



**Sudan University of Science and Technology**



**College of Graduate Studies**

**College of Languages**

**Difficulties Encountered by Undergraduates in Acquiring and Using English  
Metaphorical and Phrasal Verbs**

**الصعوبات التي تواجه طلاب الجامعة عند اكتساب واستخدام المجاز اللغوي  
وأشباه الجمل الفعلية**

**A thesis Submitted in Fulfillment of the Requirements for the PhD Degree in Linguistics**

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# Dedication

To my Family

## **Acknowledgement**

In the name of Allah, the most gracious and the most merciful First and foremost, all praise be to Allah, Lord of the worlds, who endowed me persistence and patience to finish this research.

Following the sacred guidance of Prophet Mohammed (peace be upon him) represented in his saying, “whoever does not thank people (for their favors) has not thanked Allah, Mighty and Glorious is He!”

Deserves the most appreciation for their unending support and patience. They were with me every step of the way.

My sincere thanks go to my supervisor, Dr. Mahmoud Ah Ahmed whose guidance; advice and pack-up were the assets upon which this research was developed to reach its current status. May Allah SWT always bless him and his family. I will remain grateful to all the teaching staff of college of Languages in Sudan University of Science and Technology who supported me with the necessary knowledge.

## **Abstract**

This study sets out to investigate the difficulties facing university EFL Students in Using English Phrasal Verbs at The type of research methodology adopted in the present study is the descriptive analytical method. To collect the data, a questionnaire was designed and given to 30 English language Teachers and the test was administered and distributed to loo second year Students majoring in English language at the Sudan University of Science and Technology, College of language, the data were analyzed by using the statistical package of social science (SPSS). The findings of study revealed that the students have poor Knowledge in using and guessing the meaning phrasal verbs from the context. The Findings also showed that the nature of phrasal verbs, cause difficulty for EFL University Students particularly those phrasal verbs that require good knowledge of cultural background. Because most of Students are not sufficiently aware of using English phrasal verbs. The findings revealed that the idiomatic phrasal verbs are difficult because the meaning of phrasal verbs cannot be inferred from the meaning of individual . words. The study recommend that the teachers of English language of Sudanese University should take care of this important linguistic area of phrasal verbs by providing more practice.

## المستخلص

هدفت هذه الدراسة لاستقصاء الصعوبات التي تواجهها طلاب الجامعات السودانية في فهم واستخدام اشباه الجمل الانجليزية. قام الباحث باستخدام الامتحان الفعلي والبعدي والاستبانة لجمع المعلومات. استخدم الباحث طريقة التحليل الوصفي لتحليل المعلومات التي تم جمعها. قام الباحث بتوزيع الاستبانة على ثلاثين (30) من الاساتذة بكلية اللغات وغيرها من الجامعات وقد استخدم الباحث SPSS في تحليل البيانات . توصلت الدراسة إلا أن طلاب اللغة الانجليزية يعانون من فهم استخدام اشباه الجمل الانجليزية وقد خرجت الدراسة بعدد من التوصيات من بينها أن يهتم أساتذة الجامعة بتدريس هذه الجزئية المهمة من علم اللسانيات وتقديم الكثير من الانشطة الصفية للتدريس عليها.

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## **CHAPTER ONE INTRODUCTION**

This introductory chapter will provide a description of the theoretical framework of the study with special focus on the statement of the problem, study questions, hypotheses, objectives and the methodology of the study.

### **11. Context of the Study**

**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". It can be described as an intentional departure/deviation from ordinary language usage to purposefully emphasizing, clarifying, or decorating the utterance. Figurative language deals with a wide range of figures of speech. In the present study only two these will be considered mostly the phrasal verbs and the metaphor.

