and a noun **path** .

5-2.2 Second Part: The Syntactic Behaviour of Metaphor

This section examines the syntactic behavior of metaphor. Concerning this feature (namely the syntactic behavior) and for the requirements of the present study, the researcher rises different questions to be the center of this part. The questions are:

- Is metaphor mobile? If so, what kinds of conditions to be met?
- Is metaphor subject to grammatical rules?
- Can metaphor be modified?

It is well known that metaphor is realized by more than one linguistic item and from different grammatical categories such as NP, VP, Adj.P, Adv.P, or Prep.P. The significant issue is that; can the metaphor move to different positions with keeping its metaphorical nature?

Concerning this issue, Jackendoff (1997:167) discusses that the fixed idioms are the ones whose NP objects do not undergo the syntactic operations in their idiomatic sense, while the mobile idioms easily undergo the syntactic operations. He links the mobility of VP with a property that is called "metaphorical semantic composition". As so, he classifies VP into fixed and mobile. He presents some examples to ensure whether or not they have a metaphorical semantic composition:

131- Jack**kicked the bucket .**

132- The bad guys **flew the coop**

Jackendoff claims that these are fixed and non-mobile metaphorical expressions because they do not have property of metaphorical semantic composition. He argues that this is because their meaning is single and simple. They can be replaced by a lexical item. For example **kicked the bucket** means (die) and **flew the coop** means (escape).

To explain the mobile expressions, Jackendoff presents the following examples:

133- The partners **drew the line** of their partnership.

134- Jack**pulled the carpet** from under his enemies.

Jackendoff believes that these are mobile metaphorical expressions because they have the property of semantic composition. In other words, these expressions carries more than one meaning. For example **Drew the line** means:

establish, define, limit, and so. **Pulled the carpet** means: dominate, control, overrule, sway and so.

Jackendoff argues that the metaphors in (131 and 132) above are non-mobile whereas those in (133 and 134) are mobile. His criterion for this classification is that the expressions can occur in the range of the contexts in which the speaker uses as diagnostic for mobility (impression). In this regard, they contrast examples (131 and 132), which do not occur in these contexts (Ibid:169).

It can be said that this criterion includes passive sentence. Let us consider the following passive examples:

135- *The bucket was kicked.
136- *The coop was flown.

Compare them with the following examples:

137- The line of partnership was drawn between the partners.
138- The carpet pulled from under enemies.

It is clear that examples in (135 and 136) above are contrasted the examples in (137 and 138).

Hornby (2003:245) states that "the property of metaphorical semantic composition can be replaced by athematic composition and that this property is   a sufficient condition for mobility". Horn defines thematic structure as the set of semantic roles that a verb assigns to its NP arguments. He adds that an expression has a thematic composition if the thematic structure of the verb in its literal sense and that the verbs in their idiomatic sense are identical.

He points out that a closer inspection of the mobile idioms that have thematic composition reveals that they fall into two subtypes:

1- Expressions that have a property of mobility of interpretation, and
2- Expressions that do not have this property

Hornby (Ibid:249) states that if the metaphorical semantic composition property is replaced by thematic composition property, it is possible then to distinguish between fixed and mobile expressions.

The verb **<u>draw</u>** (in 133), in its literal sense, assigns one delineates or establishes a physical boundary or limit, while in **<u>draw the line</u>**, the verb figuratively assigns one establishes or delineates an abstract boundary or limit. Similarly the verb **<u>pulled</u>** in (134) also has this property. The expression **<u>pulled the carpet</u>** in its literal sense means, one physically performs the action of pulling a certain piece of fabric to make the person on it fall down, but when a person pulls the carpet in a figurative sense, one assigns something in an abstract way. In other words, one does something to dominate the other(s). In both cases, the semantic role assigned to the argument is "thematic".

It can be concluded that the metaphorical expressions that have thematic composition are mobile or have mobility to some degree, whereas the metaphorical expressions which are lacking this property (thematic) are non-mobile.

However, there are some metaphorical expressions that are not controlled by the rules of pluralization, passivization and interrogation. These are the fixed or rigid metaphors. In that they appear only in one form and they do not allow any other form or any appearance in any other structure. This can be illustrated in the following discussion:

5-2.2.1 Metaphor and pluralization:

This item explains the operation of the metaphoricity and its relation to the pluralization. Let us consider the following examples:

139- He shot **<u>a silver bullet</u>** that finished the debate.

140- Explicitness is **<u>the mast</u>** of friendship.

141- Belief and commitment **<u>go hand in hand</u>** saving Muslims.

The above examples are presented to be examined in terms of singularity and plurality. Considering **(bullet, mast and hand)**, one notices that they occur only in

singular form. Changing any of them into plural, the metaphoricity would be abrogated as it is clear in:

142-*He shot **<u>a silver bullet +s</u>** that finished the debate.

143-*Explicitness is **<u>the mast +s</u>** of friendship.

144-*Belief and commitment **<u>go hand +s in hand +s</u>** saving Muslims.

They will have only their literal meaning without having any place for metaphorical interpretation of sentence. Similarly, some other plural forms accept no changing in their plurality as in (She is wearing the **<u>Spring's colors)</u>** but not (*She is wearing the **<u>Spring's color+0)</u>**.

The following examples are concerning the idea of fixed metaphor:

145- That was the most pleasant furling **<u>in the long run</u>**.

146- He is **<u>at the height of the success</u>**.

These examples are fixed; neither the preposition can be changed nor the article, otherwise the metaphoricity is lost again as in (*on the long run) or (* on the height of the success).

On the other hand, there is another group of metaphorical expressions that are mobile (changed, modified and subject to grammatical rules). Metaphor of this type appears in forms depending on the syntactic structure and other adjacent elements, as in:

147- He **<u>took stupid decisions</u>** to solve the problem.

148- They entered **<u>fruitful discussions</u>**.

The verb took in (147) can appear as **take, takes and taken** depending on what fills the subject slot and the tense of the sentence. These conjugations have no influence on the metaphorical nature of the expression. Furthermore, in the same example the head noun **(decisions)** can appear in singular form **(decision)** without any changing of its metaphoricity. The same property can be said to example (140). Mobile metaphors, in this sense, allow some choices of singularity and plurality.

5-2.2.2 Metaphor and Interrogation:

This is another criterion for mobility or non-mobility of metaphors. Let us consider this group of metaphors:

149- She **<u>fights the devil</u>** to win her husband.

What does she does to win her husband?

150- Trust represents **<u>the foundation</u>** of trade.

What does the trust represent?

151- Seriousness and diligence **<u>work together</u>** to obtain ambitious.

How would seriousness and diligence obtain ambitious?

These questions are syntactically well-formed, but the problem is that they are questions about items having a literal sense in the sentence rather than to be questions about the metaphorical expression. So this type of metaphors resists being questioned, and this is the type which can be called **'fixed metaphors'**.

In this criterion, on the other hand, there are mobile metaphors that allow either the whole metaphorical expression or a part of it to be questioned; this is illustrated in the following examples:

152- The merchants are **<u>playing their own games</u>** perfectly.

153- In poverty, **<u>love has fallen in the cesspit.</u>**

154- James **<u>started hunting for the opportunity .</u>**

The examples above reveal that the metaphorical expression can be questioned as a whole or part. So they are mobile expressions as in the following:

155- What do the merchants play perfectly?

156- \A Where has love fallen in poverty?

\B What happened to love in poverty?

157- \A What did James start doing?

\B What did James start hunting for?

In example (155) it is possible to question the whole metaphorical expressions (playing their own games) without any distortion of the metaphoricity. While in examples (156 and 157), it is possible to question the

whole metaphorical expression or part of it. Example (156-A) is a question about the complement of the metaphorical expression **fallen in the cesspit,** while (156-B) is a question about the whole metaphorical expression. Whereas example(157-A) is a question about the whole metaphorical expression **hunting for the opportunity**, and (157-B) is about only a part of the metaphorical expression **for the opportunity.**

Depending on the syntactic realization, some other metaphorical expressions can be realized by Prep.p. These metaphors also have the property of mobility, as in:

158- <u>As-Sudan lives in his heart.</u> (Or) He lives **<u>in the heart of As-Sudan.</u>**

159-At **<u>the height of</u>** his rapture, he released his announcements.

They are mobile because they can be questioned as follows:

160-\A Where does As-Sudan live?

   \B In which place of As-Sudan he lives?

161-\A Where did he release his announcements?

   \B At the time of his rupture, did he release announcements?

It is clear that (160-A) questions about the whole Pre.p. of metaphorical expression **(in his heart**) and (**in the heart of As-Sudan**), while (160-B) questions only about a part of the Pre.p. **(in the heart of**). The same property is observable in (161-A and B).

Other metaphorical expressions can be realized by NPs, these are also mobile since they can be questioned either as whole phrases or part of the phrase, as shown below:

162- Inside **<u>the closed heart</u>** she is sitting.

163- He takes **<u>a cold eyed view</u>** of her needs.

164- I **<u>have built strong relations</u>** with them.

Consider the following questions about these metaphorical expressions:

165- \A\Where is she sitting?

\B\ Inside which heart is she sitting?

166- \A\What does he take of her needs?

\B\What kind of view does he take of her needs?

167- \A\What did you build with them?

\B\What kind of relations did you built with them?

It is easy to note that (165-A) is about the whole NP **the closed heart** while (165-B) is about a part of the NP **the closed**. (166-A) is about the whole NP **a cold eyed view** while (166-B) is about a part of the NP **a cold eyed** and (167-A) is about of the whole NP **strong relation**s while (167-B) is about a part of the NP **strong**. It is noteworthy that usually the question about a part of the phrase is preferable since that metaphorical expression can be easily retrieved.

5-2.2.3 Metaphor and Passivization :

The researcher here is going to find out whether or not metaphors can be subject to the rules of passivization. This metaphor also depends on the type of metaphor to which the expression belongs. Fixed metaphors do not submit to the rules of passivization since metaphoricity made them by a form in which it is hard to break or separate the object from the verb. In other words, to preserve the metaphoricity feature of the expression of fixed metaphors, the components should be kept together.

Metaphor that consists of <u>**verb + complement**</u> is the most common type. Let us see the following:

168- They <u>**get the milky way**</u> to the sky.

169- Spring <u>**colored the grassland.**</u>

170- Here, the trees <u>**gossip her red sin.**</u>

These expressions cannot be passivized. Consider the metaphorical expression in (168) **get the milky way** and try to turn it into passive. It will be **the milky way was gotten** which has no metaphorical sense, but only the literal sense.

In (169) **colored the grassland** which is a metaphor that cannot be a passivized because it will distort the metaphorcity as so: **the grassland was colored** and this does not even make sense of metaphorcity. In (170) the metaphor **gossip her red sin** is also resistant when made passive. Let us see the result when passivization is imposed **her red sin was gossiped** and this also has no rigid metaphorical sense.

To the contrary, there is another set of metaphorical expressions that are called mobile. These are not rigid as fixed metaphors. The following examples would illustrate:

171- I have taken **refuge in travelogues**.

172- Spring **covered the city with green cloth**.

173- He did much **to break his misfortune**.

Note the acceptability of the passive sentences

174-**Refuge in travelogues has been taken.**

175-**The city was covered with green cloth.**

176-**His misfortune was broken.**

It is noticeable that these passive sentences preserve metaphoricity without any loss.

Depending on these results, it can be concluded that what is termed as **'Fixed metaphors'** are non-mobile since they are resistant to questioning, passivization and all kinds of modification, if they are so, as it has been observed when they are subject to such rules, then they lost their metaphorical nature, whereas what is so-called **'Mobile metaphors'** have the nature of mobility, since they are subject to grammatical operations and preserve their metaphorical nature.

5-3 Section Two: Semantic Analysis of Metaphor

Interpreting a metaphor involves generating a representation similar to that as of its ordinary meaning, but not identical with it. For example, in the analysis of **'Richard is a lion'** the literal use involves ascribing a set of semantic features to the word 'lion', or to the verb phrase, or to the sentence itself. While the analysis of a metaphorical use of the sentence involves ascribing a different set of lion's features to Richard, then one takes the metaphor to have its own meaning. This, of course, makes the concept of metaphorical meaning highly theoretical but not practical. As so, a statement can be described in terms of false in its literal interpretation, but true when taken metaphorically.

5-3.1 Types of Meaning?

The word 'meaning' is vague. Meaning of what? Literal or non-literal meaning is meant? Explicit or implicit meaning is intended? These questions require answers. However, Aziz and Lataiwish (2000:13) argue that there is no general agreement about what meaning is or how many kinds of meaning are there because there are different types of meaning that can be classified in various ways. They distinguish three major types of meaning: word, sentence and text meaning.

5-3.1.1 Word Meaning

It is the signification of the subject or thing. It is the essential part of the utterance\sentence, i.e. the aggregation meaning of the words which comprises the utterance. In other words, to understand the meaning of utterance\sentence. Aziz and Lataiwish (2000:123) argue that one has to know the meaning of each word or article which occurs in that utterance. For example: **"The Sphinx saw the griffon".**

They state that words are of two classes: open (lexical) class which includes verbs, nouns, adjectives and adverbs. It is difficult to count their number in a language, thus it is called 'open'. Customarily, one distinguishes four semantic terms related to the meaning of this class. These are reference, sense, connotation and denotation. This class of words derives their meaning from the context.

The second class is closed (grammatical). Words which can be listed under this class include determiners (this, that, etc. + articles which are 'the, a, zero'), prepositions (in, on, at, etc.), pronouns (he, she, we, etc.), conjunctions (and, that, but, etc.), primary verbs (be + have + do) and modal verbs (can, could, shall, etc.) This class of words derives their meaning from the grammatical system of the language. Understanding word meaning will be discussed in details in (4-3.2).

5-3.1.2 Sentence Meaning

The meaning of a sentence goes further than the meaning of its words. The meaning of a sentence also comprises the meaning of the grammatical relations contracted by the words inside the sentence. Let us consider the following examples:

177- The man broke the misfortune (SVO)

178- The misfortune broke the man (SVO)

As it is clear, the same words constrict these two expressions, but they have different meanings though they have the same pattern, because the grammatical functions of the subjects (the man and the misfortune) are different. In contrast, the following expressions have the same meaning in spite that they have different grammatical functions:

179- The man broke his misfortune (SVO)

180- The misfortune was broken by the man (SVA)

As so, a sentence at semantic level is viewed as an abstract pattern made up of spaces filled by elements. The different syntactic relations never affect   the meaning in (179) and (180). The reason is that the change in syntactic function does not demand a change in in the semantic function of the lexical items. The change is on the surface.

The meaning of the sentence, however, is determined by the proposition expressed by the sentence, and this contrasts the idea of sentence being an abstract pattern. Proposition means describing a state-of-affairs, i.e. the content of the sentence. The context and the circumstance are essential in determining a proposition.

In so, it can be said that a sentence is an abstract pattern that may be used to express proposition or more than one proposition as in the above examples.

5-3.1.3 Text Meaning

Itis a linguistic unit consisting of one sentence or more, spoken or written. Text meaning is often called 'communicative meaning'. In text meaning, a sentence is not viewed as an abstract pattern made up of spaces filled with elements, but it is semantic unit that conveys message\ information the speaker wishes to convey to the hearer.

In so, the meaning of a text is determined not only on the base of the proposition of the sentence but also on the base of the message or information conveyed by the sentence, and the distribution of the information over the elements of the sentence which is controlled by the context. Moreover, information is phonologically realized: new information carries a heavy stress. For example:

181- Context: Who is Juliet?

Response: Juliet is <u>the sun.</u>

"The sun" is a new information that carries the stress.

5-3.2 The Theory and the Models of Understanding Word Meaning

Compositional and non-compositional theory of Crystal (2003) is a very well-known theory related to the interpretation of meaning. This theory hypothesizes that every word has a lexical stem, its own pronunciation, its own meaning, and its own behaviour in the sentence in terms of form and function (Crystal, 2003:91).

The lexical stem usually contains complement and the required semantic feature. However, word meaning is handled by different models as follows:

5-3.2.1 The Local Model

Cruse (2000:98) states that thinking of the meaning of a word as being constructed "out of smaller, more elementary, invariant units of meaning" is one of the earliest models and still active way of understanding word meaning. This way is known as 'Local Model'.

This model of word meaning assumes that words may have no specific meaning. Words are components of certain inherent features. These features are referred to as semantic features. These features are treated as the lexical stem, whether they are verbs or nouns. Lobner (2002:71) indicates The following properties of these features:

1- They are part of meta-language, i.e., the use of language to speak about a language. In other words, they are linguistic signs used to describe a language.

2- They have a unitary semantic characterization, i.e., they cannot be broken down into smaller components.

3- They are universal in the sense that each language selects a subset of a set of semantic features.

Compositional and non-compositional theory also hypothesizes that "all lexical items can be analyzed by using a finite set of components or semantic features which may be universal" (Crystal, 2003: 91). In this context, local model is applicable for words (nouns and verbs) in a language. For example; **Bird** has the feature of animate and the features of living or dying. **Sun** has the feature of inanimate and the features of lighting, shining and warming.

Semantically, the local model is also applicable for words which are out of measurement or anomaly words. This model suggests that words can come together with compatible features. For example:

182- Ambitious are disappearing.

183- Build the confidence.

184- The violence of love.

Example(182) shows that the semantic level is odd since the semantic features of the words are clashing. The subject of (Disappearance) should possess features

of progression, embodying or achieving. Since there are no such features in (Ambitious), the semantic features are clashing. Also in (183) the semantic features of the verb (build) are not agreeable with those of confidence, and in (184)the semantic features of (violence) do not match those of love.

Concerning the present study, this discussion is relevant since semantically, metaphorical expressions can be semantically odd due to the miss-counterpart or inequality of the sematic features. Accordingly, metaphors are explained in terms of <u>violation of semantic features</u>.

5-3.2.2 The Holistic Model

According to this model, the meaning of word cannot be understood without taking into consideration the meaning of the other words. The model assumes that words are items of unitary semantic that cannot be broken down to components or features. The meaning lies in their semantic relations represented by paradigmatic, lexical, primitive and logical relations who are restricted to concepts like synonymy, hyponymy or metonymy.

Cruse (2000:99) argues that, for this model, semantic field has two dimensions: a syntagmatic dimension (grammatically well-formed) in which the words are arranged in order of normality; and paradigmatic dimension in which the substitution of the words are arranged in order of normality. In other words, syntagmatic and paradigmatic dimensions work together to constitute the semantic field. Nevertheless, metaphor is associated with the normal sense of the lexical item but not in the core of the lexical item, for example:

185- **The heat** of meeting surprised me.

In this example, (heat) is used metaphorically because the intended meaning is not the heat we physically feel when the temperature goes high which is the core meaning.

Lexically, the normal sense of (heat) has the quality of being hot, the level of temperature or hot weather and this is the core meaning whereas metaphorically (heat) has the quality of strong feelings.

Lyons (1977:177) states that "the senses of a lexical item consist of set of sense relations which the item contracts with other items that participate in the same field". Lyon argues that sense relations are not relations between independent senses, but they are constituted out of senses relation. For example the word **(Lion)** can be grasped in its relation to other lexical items like: animal, roar(ing), devourer, lair, etc. In this order, linking between two aspects of specific sorts like (a kind of) for example (Lion = Animal), (Roaring = Sound of lion), (Lair = Loin's house), etc.

5-3.2.3 The Cognitive Linguistic Model

This model is typically built on the notion says that lexical meaning is conceptual. In other words, the meaning of a lexeme is related to a concept in the mind based on experiences with that entity or relation. It assumes that the reference to the entity or relation in the "real world" which the lexeme refers to has nothing to do with the meaning. An implication of this is that semantics is not objective and that semantic knowledge is not isolatable form encyclopedic knowledge. For example:

186- That solider is a tiger.

Relatively, Croft and Cruse (2004:1) state the following hypotheses:
1- Language is not independent cognitive faculty.
2- Grammar is conceptualized.
3- Knowledge of language emerges from language use.

This means that linguistic knowledge is basically the same as the conceptual structures, and the processes in which that knowledge is used are not different from cognitive abilities that human beings use outside the domain of language.(Ibid:2).

Furthermore, cognitive semantics assumes that the recognition of lexical meaning is not fixed but it is a matter of interpreting faculty and conventionalization treatment. The processes of linguistic interpretation are the

same as the psychological processes involved in processing encyclopedic knowledge and in perception. This assumption depends on the following beliefs:

1- Semantic structure is conceptual.

2- Conceptual structure is embodied.

3- Meaning representation is encyclopedic.

4- Construction of meaning is conceptualization.

5-3.3 Metaphor and Other Concepts

Metaphor has certain relation with different concepts. The nature of this relation differs from one concept to another as follows:

5-3.3.1 Metaphor and Pragmatics

Paradigmatic refers to "the substitution relationships that a linguistic unit has with other units" (Finch, 2000:23).The paradigmatic sense relation is one concept associates with metaphor. It includes: synonymy, hyponymy, metonymy, etc. These are the most three common pragmatically concepts dealing with sense relation.

A: Metaphor and Synonymy

Synonymy is one of the most common paradigmatic sense relations. It can be defined as "lexical items which have the same meanings"(Crystal 2003:450). For synonyms, it is not necessary to have completely identical meanings to be synonymous. It is sufficient to say that the items are synonyms if they are close to be used interchangeably with no effect at the semantic level.

Crystal's point of view is applicable to metaphor because metaphor can be replaced by a literal item (paraphrasing) which is a kind of meaning equivalence. The following example illustrates this point of view:

187- Tom has **a constructive** relation with the sea.

'Constructive' here is used metaphorically and is equal in meaning to 'useful', so this example can be re-expressed literally to be **(Tom has a useful relation with the sea)**. Paraphrasing, anyhow, is not applicable to all metaphors,

i.e. some metaphorical expressions are difficult to be paraphrased due to the uncertainty about the real intention of the user which is almost wholly dependent on the context and its position in the larger discourse. For example:

188- My <u>shadow</u> fought them.