The term phrasal verb is commonly applied to two or three distinct but related constructions in English: a verb and a particle and/or a preposition co-occur forming a single semantic unit. This semantic unit cannot be understood based upon the meanings of the individual parts in isolation, but rather it can be taken as a whole. In other words, the meaning is non-compositional and thus unpredictable. Phrasal verbs that include a preposition are known as prepositional verbs and phrasal verbs that include a particle are also known as particle verbs. Additional alternative terms for *phrasal verb* are *compound verb*, *verb-adverb combination*, *verb-particle construction*, *two-part word/verb*, and *three-part word/verb* (depending on the number of particles), and *multi-word verb*.

One can discern at least three main types of phrasal verb constructions depending upon whether the verb combines with a preposition, a particle, or both.

The difference between these types of phrasal verbs lies with the status of the element(s) that appear in addition to the verb. When the element is a preposition, it is the head of a full prepositional phrase and the phrasal verb is thus a *prepositional phrasal verb*. When the element is a particle, it cannot (or no longer) be construed as a preposition, but rather is a particle because it does not take a complement. Finally, many phrasal verbs are combined with both a preposition and a particle.

The aspect of these types of phrasal verbs that unifies them under the single banner *phrasal verb* is the fact that their meaning cannot be understood based upon the meaning of their parts taken in isolation. When one picks on someone, one is not selecting that person for something, but rather one is harassing them. When one hangs out, one is in no way actually hanging from anything. The meaning of the two or more words together is often drastically different from what one might guess it to be, based upon the meanings of the individual parts in isolation.

As a class, particle phrasal verbs belong to the same category as the separable verbs of other Germanic languages. They are commonly found in everyday, informal speech as opposed to more formal English and Latinate verbs, such as *to get together* rather than *to congregate*, *to put off* rather than *to postpone* (or *to defer*), or *to do up* rather than *to fasten*. However, a few phrasal verbs exist in some Romance languages such as Italian and Lombard, in both cases due to the influence of ancient

Lombardic: for instance *far fuori* (to do in; to eat up; to squander) in Italian and *dà denter* (to trade in; to bump into) in Lombard.

## **1.2 Statement of the problem**

It goes without saying, figurative language and hence phrasal verbs and metaphor pose the greatest difficulty ever for EFL learners. Undoubtedly, the cultural element in this respect is of paramount importance. Some phrasal verbs and metaphor are greatly culture bound which entails good knowledge of the English culture on the part of the learner.

Some learners believe that phrasal verbs and metaphor are a separate set or category of language and hence they can choose to learn it or omit it. It is this untrue belief that causes hurdles to some learners that they give up the sheer attempt to learn. It is important to realize that phrasal verbs are not only colloquial expressions as many people believe. They appear in formal style and in slang, poetry, in the language of Shakespeare and in the Bible. So, simply a phrasal verb can be described as a number of words, which when taken together have a different meaning from the individual meanings of each word.

## **1.3 Objectives of the study**

The most important goal of this research is to find evidence to support whether phrasal verbs can be cautiously selected and be introduced at lower levels of general education stages. The aim is again to facilitate the learning of EFL or not, especially in English reading comprehension and improve writing. The area of figurative language is one which quite often poses ongoing challenges to both tutors and learners. A further aim is whether it is possible to design a syllabus that makes the study of phrasal verbs interesting and rewarding.

## **1.4 Significance of the study**

The significance of this study stems from the very fact that teaching or introducing phrasal verbs is avoided by all tutors. Hence, the researcher hopes to come up with insights that can be useful in this direction. The problem with learning and understanding phrasal verbs is that a great portion of them is culture-bound. Some linguists consider them to be part of figurative language particularly idiomatic expressions.

## **1.5 The study questions:**

This study sets out to find answers for the following questions:

1. To what extent can phrasal verbs and metaphor be introduced into EFL undergraduate classes successfully
2. Is the cultural element embedded or rooted into phrasal verbs metaphor can form such a hurdle to understanding?
3. Can learners at the end of the day, be able to use phrasal verbs and metaphor in their writing and speaking.