Shadow in this example has some ambiguity. The exact meaning of 'shadow' is not clear. The exact interpretation might be possible if one possesses some of the contextual or textual information about this expression.

B: Metaphor and Hyponymy

Crystal (2003:222) states that hyponymy is "the relation which obtains between specific and general lexical items, such that the former is included in the latter". For example:

189- John turned to <u>be a pig.</u>

In this example, the hyponymy relation is found between the lexical item used metaphorically and the intended thing. **A pig** is in turn included in the meaning of animal. Consequently, John is included in the class of pigs and of animals respectively.

C: Metaphor and Metonymy

Both metaphor and metonymy are figures of speech in which one word is used in place of, or to express another, but they work differently especially in cognitive linguistics. Crystal (2003:291) defines metonymy as "a figure of speech in which the name of an attribute of an entity is used in place of the entity itself". It can be said that metonymy works by the contiguity between two referents whereas metaphor works by the similarity between them. This difference can be explained as when one uses metonymy he does not wish to transfer features from one reference to another as he does with metaphor. Examples are:

190- Hester is going **<u>to fish.</u>**

191- Hester is going **<u>to fish an oyster</u>.**

192- Hester is going **<u>to fish a husband</u> for herself.**

It is clear that the word **'fish'** is differently used. In (190) the expression 'going to fish' **is used in its literal sense** because concepts like: sea, ocean, net, boat, harpoon, and every other fishing gears rise in the mind. While in (191) the phrase 'to fish an oyster' **is used as metonymy** because it is derived from the idea of 'fishing' which means taking something from the sea. What is carried across from fishing fish to fishing an oyster is the domain of usage and the associations with the sea and boats, but we understand the phrase because of the literal meaning of fishing. It is well known that oysters are not fish, but are something can be gotten from the sea and diver does not use a rod or net to get oysters. Whereas the phrase 'to fish a husband' in (192) **is used metaphorically** because the word 'fishing' is used in a new domain outside the sea.

5-3.3.2 Metaphor and Syntagmatic

Crystal (2003:450) states that "syntagmatic refers to the sequential characteristics of speech, seen as a string of constituents in a linear order". One of the most active syntagmatic relations is called "collocation". Crystal argues that "it refers to the habitual co-occurrence of individual lexical items". Finch (2000:145) from his side defines it as "the tendency for certain words to occur together". In other words, this concept may refer to certain words which have a sort of special relation (contract) to be able to co-occur with others in different contexts.

Metaphorically, the above argument is applicable to the contexts with keeping the lexical items their collocation restrictions. The components of the collocation as a whole would be used in the metaphorical sense. Let us consider the following examples:

193- He will**crack this nut .**

194- What he did was just **adding fuel onto fire .**

195- What he said was **slap in the face.**

It is clear that in the above examples, the lexical items keep their collocation restrictions. In (193) the word 'crack' collocates with 'nut', i.e. it has a

special relation (contract) and it is kept here. In (194), the word 'fuel' collocates with fire and it is kept here. In (195) slap collocates with 'face' and 'hand', which is usually used to hit the cheeks\face.

5.3.3.3 Metaphor and Deviation

It may be said that the odd expression but relates to the same intended subject matter is deviation in speech. i.e., A figurative speech about something is a deviation. Cruse (2000:210) argues that "figurative expressions are recognized by the fact that they are anomalous on a literal reading, and that this triggers off a search for a relevant non-literal interpretation derivable from the literal reading". In other words, there should be a sort of falseness relation among metaphorical expressions. Let us examine the following examples:

196- She presented **hot feelings.**
197- He took a**stupid decision.**

The metaphors in the above examples are false in their content. In (196) feelings cannot literally be hot, and in (197) decision can never be called stupid literally. Hearing such kinds of expressions, the hearer attempts to interpret them literally, but when finds that it fails, s\he starts thinking metaphorically. In other words, begins to seek for an appropriate non-literal interpretation to satisfy his interesting.

Negation, on the other hand, does not eliminate the metaphorcity of the expression but the content loses its falsity feature. Let us see:

198- She presents no **hot feelings.**

This negative expression is still treated metaphorically because the literal meaning still makes sense though its truth value is false.

5.3.3.4 Metaphor and Semantic Field

Semantic field refers to a group of words that are semantically related to each other. The meaning of an isolated word consists of all the literal senses of

that word. Black (1962:65) and Kittay (1987:32) among others, agree that the meaning of a word is governed by the meaning of other words appear in the context. As so, a word is said to have at least two meanings; the first is literal meaning or primary meaning and the second is the non-literal meaning or the second meaning. Metaphor is a process that transfers semantic structures between two semantic fields. Let us examine the following:

199- As-Sudan University is **the heart of Al-Khartoum**.

In this example the semantic filed of human body is indicated by the word heart which is compared to that of the city (Khartoum). Here the first meaning (the literal meaning) makes no sense because city does not have any heart, so the hearer moves onto the second meaning (the non-literal or metaphorical sense).

Cruse (2000: 204) states that three items are the components of metaphor:

1- The vehicle of the metaphor (also called source, idea, concrete or base). This is the idea which is conveyed by the literal meaning of the word which is used metaphorically. i.e. it is the metaphoric word or expression.

2- The tenor of metaphor (also called topic, abstract or target): This is the thing the metaphoric word or expression refers to, i.e. the idea conveyed by the metaphor.

3- Ground of metaphor(the ground of comparison). It is the quality that one refers to when using particular vehicle in relation to tenor. For example:

200- Suzan is a dove

Table No. 1
The components and the items of metaphor

Metaphor	
Components	**Items**
Tenor	Suzan
Vehicle	dove
Ground	common features (mildness, innocence, peaceful, etc.)

5-3.3.5 Metaphor and the Semantic Violation of the Restriction

Jurafsky and Mmartin (2002: 614) state that "a sectional restriction is a semantic constraint imposed by a lexeme on the concepts that can fill that various argument roles associated with it". In other words, this notion can be used to serve the thematic roles by allowing lexemes to place certain semantic restrictions on the lexemes and phrases that can accompany them in a sentence. Sectional restrictions may account for the oddity as the following examples show:

201- \A\   He ate a chair.

\B\ He ate a banana.

Semantically, the speaker would introduce a constraint to the object of the verb 'ate' that denotes an eatable thing. The oddity of (201-A) is the violation of this constraint since 'a chair' is uneatable object. The violation of the restriction made the sentences odd.

In metaphor, it is believable that metaphors violate selection restrictions because they bring about semantic property. Sometimes, a semantic feature of the vehicle or tenor would be highlighted and others would be hidden. In other words, there will be a change of order or priority among the semantic features. For example:

202- It is **raining frogs** .

This example explores that two different semantic fields are compared: (natural phenomenon) 'raining' and (animal) 'frog'. The combination of (raining and frogs) illustrates the violation of semantic restrictions but the combination is saved by the fact that in such combinations there is a clash of features or a violation of restrictions. A certain feature is highlighted and another is hidden.

5-3.3.6 Linguistic Metaphor vs. Cognitive Metaphor

Carlshamre (1993:4) states that there is no agreeable deal on what sort of phenomenon metaphor is, or how many types are there. There are no generally

accepted definitions of "metaphor", even for specialized purposes; nor any generally shared extensional demarcation of the area. A particular expression for one person is an example of metaphor; the same for the other person is not a metaphor at all. However, the general understanding of what a metaphor is, as well as many of the examples are derived from the rhetorical tradition concerning the tropes.

'Juliet is the sun'; this metaphor is probably an example of <u>"linguistic metaphors"</u> in which one tends to think of it traditionally. On the other hand, cognitive psychologists and scientists are interested in metaphors as cognitive tools. Their metaphors are not linguistic phenomena at all, or at least not obviously so.

'The mind is a computer', for psychologists and scientists, is an analogy and concrete images in thinking. For the purpose of the current study, it can be considered as a <u>"cognitive metaphor".</u> There is, of course, no sharp borderline between linguistic and cognitive metaphors. Cognitive metaphors act as sources of metaphorical expressions, and one may think of them as canonically expressed in what may be denominated "essential metaphorical predications", like **'Argument is war'**. As so, metaphor is cultural-educational-traditional-specific.

5-3.3.7 Metaphor and the inexhaustibility principle

Generally, replacement of a metaphor with a literal expression is accompanied with obvious impact or effect because there is a situation in which the oddity\surprise between them takes place. The basic feature of the classical way to conceive the metaphorical expressions is that they are alternative modes, presupposing the existence of some literal way to say the same thing. To some extent, the expression is employed to create an aspect about something that otherwise lacks a name.

In other words, the use of metaphorical words may be conventionalized to the extent that it constitutes a new meaning of the relevant expression. The received point is that this is a very common phenomenon, and that language is

full of "dead" metaphors that are no longer of much interesting. This is on one hand, and is that almost any manner of speech that can be metaphorically derived from other uses of words can be counted as metaphor on the other hand. In this mode, this point of view explores that any speech without exception or every page of a newspaper or magazine contains tens of metaphors. It is worthy to say what is interesting about metaphor is that it is a smart way of expressing something.

A metaphor is a use of language in a way that is out of the lexicon rules. It is using lexicalized words derived from ordinary language under super rules for generating meanings for complex expressions by the mechanism the speaker aims to describe. In this sense, it can be said that speaking is the use of an expression which is not metaphorical in itself but only in relation to a lexicon and a grammar depending on the competence of the speaker. The speaker decodes a certain expression by consulting a list in his head, or by something that might be described as metaphor processing. Examples are: **Science is light, They are under the line of poverty, Tom is scarecrow, etc.**

5-3.3.8 Metaphoric Reference and Predication

Rhetoric refers to the ways in which a word or an expression is used in a non-ordinary manner. Metaphor is one of these ways. It often takes a generic sense and it is used to cover all tropes. Traditionally, it is the substitution of one name for another, i.e. "X is used instead of Y".

The substitution point of view treats metaphor as being responsible for finite paraphrase in literal term. The difficult here is that it may not be clear which literal expression is supposed to be replaced by the trope, as the specific features of each compared items are no longer shine as they was separately. Nevertheless, the substitution view emphasizes the substitution of names: a literally identified subject is given a metaphorical predicate. Let us consider the following metaphor:

203- \A\ I told John I am bankrupt and asked him to give me my money back, but **the pile of dirtiness** refused.

It seems that it is difficult to comprehend the expression of **'The pile of dirtiness'** separately as a metaphor refers to John. This metaphor, in fact, describes John's greediness and stalling. The ordinary meaning of the metaphoric expression obviously has something to do with why the speaker would choose this metaphor. Consider **203-\B** which is a normal expression:

203- \B I told John I am bankrupt and asked him to give me my money back, but he refused.

A speaker chooses metaphor if he wants to achieve a strong effect. It can be said that it is to achieve his referential purpose.

Ortony (1993:70), in this context, states that an isolated word or an expression can occur as a metaphor, but it is not always feasible to be recognized. To detect metaphors, one has to rely on general interpretative strategies like consistency and coherence that cannot be applied without abundant use of contextual information including assumptions about the speaker's intention and belief. In particular, it has been noted that the standard approaches to metaphor cannot handle "sentence-metaphors". Ortony (Ibid:72) discusses the following example:

204- Regardless of the danger, the troops marched on.

A fast and simple examining to this expression reveals that there is nothing indicates that it is metaphor at all, yet it is not difficult to imagine contexts where it would function metaphorically. Ortony supplies the following context:

205- The children continued to annoy their babysitter. The mother told them that she would not tolerate any more bad behaviour. Climbing all over the furniture was not allowed. She threatened to not let them watch TV if they continued to stomp, run, and scream around the room. **Regardless of the danger, the troops marched on.**

Due to the Situation, it seems that it is easy to indicate the metaphorical interpretation in the context of the above example. The definite NPs: "the danger" and "the troops" are demand to be related to the object that exists in the resource

situation. The group available for plural reference is the 'children' and the pronoun 'them', and the only thing that has been indicated as harmful, by the use of "threatened", is for the children not to be able to watch TV. In spite of all, the children who are compared to troops keep doing bad behavior. This also explains how the metaphorical interpretation could be blocked by adding the context before (204). Another example is:

206- The words of the book are supposed, so to speak, to **put us in gear** with the world, so that all we have to do is **to guide the wheel** and observe how things **the headlights** bring them into view.

This contextual example comprises an idea about the world and how to live in it, and one should have to move pretty much in the dark. The vehicles that refer to this idea are: gear (crush), guide the wheel (behaviour) and headlights (come over). Obviously, there is metaphor here, but there is nothing inside this expression (the gear crush, guide the wheel and the light shines) to show that it is metaphoric.

5-3.3.9 Metaphor and Abstraction Hierarchies

Cruse (2000: 204) states that the tenor and the vehicle are joined by what is called 'ground' (see p.128, Ex. 200 and table 1). The ground represents the band of similar characteristics. Similar characteristics can be said to be true when the same description is true of them both. In this sense, description and truth are the primary phenomena of metaphor.

In case of **"Argument is war",** one describes an argument in terms of violent warfare; argument here is used metaphorically. Definitely, it is not meant that people get killed in arguments (though they sometime exchange strike by fists) . But one obviously intends some of the things one takes to be true of wars to be true of arguments as well, such things as there being a **conflict** between at least two parties, where there is **winning or losing**.

In this account, **"Argument is war"** is not more than a manner of expressing something which is **"Argument is conflict"**, and this expression is standing to **"Argument is argument".**

The explication of such similarities takes one to more abstract levels of description: there is **a genus** to which both tenor and vehicle belong with their own specific differences. This account yields a large extent to formulate metaphor in terms of abstraction hierarchies which forms the backbone of most semantic conceptual representation and knowledge systems. Semantic approaches to metaphor generally rely on an almost geographic intuition of the existence of mappings between tenor and vehicle, concentrating on role-structure. But roles must be interesting to be metaphorically taken.

Essentially, metaphorical predications are not analyzed in terms of true but it is a matter of interesting of saying. In fact, 'conflict' catches the basic similarity between war and argument, but there is a set of other concepts associated with warfare that have no lexicalized equivalents in the case of both abstract and argument like: tactics, strategies, weapons, allies, neutrals, guerilla warfare, main battle, battlefield, etc. The metaphor invites one to construct reasonably abstract versions of such concepts, and attach them to the new abstract war node.

5-3.4 Specialists' Points of View in Interpreting the Metaphor

Before knowing how to interpret the metaphor, it is necessary to explain the reasons behind using metaphor. Metaphor may be defined as a way of transferring of meaning existed in one conceptual branch to another. But why is this transferring? Or why it is sometimes preferable to use a metaphorical expression rather than a literal expression?

Carlshamre (1993:17) states that metaphors are chosen because they are decorative, vivid, or brief. Aesthetic factor undoubtedly plays an important role since it triggers metaphoric expression whether the metaphor is chosen for its own beauty or to affect some stylistic variation. Semantically, he adds that the features transferred by the metaphor often express an attitude or an evaluation rather than any descriptive characterization.

However, there are various points of view concerning interpreting of metaphors, but the most common views are:

5-3.4.1 Beardsley's (1972)

Beardsley (1972:291) defines metaphors as attributions that are literally false or even absurd. He adds that this absurdity evoke the metaphorical sense of the reader/listener of a certain metaphorical expression.

Beardsley (ibid:294) specifies two concepts concerning the meaning of the expression: central and marginal meaning. He describes them as "levels of meaning". The metaphorical expression is built on the conflict between these two levels. For him, central meaning motivates the emotional tension of the hearer/listener to make a sort of shock. He adds that the metaphorical sense is derived from the literal sense (ibid). For example:

207- Amy is a snake.

For Beardsley, what makes an expression a metaphor is the matter of words and their meanings. He says that it is the conflict within the expression in the structure itself or between the expression and its context which makes an expression metaphorical (ibid:298-299).

5-3.4.2 Black's (1962)

Black (1962:29) argues that the interpretation of metaphor requires recognition of the speaker's intention. He adds that the interpretation of the metaphors rely on the conventional knowledge

Meaning, for Black, can be grasped in two terms: **focus and frame**. Focus refers to the lexical item that acquires the metaphorical meaning, while frame refers to the lexical item utilized to help capturing the metaphor. For example:

208- That man is a wolf .

To Black, **'That man'** is the frame which is sometimes referred to as the literal verbal context, whereas **'wolf'** is the focus which is the item that acquires the

metaphorical meaning. Black suggests that "the frame given by 'that man' imposes an extension of meaning on the focus Wolf" (Ibid:39). The effect of this extension is that the reader/listener will recall the implied meaning associated with the literal meaning that are concerning the "focus" (wolf) to be applied on the "frame" (man).

5-3.4.3 Grice's (1975)

In his theory "Conversational Implicatures", Grice distinguishes between what is said and what is implied, which is the case of almost all metaphors to say something but something else is implied.

Conversational Implicatures is concerned with the implied meaning which can be inferred from the form of an utterance. This inference is achieved on the base of what is called "cooperative principle" which helps the conversation to progress smoothly. This principle assumes that people cooperate in the process of communication, including all kinds of communication means, so as to reduce misunderstanding in general and get to a better and more precise understanding in particular. Grice adds that this principle consists of four maxims: Quantity, Quality, Relation and Manner.

Quantity and quality maxims usually work together to determine the lowest and highest level of information contributed by the speaker. Quantity maxim states the information required, while quality maxim states that the information is true. For example when Tom did something empty of courage, one may say:

209- What a brave lion Tom is!

Apparently, it seems that the speaker praises the third person (Tom), but the implied meaning is that there is an irony in this maxim. The speaker here is flouting Tom.

Relation maxim simply states that the speaker's contribution is relevant. The following example illustrates the idea:

210- Julian: Who has taken Mary's mind?

    Suzan: Jack was in the party last night.

Seemingly, the response of Suzan does not seem to be relevant: she violates the condition of relation. In fact this response in its deep level is relevant, because the implied meaning reveals that Mary may fall in love with Jack during the party of the last night.

Finally, the following example illustrates the **manner maxim:**

211- Sally kidnaped the award; no one can grab the award in this festival but Sally, Sally snatched the award of the festival.

The repetition of the proper noun (Sally) and the common nouns (festival/award) and the use of different verbs (kidnap, grab and snatch) in this example did not come from nothing. In fact, this long expression implies that the speaker wants to convey different meaning such as Mary is the best, the more presence, the most famous, the most skillful, etc. Furthermore, this long expression is used to convey an emotive sense, otherwise the brief expression **(Sally took the award)** conveys a neutral sense.

5-3.4.4 Lakoff's (1993)

To Lakoff, metaphors are more than decorative features of certain style. They are essential components of human cognition. Lakoff believes that metaphors are conceptual in nature not purely linguistic. Thereby, metaphors to Lakoff are a means by which both abstract and intangible areas of experience can be conceptualized in terms of the familiar and concrete. Therefore, it can be said that metaphors involve at least three essential parts: source domain (concrete/well known), target domain (abstract/less known) and set of mapping relations (correspondences). Let us consider the following example:

212- You are summer's play.

The above example uses notions drawn from the domain of playing such as pleasure, winning, losing, rules, etc. to describe what happens in summer which is an aspect from another domain. It is necessary to say that the mapping between source and target domain is partial, i.e., only some features are corresponded between the two parts. In the above metaphor, some features of playing (source domain) are mapped to summer (target domain) such as (pleasure, happiness, enjoyment, etc.)but not features such as (time, period, temperature, etc.).

5-3.5 The Researcher's Adopted View

The view adapted in interpreting metaphor is based one exaggeration principle. The researcher agrees that metaphor is a matter of descriptive comparative process. Also the researcher agrees with Weiner (1984:4) when he describes metaphor as extreme comparison between two objects. But the researcher sees that metaphor has a very close relation with exaggeration to the degree that one may get confusion when he tries to distinguish between them. Furthermore, it seems that both terms (namely metaphor and exaggeration) may be used interchangeably.

The researcher may define the metaphorical expression as a comparative statement between two different aspects chosen from two different fields, and it can occur in different shapes as a matter of exaggerative statement to serve different functions such as praise, dispraise, modesty contrast, negation, etc. this may be illustrated as follows:

A- **Praise Statement:** when saying (X is Y), it seems to say that the characteristic(s) existed in (X/target) are the same as those of (Y/source), i.e., X and Y share the same properties. For instance in **example 57 (Juliet is the sun)**. Here (X/Juliet) is metaphorically expressed to have the same features/properties of (Y/sun). In other words, the characteristics existing in (Y/sun) are exaggeratedly attributed to (X/Juliet) so as to present (Juliet) in a sort of image by which the hearer/reader can imagine the charisma/properties of anew Juliet clearly. It is clear that this metaphor is an example of exaggeration in praising.

B- Dispraise Statement: However, situation sometimes demands dispraising someone for certain reason. When dispraising is expressed metaphorically, it is definitely expressed in terms of exaggeration. For instance in **example 189 (John turned to be a pig)** the characteristics of a pig (source/Y) are exaggeratedly given to John (target/X) to present an image concerning his dirtiness, ugliness, etc. See also **example 67** in which Omran bin Hattan describes the cowardliness of Al-Hajaj bin Yousif.

C- Modesty Statement: This statement is based on commendation/evaluation of one's self, one's courage, one's tribe, etc. In other words, someone talks about himself in praising form. Here is Flecker the poet who describes his nobility and proudness as an example:

213- I who am dead a thousand years …
  Send you my words for messengers
  The way I shall not pass along
  I care not if you bridge the sea.

The exaggeration here makes the reader construct an image by which the nobility charisma of the poet seems very clear. See also **example 66** in which Abu Firas Al-Hamdani describes his rank in his tribe.

D- Contrastive statement: In this metaphorical statement a contrasted image between the two compared objects occurs; it also represents exaggeration in description. For example:

214- Jack, the violent tiger, turns to be a donkey in the house of his wife.