## **1.6 The study hypotheses**

1. Phrasal verbs and metaphor can be introduced successfully into undergraduate classroom settings and be fully utilized in developing classroom activities.
2. The cultural element embedded in phrasal verbs and metaphor can be dealt with effectively and hence remove all expected hurdles to understanding.
3. Learners can after all be able to use phrasal verbs and metaphor effectively in their writing and speaking.

## **1.6 Methodology of the Study**

This study follows the descriptive analytical method. The data will be collected using a test and computer software also there will be a questionnaire. It will be distributed to the learners of English language at Sudan University of Science and Technology (SUST) College of languages. The data will be analyzed statistically by using computer through SPSS.

## **1.7. Limits of the study**

This study will be restricted to the introduction of phrasal verbs and metaphor only apart from all other parts of figurative and literary language. The time allotted for the experiment is only two months which is relatively short.

## **Summary of the chapter**

In this chapter a detailed description of the theoretical framework has been provided with some focus on the definition of the research problem and the research methodology. In the next chapter some relevant literature will be critically reviewed.



## **CHAPTER TWO**

### **LITERATURE REVIEW**

This chapter reviews relevant literature on the issue of phrasal verb structures and the hurdles they most probably pose to understanding. Important findings and arguments from opponents and proponents of an English-only teaching method will be discussed. The chapter is divided into two parts, the first one is on the theoretical framework, and the other is on previous studies.

#### **Part One: Theoretical Framework**

#### **Part Two: Previous Related Work**

##### **1.0 Preview**

Language is one of the distinctive characteristics of human beings. Without formal instruction, we learn from infancy the skills that we need to be successful users of a language. For most of us, this will be spoken language, though for some it will be a signed language. In acquiring language, we learn words, and how to put them together; we learn to link words and sentences to meaning; we learn how to use these structures to get what we want, to say how we feel, and to form social bonds with others; and we also learn how to sound like members of the community around us – or perhaps choose to sound different from them.

Linguistics is the formal study of language. Its main sub-disciplines are: syntax, the study of sentence structure; semantics, the study of meaning; pragmatics, the study of meaning in context; morphology, the study of word structure; sociolinguistics, the study of language in its social context; phonology, the study of sound systems; and phonetics, the study of the sounds of speech. In this book, we will be mindful that linguistically significant aspects of the sounds of a language have to do with meaning on some level, whether it is to distinguish words from each other, to join together words of particular kinds, to mark (or do) something social, such as where the speaker comes from, or to handle the flow of talk in a conversation.

Language and speech are often distinguished in linguistics. For many, linguistics constitutes a set of claims about human beings' universal cognitive or biological capacities. Most of the constructs of linguistics are attempts at explaining commonalities between members of communities which use language, and they are abstract.

Phonetics on the other hand is the systematic study of the sounds of speech, which is physical and directly observable. Phonetics is sometimes seen as not properly linguistic, because it is the outward, physical

manifestation of the main object of linguistic research, which is language (not speech): and language is abstract.

However, the scope of present study will be narrowed down to the study of morphophonemic aspects and how they affect the learning of Sudanese pupils at eighth level.

### **1.1 Problems Posed by Phrasal Verbs**

One of the main problems that learners are likely to encounter in learning English is the question of the phrasal verbs. Learners around the world tend to panic at the mere mention of their name (phrasal verbs), and to avoid using them for fear of making mistakes. In this article I shall be looking at why this is and how as teachers we can try to encourage students to use them.

#### **(i) Various meanings**

Quite a big number of multi-word verbs carry more than one meaning. Thus, learners who are familiar with the meaning of "*turn down*" as in, "*He turned down the radio*", have problems interpreting the meaning of "*He turned her down*" (rejected her). It is best to deal with the meaning of the verb that is salient in the text. If the meaning of the verb in focus is to 'reject', then teach this meaning, without going into the other possible meanings. This approach can be clearer and less confusing for students. Many multi-word verbs carry a literal meaning, e.g. "*sit down*", "*stand up*", though many have a non-literal meaning, e.g. "*I picked up quite a bit of Spanish on holiday last year*". If presented through texts, learners can sometimes interpret their meanings quite accurately, picking up clues from the theme of the text and the co-text, but isolated or even heard or read at sentence level, they can be very confusing for the learner.