Here, two contrastive images about Jack are presented in one expression. The metaphor here comes from the exaggeration in which Jack is presented in two contrasted images (the violent tiger\a dove). Jack (X) is exaggeratedly presented applying the deeds of the slave as a donkey (Y). By this exaggerated comparison, the image of Jack's charisma becomes very clear

expressing how he is controlled by his wife, fulfilling all her desires just like the donkey\slave does. In other words, the violet Jack is not a donkey\ slave but he is metaphorically presented as so in such a contrastive way.

E- Negation Statement: Sometimes a certain idea needs to be stated metaphorically in negative form. Definitely, exaggeration plays a crucial role in expressing the idea clearly. For example:

215- Positive statement: Life is a bed of rose.
   Negative statement: Life is not a bed of rose.

In the positive statement example, 'life' is exaggeratedly compared to 'bed of rose', i.e., the features that exist in the bed of rose are said to be existing in life. This statement is metaphorically expressed by a person who lives luxury life, while the negative statement is expressed by someone who lives his life in troubles. So he exaggeratedly denied the feature of luxury in his life.

F- The Sympathy Statement: It is the exaggeration in expressing metaphorically one's feelings towards certain situation between self and another person in terms of minimizing or maximizing of feeling expression. This is a conversation includes a small group of words to express congratulations, commiseration or condolences. Sympathy is a matter of politeness. Example is:

216 – \A\ Commiseration or Condolences:

I am sorry, my **heart broken into pieces** when I heard about your brother.

\B\ Congratulation:

O, congratulations, **I am a flying bird** since I heard about your marriage.

5-4 Section Three:Descriptionof the Metaphor in the Selected Poems

Language and style are two concepts working together to achieve full meaning for the purpose of correct communication. Words often contain meanings style (manipulated) that marked them as a different form of language use.

Accordingly, the adopted model in analyzing the metaphors manifested in the selected poems is the stylistic analysis model. Leech (1985:173) states that stylistics is simply meant "the study of the use of language in literature".

A stylistic analysis of the metaphors in the selected poems is carried out to educate, explicate and expose to everyone that comes across poetry, and especially contemporary English poetry in guiding them on how to recognize, distinguish and interpret the metaphors.

In other words, stylistics is the investigation of the general characteristics of language as a medium of what sometimes called literary stylistics because it concerns literary text. Other times it is called linguistic stylistics because its models are drawn from linguistics. However, it may be said that stylistics explains how the words create the required feelings and suitable responses.

The data used to confirm the aims of the study are systematically derived from some famous selected poems that are very spread during the time being and are the mood of nowadays. All the selected poems are first viewed generally as a whole and then investigated by its components in terms of metaphor.

The adopted method in describing and analyzing the metaphors occur in the selected poems (see appendix B) is by designing a table for each poem includes specification of the metaphorical expression and then identifying its type (see tables 2-12).

The tables also show the two compared objects and explains the general purpose of metaphor and the specific function of the metaphor in the selected poems. Lastly another table is designed to present the summary analysis of all the selected poems. It shows the frequency of using each type with its percentage (see table 14).

5-4.1 Data Exposition

This item presents a brief summery about the curriculum vitae (CV) of the poets and exposes the description of the date (namely the metaphors) in the twelve selected poems (see appendix B):

First poet: Nixon (1973 – Present)

Claire Nixon, born in September 1973, is from the North-East of England. She is the mother of five children. She started creating short stories and poetry a few years ago, inspired by her regular reading. Now she spends all her spare time writing in many different genres. In December 2004, she published her children's tale 'Tabitha and Pirate Jim' as a present for her eldest child, Tabitha. Tabitha and Pirate Jim is now published as an audio tale with Audio Stories For Kids. In between writing, she currently works as marketing coordinator/interviewer for Gold Dust Magazine. And is now the founder and editor of Twisted Tongue magazine, a magazine that pushes the boundaries

5-4.1.1First Poem: Confused by Claire Nixon

Table No. 2
Description of the Metaphors in Poem No. 1

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
1	**I discover myself misplaced winding through everlasting paths. I don't belong at this point**	2.8.12	Extended	Herself is compared to instrument	powerful ways of conveying feelings. She clarifies her feelings at the moment of speech. The moment situation.	popularizing
2	Yet, **I yearn to feel, taste and catch sight ofsomething real**	2.8.12	Extended	Her life is compared to a trick or an artificial event	To explain an idea. A single subject (her life) is expressed by using multiple metaphors to express the idea that everything is not real or illusion.	popularizing
3	**Pain and terror develop into my pleasure**	2.8.16	Conceptual	pain and terror are compared to a tool of corruption.	Powerful way of conveying feelings-it is easy to recognize her disappointment.	concretizing

5-4.1.2 Second Poem: Sanity by Nixon

Table No.3
Description of the Metaphors in Poem No.2

No.	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
4	**I've held you all these years**	2.8.1	Simple	The addressee to a thing to be held.	To explain an abstract ideas (one simple idea is conveyed)	concretizing
5	**I plead for your hand**	2.8.4	Active	The addressee to a judge or priest	Powerful way of conveying feelings (her need for his sympathy)	dramatizing
6	**suffering with my hidden pain struggling with my past**	2.8.6	Absolute	Hidden pain to instrument, and my past to a person	Powerful way of conveying feelings (she expresses her feelings as being in trouble)	dramatizing
7	**time cannot rub them out**	2.8.1	Simple	Time to eraser	Powerful way of conveying feelings.	popularizing

Second Poet:
 Ager (1971- present)
Deborah Ager is a graduate of the Newfield Network coaching school and a member of the International Coach USA Federation and Coachville. She earned a BA in English and a MFA in creative writing. Her coaching business is Lifespace Coaching.

She fulfilled a lifelong dream when she founded 32 Poems Magazine, a nonprofit corporation and semiannual literary magazine, that publishes Pulitzer-nominated and emerging poets

5-4.1.3 Third Poem: Alone by Ager

Table No.4
Description of the Metaphors in Poem No. 3

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
8	**Over the fence, the death settle in for a journey.**	2.8.10	Root	death to bird for example and the action of souls leaving to journey	powerful way of conveying feeling of someone prepares himself to do his job perfectly	concretizing
9	**A beer bottle sweats in your hand**	2.8.22	Animistic	inanimate object is compared to animate	To explain an abstract ideas of drinking.	popularizing
10	**and sea lavender clogs the air with perfume**	2.8.16	Conceptual	the smell of the sea to a kind of rose that full the place.	powerful way of conveying the sense of the drunker.	dramatizing
11	**how much longer the car can run on its partial tank of gas.**	2.8.21	poetic	himself is with half energy to a car with half tank of gas	To explain an abstract idea of being tired	popularizing

5-4.1.4 Fourth Poem: Summer Nights by Ager

Table No.5
Description of the Metaphors in Poem No. 4

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function
12	**I would wander the streets dreaming of Italy**	2.8.16	conceptual	idea is understood in place of other-Italy vs. beauty	To explain an abstract idea of being good place.	concretizing
13	**Trekking the handful of avenues**	2.8.4	Active	descriptive words instead of hard journey	To explain an abstract idea	concretizing
14	**when the misery of cows greets me**	2.8.4	Active	bad luck to misery of cows	To explain an abstract idea	concretizing
15	**Lake quiets,**	2.8.5	Dead	lake to animate	To explain an abstract idea	popularizing
16	**tired of my lies.**	2.8-4	Active	descriptive words to tired lake.	To explain an abstract idea	concretizing
17	**When will I tell truths again?**	2.8.1	Simple	descriptive words to the idea is that a he is a liar	powerful way of conveying the sense of nothing is true.	concretizing

Third Poet

Matthew (1958-Present)

John Matthewwas born in the idyllic state of Kerala (1958). He graduated in science from the University of Bombay and has a post-graduate diploma in industrial engineering, though he has never worked as an engineer. He started his career in publishing. He worked in a number of publications as executive, sub-editor, feature writer, assistant editor, and editor. He was the editor of the monthly magazine Ambit, published by the Bombay Management Association.

He has authored many articles, editorials, features that have been published in various publications. His short stories have been published on the online web magazine Sulekha.com. One of his short stories "The E-slave" has been ranked tenth in Sulekha's hall of fame and has been read by a record number of visitors.

5-4.1.5 Fifth Poem: Muskaan by Matthew

Table No. 6
Description of the Metaphors in Poem No. 5

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
18	**When she smiles she sends happiness**	2.8.1	Simple	Her smile to sender device	powerful way of conveying the sense of happiness.	popularizing
19	**million pleasant thrills of the heart**	2.8.8	Ontological	Descriptive words to a large amount.	powerful way of conveying the image of large quantity.	popularizing
20	To **parched souls,**	2.8.23	Synesthetic	Souls to dry thing (earth)	powerful way of conveying the perception of one object is transferred to another one.	concretizing
21	**thirsting for love**	2.8.1	Simple	Love to water.		popularizing
22	**Oh, is there in this world such a heart?**	2.8.1	Simple	Descriptive words to a virtues woman.	powerful way of conveying feeling of being good one.	concretizing
23	**Is it the deep pain and hurt she is hiding? Wringing the joys from the sadness of life, Throwing away the bland fiber and rinds.**	2.8.12	Extended	The ability of Muskaan is described by multiple metaphors to be compared to strong and wise women.	powerful way of conveying feeling. Continuation comparison takes place through series sentences to show Muskaan's personality	concretizing

5-4.1.6 Sixth poem: Is White a Color? by Matthew

Table No. 7
Description of the Metaphors in Poem No. 6

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
24	**Nurses, priests, politicians Are bound, chained to white**	2.8.1	Simple	These persons to good ones.	To explain an abstract idea	Popularizing
25	**They swaddled my father** in white **As he lay in the black coffin.**	2.8.16	Conceptual	Swaddle to shroud	powerful way of conveying feelings. An idea is understood as another. Black vs. white to describe his father's pureness.	concretizing
26	**His best shirt was white His loin cloth was white**	2.8.11	Submerged	White to piece. one term is implied. The image of white that covers certain shame is supplied in mind.	powerful way of conveying the feelings of purity	concretizing
27	**The paper I write is white**	2.8.16	Conceptual	His ideas to pureness	powerful way of conveying feeling.one idea is understood as another-his pureness.	concretizing
28	**So white is the mother of all colors**	2.8.9	Implicit	A mother to pureness	To explain the idea of originality.	Popularizing
29	**The churning of all yellow, blue, green The purest of all races I think they aren't white But pink, beige and red.**	2.8.12	Extended	Different colors to different types of peoples.	powerful way of conveying the feelings of people being hypocrite\not pure	concretizing

Fourth Poet
Bohrn (1957- present)
Jonathan Bohrn lives in Long Beach, CA, which he considers to be the best place on earth. He spends as much time as possible under an open sky, wandering Southern USA California mountains and deserts until running out of food, water or, even worse, batteries for the GPS. He fell in love with the power and beauty of English-language poetry. Jon's poetry has appeared in a growing number of print and on-line publications, as well as in spoken-word venues in the Los Angeles area, and his first well-received chapbook, **"On the water's edge"** was published in 1998. His 1997-to-present work can be found on his on-line chapbook site, "Contemplating August."