#### **(ii) Collocation**

Multi-word verbs present problems in terms of the words with which they collocate. McCarthy says that collocation is "*a marriage contract between words, and some words are more firmly married to each other than others*." Thus, "*to call off*", for example, collocates strongly with "match", i.e. "*The match was called off due to the rain*", and it also collocates strongly with '*engagement*', '*wedding*', '*meeting*'

Students often understand the meaning, i.e. cancel, and then attempt to apply it to other nouns with which it in fact has no relationship. For

example, "*I called off my English class*" sounds strange to L1 speakers, as generally we can only call off events which have been specifically arranged, or that are of a unique, one-off nature. Helping students with collocation can be half way to providing solution. Firstly, students' awareness of collocation should be raised by asking them to underline the nouns which follow certain verbs and then later filling in a collocational grid, matching multi-word verbs to their common collocations, e.g. '*Call off*', '*set up*', '*put off*' = '*a meeting*'.

Alternatively, collocation bingo works well, as learners have a set of nouns on a card, which they cross off according to whether they think they collocate with the phrasal verb which I read out. Odd one out tasks are also very useful as students are involved in a deeper level of processing, discussing why certain words don't combine. Most of all though, it is through the language which occurs in the classroom that students can really see how the relationships between words matter, provided the teacher draws attention to this.

### **(iii) Particles**

The meaning of the particles, i.e. '*up*', '*on*', '*in*', can also cause problems as sometimes the particles can share meaning across a large number, but not all, multi-word verbs. For instance, the particle '*up*', is often said to express the idea of '*increase*', as in '*grow up*', '*heat up*', '*hurry up*', '*cheer up*', but this idea cannot be applied to the verb '*split up*' for example. Many exercises exist which focus on particles and sensitize learners to the shared meaning of a group. I find these to be of value in increasing students' confidence in dealing with phrasal verbs, as they feel as though they have a tool with which to help them unlock the meaning of previously incomprehensible items. As long as the teacher highlights the fact that the generalized meaning of the particle in question is not the same with all multi-word verbs, then these exercises can be useful in facilitating understanding of multi-word verbs, thus aiding memory and ultimately production.

### **(iv) Pronunciation**

Research shows that words which are difficult to pronounce are more difficult to learn. Phrasal verbs are not too problematic for learners in terms of pronunciation, though misplaced word stress is a common error. Students are frequently reluctant to give stress to particles. In the sentence, "*We did the kitchen up*" for example, "*kitchen*" is stressed,

though when we substitute the noun for a pronoun, "*We did it up*", the stress falls on the adverbial particle. One way of helping learners is by using graphics, such as stress boxes ( a small black square) on the board, and getting them to mark the stress above words or syllables in the whole sentence and to practice reading it aloud.

### **(v) Grammatical form**

In terms of grammatical form, multi-word verbs present problems for learners as to whether,

- a) they are separable or inseparable
- b) they are transitive or intransitive
- c) they are formal or informal

In responding to these problems of form, teachers can either focus on the rules, i.e., whether they are Type 1 or 2 etc., or adopt a more incidental learning approach.

- The latter consists of exposing learners to lots of examples, preferably in short contexts which demonstrate their syntactic behavior.
- Reading is considered a key means to vocabulary improvement, and research suggests that just using a language can be a potent way to learn it, even without explicit focus on linguistic forms.

Multi-word verbs are therefore quite problematic for learners. However, simply by anticipating and being prepared for problems students may have can do much to erase part of the fear and confusion that surrounds multi-word verbs.

### **2.1.2 Important information about phrasal verbs**

A phrasal verb is the combination of a standard verb such as *make* or *put* with one or two particles. In some cases the particle is an adverb such as *away*, *together*; in others it is a preposition such as *through*, *in*. Here are a few examples of the many hundreds of English phrasal verbs: *pass away*, *pull together*, *fall through*, *make do with*, *put down to*.

### **2.1.3 The difficulty of phrasal verbs**

Phrasal verbs are one of the most difficult aspects for learners of the English language. There are three main reasons for this:

(i) In many cases the meaning of the phrasal verb cannot be deduced from its elements, i.e., it is being used idiomatically. For example: a learner who knows that *to tick* is to make a checkmark may have difficulty in understanding the sentence *The teacher ticked off the student for being late*, in which the phrasal verb *to tick off* means *to reprimand* or *to express disapproval*.

(ii) Many phrasal verbs are polysemous; i.e., they have more than one meaning. The phrasal verb *to put down* has the literal meaning of putting something down on the table or floor. But it also has the idiomatic meanings:

- *To make someone feel small, to criticize and humiliate them*
- *To kill* as in the sentence *I had to have my cat put down*.
- *To stop, quash, put an end to* as in the sentence, *the police put down the riots with unnecessary brutality*.

(iii) There are difficulties with the grammar of phrasal verbs, particularly with the position of the particles. Look at the following examples:

She put down the baby. ✓

She put the baby down. ✓

The teacher put the student down. ✓

The teacher put down the student. ?

The student put her bad grade down to tiredness. ✓

The student put down her bad grade to tiredness. ✗

#### 2.1.4 The importance of phrasal verbs

Phrasal verbs are very important for learners because they are so prevalent in everyday spoken and informal written language. Not only do learners need to understand the more common phrasal verbs, but they will also need to use them themselves. If they don't, and use a more formal synonym, they run the risk of sounding pompous or ridiculous to native speakers. Imagine, for example, your friend telling you *Oh, do desist from talking!* Instead of *Oh, do shut up!* or *Oh, do belt up!* or *Oh, do pipe down!*

### 2.1.5 Selection principles

When you find phrasal verbs listed on a website the criterion is that in the opinion of the webmaster, those are among the most useful for English learners to learn first. Only idiomatic phrasal verbs that are likely to cause difficulties to language learners have been included. The definition listed for each phrasal verb is generally very short and should be regarded as the first step in the learning process. The example sentences are the second, more useful step in the process of understanding the verb and the contexts in which it is used. The third step is to look at the additional information that is listed for some verbs.

### 2.1.6 Problems Related with Phrasal Verbs

It is well known that phrasal verbs are a challenging area of English-language learning and teaching. In this section, we will identify – and offer some solutions for – the main problems that learners experience when they try to use phrasal verbs in their own speech and writing. We will focus on combinations of high-frequency verbs, with which learners ought to be familiar (such as **go**, **take**, **put**, and **give**), with:

- adverbial particles such as **up**, **in**, **out**, **off**, **down**, and **through**
- prepositional particles such as **at**, **for**, **to**, and **with**

There are two types of evidence that help with understanding the kinds of problem that learners have when they use phrasal verbs. These are:

- Experimental data, such as translation tests or multiple-choice tests in which learners have to select the most appropriate verb (phrasal verb or single-word verb) to fill in a gap in a sentence
- Computer learner corpora, which are electronic collections of spoken or written texts produced by learners (such as essays or transcribed conversations). On the basis of this evidence, we can identify a number of issues that seem to cause problems for many learners.

The following main problems have been highlighted in relation to phrasal verbs formed of adverbial articles:

- (i) avoidance
- (ii) style deficiency
- (iii) semantic confusion
- (iv) lack of collocational awareness
- (v) using 'idiosyncratic' phrasal verbs
- (vi) syntactic errors

### (i) Avoidance

The evidence suggests that learners who lack phrasal verbs in their mother tongue (such as French-speaking or Spanish-speaking students) tend to avoid using phrasal verbs in English. This does not mean that they do not use phrasal verbs at all, but rather that they use fewer phrasal verbs and more single-word verbs than native-speakers of English performing similar tasks. Learners who do have phrasal verbs in their mother tongue, on the other hand, do not avoid using these in English. In fact, Dutch-speaking and German-speaking EFL learners tend to use more phrasal verbs than native speakers in written discourse.