5-4.1.7 Seventh Poem: Da Gama Returns byBohrn

Table No. 8
Description of the Metaphors in Poem No. 7

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
30	**Da Gama Returns (The Title)**	2.8.4	Active	Vasco da Gama time to the authority of the time being.	To explain an abstract idea. It is used to encourage thought	Popularizing
31	**I have taken refuge in travelogues**	2.8.7	Dormant	Taken refuge to taken role in the life.	To explain an abstract idea by raising question like why he has taken refuge.	Dramatizing
32	**a garish-clad sky**	2.8.23	Synesthetic	The sky with its stars to ornamented dress.	Powerful way of conveying feeling. The meaning is sensory perception of transferring.	concretizing
33	**The sway of mocking palm trees**	2.8.23	Synesthetic	Palm trees to human being	Powerful way of conveying feeling. The idea is that nothing can stand against -- man's willing.	concretizing

5-4.1.8 Eighth Poem: Ohio byBohrn

Table No. 9
Description of the Metaphors in Poem No. 8

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function
34	**the loyalty of rivers in winter, their yearnings for oceans**	2.8.22	Animistic	Rivers to human being	To explain an abstract idea. The idea of loyalty is conveyed	concretizing
35	**No Amazon or Nile would endure**	2.8.22	Animistic	Great rivers to great men	Powerful way of conveying feeling of great yearning to the origin.	concretizing
36	**this thickeningof their blood**	2.8.16	Conceptual	steam of water to blood	Powerful way of conveying feeling of belonging.	concretizing

Fifth Poet
Wilson (1966- present)
Juliet Wilsonwas born 1966 in Manchester and studied in Edinburgh where she still lives. Her blog Crafty Green Poet (http://craftygreenpoet.blogspot.com) contains her environmental poetry along with ideas for making crafts out of recycled materials. She edits the blog magazine Bolts of Silk (http://boltsofsilk.blogspot.com) and has a personal website at http://julietwilson.mysite.wanadoo-members.co.uk. She has had over 50 poems published in UK poetry journals, regularly reviews poetry publications for New Hope International Online, has performed her work around Edinburgh and has facilitated workshops on creative writing and recycled art. She also works for a small charity.

5-4.1.9 Ninth Poem: Shells by Wilson

Table No. 10
Description of the Metaphors in Poem No. 9

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
37	Grey skies	2.8.16	Conceptual	The grey color to ambiguity	To explain an abstract idea to attract the attention	concretizing
38	bitter wind	2.8.23	Synesthetic	Wind to a trouble	To explain an abstract idea that it is a bad situation.	Popularizing
39	a share of a damp mattress	2.8.9	Implicit	Problems to foolish things	To explain an abstract idea that is everything issuffocated.	concretizing
40	in an unheated room	2.8.9	Implicit	The world to a room	To explain an abstract idea about the world.	concretizing
41	English rain	2.8.23	Synesthetic	The falling of the problems to rain.	Powerful way of conveying feeling of much problems.	concretizing
42	Shells held to your ear murmured promises	2.8.22	Animistic	Shells to human being	To explain an abstract idea that premises are not true.	concretizing
43	devil's beach	2.8.2	Compound	Bad place to devil's place	Powerful way of conveying feeling	concretizing
44	Treacherous sands	2.8.23	Synesthetic	Sand to bad person	To explain an abstract idea (of unfaith, dishonest, etc	concretizing

Sixth Poet
Wilkinson (1981- present)

Liam Wilkinson is a Poet and Songwriter. He was born in Doncaster in 1981. He educated at the University of Hull, Scarborough Campus where he received his degree in English and Art History in 2003. His poems have been read widely on the Internet and in print. As a musician, Liam has appeared regularly on the Yorkshire Folk scene, performing as both a solo musician and as part of a handful of bands. He currently lives in York with his fiancee, Diane and a Globe Eye Goldfish named Feldman.

5-4.1.10 Tenth Poem: Election Day Campaign by Wilkinson

Table No. 11
Description of the Metaphors in Poem No. 10

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
45	**Fairy Liquid bottle**	2.8.23	Synesthetic	ammunition to water	Powerful way of conveying feeling of readiness for fighting	concretizing
46	**The schools are polling stations**	2.8.16	Conceptual	school to hospital	Powerful way of conveying the idea of life saving.	concretizing
47	**The streets scorched by sun and wet with water bombs.**	2.8.16	Conceptual	scorched streetsto hot weather.	To explain an abstract idea that is a compact against disorder.	concretizing
48	**An army springs from number seven**	2.8.9	Implicit	The idea of rapidness to a hurry army	To explain an abstract idea that disorder takes place.	concretizing

Seventh Poet
Zaran(1969-present)

Lisa Zaran was born on September 26, 1969 in Los Angeles, California to an American-Norwegian mother, Joan Ablett (1941) and Norwegian father, Leonhard Hoie (1937-1996). She has two sisters and one brother. Lisa grew up a shy and quiet girl. She did well in school and was gifted with her father's love for the written word. She wrote her first poem entitled, Hallway, when she was six years old.

Growing up, Lisa moved over 40 times across the western United States and Alaska.   She enjoys music and has a soft spot for folk, folk rock and blues. She lives and writes in Arizona.

5-4.1.11 Eleventh Poem: Girl by Zaran

Table No. 12
Description of the Metaphors in Poem No. 11

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
49	she collects pieces of sky	2.8.16	Conceptual	Sky to anything can be shattered.	To explain an abstract idea of seeking divine mercy.	concretizing
50	dusty books	2.8.23	Synesthetic	Useful and non useful books.	To explain the idea of carelessness.	concretizing
51	shake her own sad feelings	2.8.16	Conceptual	Sad feelings to a person	To explain the idea of inherent sadness.	concretizing
52	that night reminds her of a cool hand	2.8.22	Animistic	Inanimate to animate.	Powerful way of conveying cold feeling (careless).	concretizing

Eighth Poet
Angel (1951- present)

Ralph Angel (1951) was born in Seattle, Washington. He is the author of Twice Removed (Sarabande Books, 2001), Neither World, which received the 1995 James Laughlin Award, and Anxious Latitudes (1986). His poems have appeared in The New Yorker, Poetry, The Antioch Review, The American Poetry Review, and many other magazines. He is the Edith R. White Distinguished Professor at the University of Redlands, in California, and a member of the MFA in writing faculty at Vermont College.

5-4.1.12 Twelfth Poem: Even Because by Ralph Angel

Table No. 13
Description of the Metaphors in Poem No. 12

No	Metaphorical Expression	Item No.	Type	The two Compared objects	General Purpose of Metaphor	Function of Metaphor in the selected poems
53	**Because it all just breaks apart, and the pieces scatter and rearrange with- out much fanfare or notice, the step that kicked up dust and left this planet**.	2.8.12	Extended	Himself to something can be shattered	To explain the idea of going silently. Multiple metaphors are used to describe the idea.	dramatizing
54	**the heart's… wrapped up in curtains**	2.8.21	Poetic	Heart to hidden thing.	To explain the idea of being sacred aim is intended.	concretizing
55	**different color among the railings**	2.8.16	Conceptual	Types of people to different colors.	Powerful way of conveying the feeling of prisoners.	dramatizing
56	**and the pigeons**	2.8.16	Conceptual	Innocents to pigeons	Powerful way of conveying the feeling of innocence.	dramatizing
57	**shadow… bluer than air**	2.8.7	Dormant	Shadow and air to suffocate thing.	Powerful way of conveying the feeling of suffocation.	concretizing
58	**And love says**	2.8.22	Animistic	Inanimate to animate	To explain the idea of every- thing is forbidden even love is done secretly	dramatizing
59	**love-midnight to midnight**	2.8.16	Conceptual	Love to secret thing	To explain the idea of secret	popularizing
60	**anger's come back to roost again**	2.8.21	Poetic	Anger to trouble	To explain the idea of uncomfortable	dramatizing

5-4.1.13 Analysis and Description of the Metaphors in the whole Selected Poems

Table No. 14
Analysisand Description of the Metaphors in the whole Selected Poems

Type of Metaphor	Freq-uency	Perce-ntage	Purpose	Frequency	Percentage	Function	Frequency	percentage
Simple	7	12%				Popularizing address different public	14	23.4 %
Compound	1	1.6 %						
Active	5	8.3 %	To explain an abstract idea	31	51.6 %			
Dead	1	1.6 %						
Absolute	1	1.6 %						
Dormant	2	3.3 %				concretizing used for abbreviation-evoke powerful images	37	61.6 %
Ontological	1	1.6 %						
Implicit	4	7 %						
Root	1	1.6 %						
Submerged	1	1.6 %	Powerful way of conveying feeling	29	48.4 %			
Extended	5	8.3 %						
Conceptual	14	23.3 %				dramatizing to make the poem more interesting and understandable	9	15 %
Poetic	3	5%						
Animistic	6	10%						
Synesthetic	8	13.3						
Total	60	100%		60	100%		60	100%

It is clear from the above table that the conceptual type of metaphor is the most frequent one used in the analyzed poems. It represents 23.3 % from the whole types used in the selected poem. This can be ascribed to the fact stated by the conceptual theory of metaphor that the metaphor operates at the level of thinking, i.e., metaphor can be understood cognitively by thinking of one idea or concept in terms of another. This depends totally on language and life experiences in our everyday lives. In brief it can be said that this theory suggests that the more specific social experiences lead to form the more specific cognitive background(see item 2-7.8 on page 29).

Chapter Six

Conclusions, Recommendations and Suggestions

- Preliminary
- Conclusions
- Conclusions about General Features of Metaphors
- Syntactic Conclusions
- Syntactic Structure
- Syntactic Behaviour
- Semantic Conclusions
- Recommendation
- Suggestions for Further Studies

Chapter Six

Conclusions,Recommendations and Suggestions

6-1 Preliminary

This chapter presents the conclusions to what have been mentioned, described, analyzed and discussed through the whole study. This chapter may be considered as the essence chapter in presenting the most important points of view concerning this study along with offering some recommendations about how to recognize and interpret the metaphor. Finally, suggestions for further studies to be conducted are viewed.

6-2 Conclusions

From the whole discussion already stated, the study arrives at certain conclusions. These conclusions are mainly answering the questions concern the present study(see item 1-5,p.14) and to confirm the hypotheses of the study (see item 1-6, P.15). the conclusions can be exposed in three dimensions as follows:

6-2.1 Conclusions about General Features of Metaphors

1- Metaphors in general are of a certain degree of significance as a linguistic notions, and are of great degree of importance as an aspect used in poetry as a rhetoric device used to empower and enrich the piece to achieve different purposes and functions. Contemporary metaphorsare wide spread and so energy in addressing the different components that comprise the contemporary life such as economic status, social status or political status. **This conclusion matches the hypotheses No. 3 and 4 and is a response to Q. 1**.