### (ii) Style deficiency

Learner corpus research has shown that EFL learners tend to be 'stylistically deficient': that is, they appear to be largely unaware of the differences between informal speech and formal writing. Their formal writing sometimes contains speech-like features, whereas their informal spoken language often sounds rather formal and bookish. Learners' use of phrasal verbs is no exception to this.

Phrasal verbs are often presented as characteristic of informal spoken English. Although this is an oversimplification (phrasal verbs can be found even in the most formal types of text) (see Bryan Fletcher's article in the September 2005 edition of MED Magazine on this topic (ed.)), it is nevertheless true that native speakers of English use approximately half as many phrasal verbs in formal writing as in informal speech. EFL learners, on the other hand, have a tendency to use more phrasal verbs in formal writing than in informal speech. What is more, learners can also be seen to use phrasal verbs that are not typically associated with formal writing. Consider the following examples from learners' formal essays:

- The state in its turn is responsible for its citizens' well-being and must **help out** when needed.
- . . . Many people are constantly **getting away from** tradition, religion and moral values.
- The Swedish well-meaning immigration policy is sometimes stopping people from **getting into** the society.

Besides style deficiency, one of the possible reasons why learners tend to use more phrasal verbs in writing than in speech is that a writing task usually gives learners more time to plan and encode their messages, and actually consider the possibility of using a group of verbs that they are generally not very comfortable with or confident about using.

In some cases, learners' over-reliance on phrasal verbs in formal writing can be directly traced to the influence of their mother tongue, and more specifically to the fact that in some Germanic languages (for example Dutch, German, and Swedish), phrasal verbs are not marked for style and can be used equally in informal speech and formal writing.

### (iii) Semantic confusion

By far the most common errors made by learners when using phrasal verbs are *semantic* errors, reflecting an incomplete understanding of the meaning of phrasal verbs. All the sentences shown here are taken from the ICLE or LINDSEI data, and in each case a correct or more appropriate word is shown in brackets:

Learners confuse phrasal verbs and single-word verbs whose meanings are related:

- He has to **find out** (discover) new means to fight against them.
- Students couldn't **put on** (wear) a scarf in winter.
- He will **find out** (find) that the number of conventional families decreases.
- Procedures must be taken in order not to let the disease **spread out**. (spread)
- The impulse to **build up** (build) also springs up (springs) from the need  
...
- ... because infants **grow** (grow up) surrounded by them.
- because sometimes he's like an actor: he **dresses** (dresses up) as different people

Learners use the right verb but the wrong particle:

- They **fill up** (fill in) many forms.
- It is a task which must be **carried on** (carried out) using the brain.
- Sect members are told to refrain from talking to their parents and to **keep out** (keep away) from their friends.

Learners use the right particle but the wrong verb:



- We tried to **come back to** (go back to) Los Angeles.
- Saddam Hussein had the power to **shut off** (turn off) the heat in millions of homes

#### (iv) Lack of collocational awareness

Studies have shown that learners lack 'collocational awareness': that is, they tend to be unaware of the preferred relationships that exist between some words. Some words belong together with other words and occur more naturally with these words rather than with that of other words with the same meaning. For example, if you are using a camera, you do not **make a picture** but you **take a picture**. You do not say that 'scientists **made an experiment**', but 'they **conducted or carried out an experiment**'. Learners tend not to be aware of these special relationships, which means that they often combine words that do not normally occur in each other's company. Consider the following examples involving phrasal verbs:

- Even the majority of teachers also **cut down** pupil's creativity either in their lessons or in their exams.
- Religion was also a means of **calming down** eventual revolts and unrests.
- . . . teaching them moral values and preparing them to **set up** their own families.

Native speakers of English would normally talk about **stifling creativity**, **quelling revolts/unrests**, and **starting a family**.

#### (v) Using idiosyncratic phrasal verbs

Learners sometimes use phrasal verbs that do not actually exist in English, either because they mix up verbs, because they use the wrong verb or particle, or possibly also because they feel the need to create a new phrasal verb by combining a verb and a particle to cover a gap in the language.

- These differences need to be **leveled down**. (ironed out)
- People who decide to marry are usually more responsible and they can trust each other more because they know that in case of problems they do not just **split apart**. (split up)

#### (vi) Syntactic errors

The evidence shows that learners sometimes make syntactic errors involving transitive phrasal verbs being used intransitively, and vice versa:

- The state should help parents to **grow up** better generations.
- He or she begins to look for another love, **splitting up** the relationship.

Compare:

'I **grew up** in the countryside' (intransitive)

and

'**Bringing up** children (= helping them to grow up) is not always easy'  
(transitive)

'Jane and Shane have **split up**' (intransitive)

vs.

'They've **ended** their relationship' (transitive)

### 2.1.7 Phrasal Verbs Formed with Prepositional Particles

Phrasal verbs with prepositional particles (also called prepositional verbs) are a particularly frequent source of errors, even at an upper intermediate and advanced level. The major sources of error include:

#### (i) The influence of the learner's mother tongue

The learner is unaware that a verb is a prepositional verb in English, as it is not a prepositional verb in his/her mother tongue:

- I would also like to comment (comment on) the second part of the title (written by a French-speaking learner: in French you 'comment something')
- We don't have enough money to pay (pay for) a flight (Spanish-speaking learner: in Spanish you 'pay something you buy')
- I am used to using computers or listening the radio (Italian-speaking learner: in Italian you 'listen something or someone')

The verb is a prepositional verb in English *and* in the learner's mother tongue, but the prepositional particles differ and are not direct translational equivalents:

- While the others . . . tried to **participate to** (participate in) our discussions (Italian-speaking learner: in Italian you 'participate at something')
- Athletes that have the honor to **participate at** (participate in) these

Olympic Games(German-speaking learner: in German you 'participate at something'.)

- And that means to **concentrate** more **in** the national policy than in the European one(Spanish-speaking learner: in Spanish you 'concentrate in something'.)
- It **depends of** our mental image of the matter(French-speaking learner: in French 'something depends of' something else.)

The learner is unaware that, although a verb is a prepositional verb in his/her mother tongue, it is not a prepositional verb in English:

Another important figure of speech which the present research seeks to explore is the metaphor.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 example when 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 look at the word differently. It may be argued that it is the manner of language using to get 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:

**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 soon infers 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; this is 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), Sequirira 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 a poem\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 feeling to construct a vivid picture\image by which one can make his idea clear. The following lines are quoted from 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 which a considerable effect can be added to the musical quality a poem\expression has. The most common types of this category are:

### **d. Alliteration:**

Is a repetition of the first consonant sounds in several words, for example:

**6- Bettybought butter but the butter was bitter, so Bettybought better  
butter to make the bitter butter better.**

**i. Onomatopoeia** is the occurrence of the natural sounds alternatively as words 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.**

**ii. 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. There was a lady live in a hall \l\**

**Large in eyes, and slim and tall \l\**

**e. 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 gentle 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.

**12. 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:

#### **f. Metaphor:**

This concept is the undertaken issue of this study. It will be explained in details and analyzed syntactically and semantically in chapters four from this study. It is enough here 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 unlike things but have something in common. It sounds like stating a fact, 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 thinking is strongly demanded to deduct, guess or infer the meaning of the metaphorical expressions.

### **g. 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 unlike 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 Daffodil poem 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 that simile needs no much of thinking to get the comparison.