2- Metaphors are often used by poetsto reveal their professional status and their ability of creation byornamenting their poems, this is from one

hand, and to provide a powerful sensewhen theyrevealtheir feelings.This is to affect the recipient surprisingly during showinghis exact intention.**This conclusion confirmsthe hypothesis No. 5. And as a response to Q.1.**

3- Metaphor, though it is a literary trope, it is one notion of the language used as a device to decorate and facilitate the literary piece. This means that it carries linguistic aspect since literature (including poetry) makes use from linguistic activities to fulfill the intended aims. In other words, the metaphor is used in poetry to achieve a clear and vivid image to clarify the intention of the poet by adding some enjoyment, from one hand, and to make the poem understandable by matching the theme of the poem with one's social experience.**This conclusion confirmsthe hypothesis No. 1.**

4- There are different types of metaphor. The common feature is that all these types follow one technique that is unfamiliar thing is presented through comparing it to something familiar. In other words, the features of one object transfer to another object creating a vivid image depending on one's experience. The use of metaphor is to facilitate the understanding which takes place intuitively. **This conclusion confirmsthe hypotheses No. 5 and 6.**

5- There are different theories concerning the metaphor in terms of production, recognition andcomprehension. The existence of this amount of metaphorical theories and their strategy in dealing with metaphor may be ascribed to the existence of different types of metaphor which may occur in different structures. Though these theories describe the same aspect (metaphor) but they look at metaphor from differentangles, but all these theories see that the

metaphor is a matter of comparing two different things. The metaphoricity depends on the characteristics of the two compared objects. **This conclusion also confirmsthe hypotheses No. 5 and 6.**

6-2.2 Syntactic Conclusions

6-2.2.1   Syntactic Structure

It may be said that metaphors are of different structures that form different patterns; each one of them has some peculiarities which distinguish it from the others. For example [X+be+Y] pattern (BE) is the linking instrument between the source/vehicle and target/tenor. Another pattern is NP metaphors in which the metaphoricity is usually found in the non-head lexical items. NP of NP is another pattern of metaphor. The first NP is the part that triggers a metaphors interpretation of the combination. In VP metaphors, the feeling of metaphor is derived from the connection between the main lexical verb. Pre.p metaphor is another pattern in which the whole expression operates as one entity to convey the metaphorical sense.

6-2.2.2   Syntactic Behaviour

1- It has already mentioned that there are different types of metaphor. These different types can be classified into two classes: shielded and unshielded. The shielded metaphors (traditionally referred to as dead or conventionalized) do not undergo to the rules of pluralization, interrogation and passivization. They cannot be modified in any way if the metaphoricity of the combination is to be maintained. The unshielded (or novel metaphors) are less resistant to a greater extent in undergoing such grammatical operations. **This conclusion confirmsthe hypothesis No. 1. And is a response to Q.6.**

2- Metaphors are usually found at higher level than the level of a word. It can be found in terms of a phrase or a sentence level. However, if it occurs in a single word, it maybe said that it is not a metaphor by itself but the context or its surrounding items give it the metaphorical sense.**This conclusion confirmsthe hypothesis No. 1. And is a response to Q.8.**

6-2.3 Semantic Conclusions

1- In terms of semantic conclusions, it has been found that the problem in recognizing the metaphor seems to be with the system that generates metaphorical meaning. Metaphor is the deviation in speech and the exaggeration in the description. This may be referred to a philosophical analysis since there are no universal rules for recognizing metaphors because it depends mainly on the situation, culture, shared knowledge and the experience.**This conclusion confirmsthe hypothesis No. 2. And is a response to Q.5.**

2- Metaphor can be cognitively recognized in different ways because it takes different forms. While interpreting of metaphor may be achieved according to different models since the metaphoricity comes from the less normal and less familiar senses of the lexical item. Furthermore, linguistically the lexical item has a sense relation with other item(s). Contractedly, metaphors are interpreted in terms of sense relations due to the field of syntagmatic or paradigmatic, because metaphor cannot be treated literally, and sometimes, it is necessary to find the kind of the relation between the metaphor and other lexical items to know its meaning. **This conclusion confirmsthe hypothesis No. 6. And is a response to Q.2 and 5.**

3- Consequently, it may be argued that the conceptual model can be considered the most suitable model in interpreting the metaphors existed in the selected poems in the present study since it identifies themeaning of a lexical item in terms of literal or metaphorical aspect in the cognitive system. **This conclusion is a response to Q.2.**

4- Specialists focus on the opposition of the literal meaning as a criterion for the metaphor recognition. **This conclusion is a response to Q.7.**

5- Incidentally, it has been found that some metaphors cannot be paraphrased though they have some kind of relation with other concepts. Thus, equivalence of metaphor to a literal paraphrase does not apply to all types of metaphor. For instance, hyponemic relation occurs in pattern like (X+be+Y).

6- The metaphorcity of the metaphor sticks to selectional restrictions since not all metaphors violate these restrictions. It is found that the violation is not caused by the metaphorcity operation but it is merely a certain feature which exists in one domain (source) and transferred to another domain (target). This feature becomes the prominent point that attracts the attention, and it is the same point to explain the contradictory between the two domains. **This conclusion is a response to Q.4.**

7- Most of metaphors may be read as a false due to their semantic content, but it is semantically true for most of the metaphorical expressions when it is formed in negative pattern. **This conclusion is a response to Q.8.**

8- Metaphors get their metaphoric sense from the hearer's surprise. The surprise is caused by the strangeness or oddity features to the hearer\reader hence surprise is one of the characteristic of metaphors. **This conclusion matches the hypothesis No.4.**

9- Metaphor is mapping between two semantic fields because each lexical item has its own semantic field. The two fields meet at a certain point that constructs the ground of metaphorcity. In other words, metaphor comprises of two different domains: source (concrete) and target (abstruct). Interpretation of metaphor occurs either as a result of the common ground between the two fields or as a result of the arising of feature(s) that belongs not to any of the fields but to a new field results from the new obtained meaning. **This conclusion is a response to Q.4.**

10- Generation\production of metaphor is not a matter of teaching\learning because it depends on the momently situation and is due to one's experience obtained from his society and due to the degree of his knowledge about the cultures. The recognition and interpretation of metaphor may be achieved correctly within the individual meaning of the trope because metaphors are not restricted to the principle of compositionality. Furthermore, the meaning of the isolated trope is very important to serve as a key word to facilitate the understanding of the whole expression. **This conclusion is a response to Q.3.**

11- Finally, it might be said that there is a relation between metaphor and the concept of hyperbole since metaphorical meaning contains exaggeration in speech by one means or another. **This conclusion is a response to Q.8.and matches the hypothesis No.2.**

6-3 Recommendations

Since the problem of the study talks about the difficulties face the students in recognition, distinguishing, comprehension, interpreting and presenting the metaphors, thus the study recommends the following to solve the problem.

Firstly, it has been discussed that the expression is recognized and distinguished as a metaphor when it is signed by some defect or some oddity in the utterance when it is taken literally.The study recommends three criteria to be considered as the foundations to the existence of the defect or the oddity in the expression. These three criteria work to gather as one entity to oblige any individual to think about the expression in s of metaphor. These criteria are:

1- Meaningless: this criterion is related to the theory of meaning,

2- Falseness: this criterion is related to the theory of reference, and

3- Trivialness: this criterion is related to the concept of pragmatic.

It is worthy to say that the metaphoricity is not a feature of a sentence, but the sentence is featured by the property ofmetaphoricitydue to the occasion. However, it can be said, that the metaphoricity takes place when the sentence is semantically deviated. In other words, when one fails in recognizing and understanding the literal meaning of an utterance, and the failure is caused by a semantic violation, then he recognizes that this expression caries pragmatically other or a new meaning (different reference). Then he unconsciously(due to his experiences and culture) goes to the next step which takes him surprisingly and obliged him to analyze this expression metaphorically. Let us check the following example:

217- Richard is the heart of the lion.

The hearer here is definitely taken by surprise when he hears this statement,especially when it is the first time,because this sentence (though it

is syntactically correct) is meaningless, false and trivial. Otherwise, how could Richard be a heart? How can he work inside the lion and pump the blood? Which kind of reference is this? Etc.

In this case, thehearer recognizes that this sentence is odd in its literal meaning and he distinguishes it from other sentences by its oddity and goes to think about itin another way beyond its literal meaning (metaphorically).

Secondly, comprehensionand interpreting of the metaphor take placewhen the hearer sees that it is impossible to correspond two different things by offering two different facts in one expression as in (216). Otherwise this sentence is incorrect, because the speaker's reference is featured by an oddity.

This view matches Chomskyan consideration. For Chomsky (1957:117), the main technical problem of syntax is to draw the line between sentence and non-sentence. Semantics, in transformational grammar,has its own effect on the disciplines accepted by syntax, this is from one hand, and the theory of figurative language makes,intuitively,judgments of nonsensicality of the sentence which is restricted by semantics but accepted by the adult speakers, from other hand.

Normally, for any person as a language user, what he hears or reads makes a kind of sense. This sense leads to the process of comprehension and interpretation. In other words, this sense takes the individual to comprehend and interpret literally or nonliterally. Hence the suggestion that the oddity (meaningless, falseness and the trivial) plays the main rule of supplementing the semantic constraint violation.

It is worthy to say that all metaphors are unnoticeable most of the time and are not interpretable unless they are carefully contemplated. It can be said that the experience which isobtained by much of practicing on reviling metaphors is therigid method and almost the standardcriterion that lead

toprovide a given word\phrase itsmetaphoricity.by experience it is going to be granted that one practically never facesor recognizes any nonsense expressionbecausemetaphorical interpretation is the only lasted option when he fails to grasp the expression literally.

Finally, presenting of the metaphor is due to the impression of the speaker about the object he describes. Mainly, the comparison is built on some shared features that are naturally existed in the two compared objects disregarding the rule of falseness or trueness. It is one thing exaggeratedly compared with another think (positively or negatively) to convey a certain idea. In (217) the idea is that Richard is a brave person with strong, stiff, severe, etc. heard just like the heart of the lion.

6-4Suggestionsfor Further Studies

Since the present study is devoted to analyze metaphor used in contemporary English poetry in terms of syntactic and semantic perspectives, it can be suggested that other similar studies about metaphor to be devoted in other fields such as the use of metaphor in mass media language, advertisement, political discourse, religion discourse, scientific language, medical language and even metaphors used in everyday language.

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Appendix (A)

The TestThat is Distributed on (100) Students at First Year,English Departments from Three Different Colleges at DiyalaProvince, Republic of Iraq to Find out Their Capacity in Dealing with Metaphor.

First: Answer the following items:

1- In your own words, define the term "Metaphor". Supply at least one example.

2- Do you think that "Metaphor" is a property of poetry only or it is a quality of everyday speech?

3- Structural, sense and sound are three devices used to build a poem. To which device can you ascribe the term "Metaphor"?

4- The thief was an octopus grabbing cans from the shelves at the grocery store.
What figure of speech does this example represent? What are the two object being compared?

5- Specify the device of each expression of the following:
   a- Those girls are like two peas in a pod.(--------------------)
   b- Ted was as nervous as a cat. (-------------------)
   c- No one invites Chuck to parties because he is a wet blanket. (----------------)
   d- The sky smiled down on me.(---------------------)

6- Give the intended meaning of the following metaphors that are drawn from the poems you have studied:

a- Violet by a mossy stone- Half hidden from the eye.
b- The hand that mocked them - and the heart that fed.

7- Match the item in list (A) with the suitable item in list (B):

List A	List B	Matching
1- He is as funny as a monkey	a-Metaphor b-Simile	
2- Spring comes merry this year	c-Personification	
3- Juliet is the sun		

Second: Identify the figure of speech used in the expressions comprise items 8 – 12 below:

8- The world became my garden. This sentence is

a- metaphor

b- simile

c- hyperbole

d- personification

9- The lake was a crystal mirror reflecting the sun's rays on the cold winter's morning.

a- alliteration

b- metaphor

c- personification

d- simile

10-the young boy was a skyscraper to his friend.

a- simile

b- metaphor

c- fact

d- inference

11- the darkness was a blanket that both smothered and comforted.

a- Simile

b- Personification

c- Irony

d- Metaphor

12- My soul is an enchanted boat.

a- metaphor

b- simile

c- hyperbole

d- personification

Third: Two Alternatives Choice

13- A metaphor is a figure of speech in which a thing, an idea or an animal is given human attribution.

a- True

b- False

14- Metaphor is a poetic device deals with the feelings to constructs a vivid image by which one can make his idea clear.

    a- True

    b- False

15- Metaphor differs chiefly from simile in that metaphor does not use an explicit comparative word such as like or as.

    a- True

    b- False

Appendix (B)
The Interview Card Distributed on the Five Instructors of English Poetry to Acquaint with Their Attitude towards the Students' Problem with the Metaphor

The Item	Instructor's Attitude	Note
Do you thing that your students face a problem in <u>recognizing</u> the metaphor? How?		
Do you thing that your students face a problem in <u>interpreting</u> the metaphor? How?		
Do you thing that your students face a problem in <u>identifying the purpose</u> behind using the metaphor? How?		
To which extend do you think that the current poetry course is adequate to cover the concept of metaphor?		
Which method of teaching do you use in presenting your lecture in poetry? Why?		
Do you think that depending on your lecture in presenting the poetic materials is sufficient to the students to grasp the materials? Why?		
To which extend do you use Arabic Language in presenting your lecture? Why?		
Do you focus on the concept of metaphor in your lecture or in the students' exam? How?		
Do you assign your students any activities about writing something about metaphor? Why?		

**The Selected Contemporary English Poems
to be Analyzed for the purposes of the Present Study**

First poet: Claire Nixon (1973 – Present)

1- Confused

I discover myself misplaced
winding through everlasting paths.
I don't belong at this point.
Yet, I yearn to feel,
taste and catch sight of
something real.
I have nothing to lose.
With gaping wounds
existence drifts away.
Pain and terror
develop into my pleasure.
Nothing is true.
I can't help being confused.
This is what I wanted all along.

2- Sanity

I've held you all these years,
supporting you through all.
I plead for your hand just this once,
then I realize I was always alone,
suffering with my hidden pain,
struggling with my past.
These wounds won't mend.

I'm tired of being around,
caught up in my fears each day,
time cannot rub them out.
I try to tell myself to hold on,
as I wipe away my tears,
holding out my hand,
finding emptiness.
I feel myself slipping,
losing my sanity.

Second Poet: Deborah Ager (1971- present)

3- Alone

Over the fence, the dead settle in
for a journey. Nine o'clock.
You are alone for the first time
today. Boys asleep.Husband out.

A beer bottle sweats in your hand,
and sea lavender clogs the air
with perfume. Think of yourself.
Your arms rest with nothing to do

after weeks spent attending to others.
Your thoughts turn to whether
butter will last the week, how much
longer the car can run on its partial tank of gas.

4-Summer Nights

The factory siren tells workers time to go home
tells them the evening has begun.
When living with the tall man
Whom I didn't love, I would wander
the streets, dreaming of Italy. Trekking the handful of avenues
with him, he would say look there
between pink cobblestones,
there's manure like mortar.
The sweet smell of it Wednesday nights,
the night before auction,
when the misery of cows greets me
heading home through town.
Lake quiets, tired of my lies.
When will I tell truths again?
The siren. My love is home.
Nights, we stay in and X the days.

Third Pot: John Matthew(1958-Present)
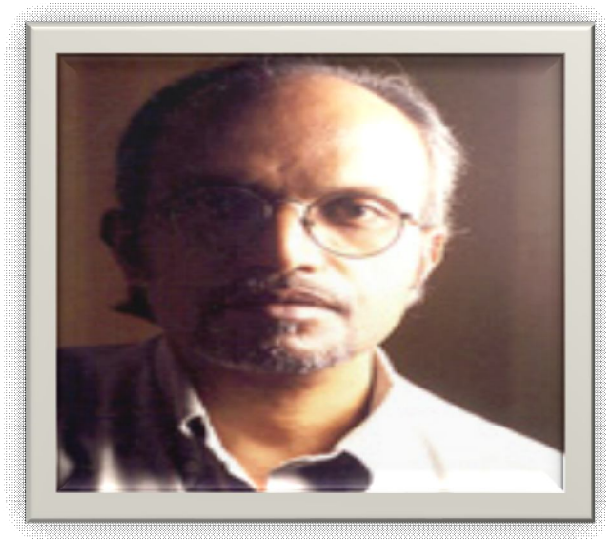
5- Is White a Color?

White, pristine, unblemished
They say it is not a color
I love white mists, clouds
Lingering on blue mountains.

White, no shades
No off white, cream
Pure as snow on shimmering peaks

Nurses, priests, politicians
Are bound, chained to white
White nebulous clouds
evoke deep nostalgic thoughts.

They swaddled my father in white
As he lay in the black coffin
His best shirt was white
His loin cloth was white.

The paper I write is white
White is holy, pure
They say light is white
Because it combines all colors.

So white is the mother of all colors
The churning of all yellow, blue, green
Colors sacrifice their egos
To the eternal white.

They say they are "white"
The purest of all races
I think they aren't white
But pink, beige and red.

Why can't colors of people
Merge and become white
Would people called "white"
Allow their color to merge?

Is white a color?
The matriarch of all colors
The fountain of all extent colors
Yes, king white reigns supreme!

6- Muskaan

When she smiles she sends happiness
A million pleasant thrills of the heart
To parched souls thirsting for love
In the vast desert of human affairs.

Oh, is there in this world such a heart?
So pure in its expression of joy, smiles
I know not how to thank you dear God
For this wonderful creation of yours.

What makes Muskan's smile so beautiful?
Is it the deep pain and hurt she is hiding?
Wringing the joys from the sadness of life
Throwing away the bland fiber and rinds.

Fourth Poet: Jonathan Bohrn (1957- present)

6- Da Gama Returns

I have taken refuge
in travelogues,
bare silk-screen images of
evening cityscapes
giving in to a garish-clad sky;
a tourist romance,
postcard edges feathered
by the contents
of the bottle I lay with
with increasing faithfulness.

Cigar smoke spills
from the balcony, its flight
that of a skulking dog,
guilty tail between its legs.
Vasco Da Gama's return
if he'd had one

could have been like this -
The sway of mocking palm trees,
to purposeless ocean scenery
and in the now unseen harbor -
ships not his.

8- Ohio

I have questioned
the loyalty of rivers in winter,
their yearnings for oceans obstructed,
indecisive meandering
clogged by ice floes
and winter drought.

No Amazon or Nile
would endure this thickening
of their blood, lethargic existence
of shivering in the season,

or the final degradation
of coal barges, indifferently
scraping congealing skin.

Fifth Poet: Juliet Wilson (1966- present)
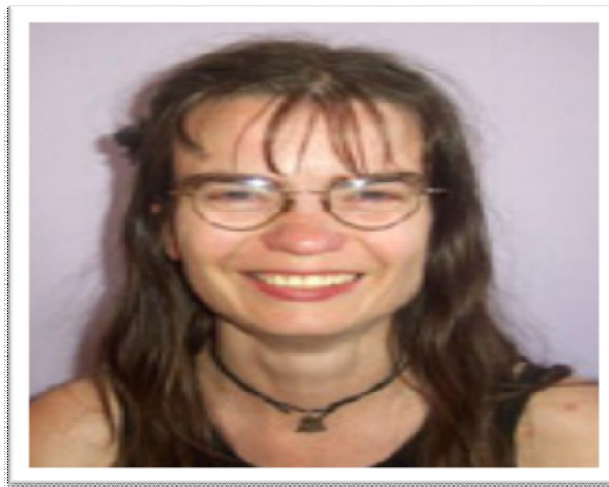
9- Shells

Grey skies, cold and bitter wind
a share of a damp mattress
in an unheated room.
You follow orders from the brother
to the man who let your cousin die

Your parents wait back home
with nothing but pain and a photo of you
smiling through the English rain.

Shells held to your ear
murmured promises, but they are empty
here in devil's beach.
Treacherous sands shift
impossible to know where is safe
where will suck away your life.

Sixth Poet: Liam Wilkinson (1981- present)

10- Election Day Campaign

One child takes cover beneath our bay window,
He waits on grazed knees for his breath to come back
And checks the ammo in his Fairy Liquid bottle.
I suddenly realize I'm a war poet.

The schools are polling stations,
The streets scorched by sun and wet with water bombs.
I stick out my head in an effort to experience
the conflict of odds against evens.

An army springs from number seven
and I'm hit - an orange balloon at my shoulder – the crouching soldier comes to my
aid with a towel and, with failing breath,

Seventh Poet: Lisa Zaran(1969-presenbt)

11- Girl

She said she collects pieces of sky,
cuts holes out of it with silver scissors,
bits of heaven she calls them.
Every day a bevy of birds flies rings
around her fingers, my chorus of wives,
she calls them. Every day she reads poetry
from dusty books she borrows from the library,
sitting in the park, she smiles at passing strangers,
yet cannot seem to shake her own sad feelings.
She said that night reminds her of a cool hand
placed gently across her fevered brow, said
she likes to fall asleep beneath the stars,
that their streaks of light make her believe
that she too is going somewhere. Infinity,
she whispers as she closes her eyes,
descending into thin air, where no arms
outstretch to catch her.

Eighth Poet: Ralph Angel (1951- present)

12- Even Because

Because it all just breaks apart, and the pieces scatter and
rearrange without much fanfare or notice.
Because you can't and don't remember the step that kicked up
dust and left this planet - you'd give up even more now.

Because the body itself - the heart's
not dead but deeper, wrapped up in curtains, a different color,
among the railings and the pigeons, the rooftops and walls—

for all you know it's a question of bread
or beer.
Because even love
returns. The city's all brightness
and shadow, deckle-edged, bluer than air—there's no help
anywhere—you no longer know how to listen.
And love says, love—midnight to midnight,
y
already ablaze. And the boulevard—wide-open. And the well-
stocked crowdless market, and a lone taxi blears.
Even happiness—the way anger's come back to roost again.
And joy, though joy's not in the ear or the eye. On this walk.

The gulls hover offshore and the islands are speckled with fire.
Even love, even because.