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

**-“Shall I compare thee to a summer’s day?  
Thou art more lovely and more temperate”**

It can be seen that 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**

**h. 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 deduction or thinking is not needed. 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 take the 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 things for example an analogy between **the heart and a pump**. Or between features or things that have different origins, for example the wings of a fly, bee, butterfly, bird, etc. This can be considered as analogous because wings perform a common function (flying). Other examples 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:

**22. “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.

**i. 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.

### **j. Hyperbole**

Is the exaggeration in speech, often used in a humorous or to express strong feelings or 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.**

### **k. 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 not generally known and that can only be decoded from their usage in a specific text. In the following verse 'grass' functions as a private symbol 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 grass; I cover all."**

## **1.2 Problems of Figurative Language**

Poets are always searching 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, the student, in a way or another, may not be able to get the poet's intention because of the student'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.

Furthermore, the researcher acquainted with the students' achievements that are scored out of previous poetic examinations applied on the same students; he recognized their weakness in dealing with the metaphor. Again concerning the metaphor, the researcher applied a certain test on the same students; he found in both cases, that 85% from the students were not able to deal with the items related to metaphor. The students confessed that they face many difficulties in understanding the metaphor because the problem resides in how to recognize it.

The researcher inferred that the students' problem lies in understanding 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 metaphor because of the unconnected relation and even sometimes a contrasted relation between the two described or compared objects. As so, it may be said that comprehension is the second dimension of the problem.

## **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, its 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 "**Pilgrimage 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.

After 1531, the metaphor becomes much more descriptive. Thomas Starkey (In the 1530s) wrote in "**A Dialogue Between Pole and Lupset**", and then Christopher Marlowe wrote in "**The Jew of Malta**" in about 1593. In 1586, Geoffrey 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 Juliet which 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 become 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, and others (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, Thomas Hardy, and others (Sequeira et al., 70-87).

During 20<sup>th</sup> century (since 1900 and on), sometimes called 'Modern Period', 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 mind bowing one another aside in making metaphor as the

concept at the crux of all thought, and maybe all human understanding (Ibid).

## **2-4 Situation 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 hurt and 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, this metaphor just indicates that time passes quickly and our lives pass us by.

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 to any 'special usages'. Lakoff and Turner (1989) claim that metaphors are center to any philosophical understanding of human experience.

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 General Purpose 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 name given 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 displayed attitude. 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 obviously cannot 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 hard to 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 a correct 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 be used 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 Conceptual Theory of Metaphor**

It is also called Cognitive Theory of Metaphor. Deignan and Potter (2004:128) states 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 idea and 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 following example (**The prices are on fire**).

Lakoff and 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. 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 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 to view 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 experience and requires the recipient to apply them to the preceding 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) argue that the language of everyday is filled with metaphors which may not always notice. Metaphors in this sense design the property of communication 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.

### **2-7.2 The Context-Limited Simulation Theory of Metaphor**

Barsalou (1999:82) confirms that Context-Limited Simulation Theory (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 metaphors are often used, modified, and re-used precisely when a speaker or poet 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 activate language as well as other simulators, and interlanguage 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.

Sperber and Wilson illustrate this idea with this example; when someone sees a cat walk 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 become momentarily 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 its meaning.

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 used metaphorically rather than literally. According to the phrase, it is not entirely 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 gone before 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 settling 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.

### **2.7.3 The Lexical 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. This means that this theory is concerned with modeling the nature of conventional meaning (lexical representation) that is 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 concepts 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 the lexical concept associated 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 access route/path of activation through the cognitive model profile. For example, in the following utterances, the semantic contribution of the lexical concept '**Woman**' is slightly different by the virtue of the access associated with each utterance:

42- \A\ **Woman is a home of amazing compassion.**

42- \B\ **Woman rejects to 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 more figurative 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 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 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. The verbal complement **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, the lexical 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 of information 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).

#### **2-7.4 The Discourse Dynamics Theory of Metaphor**

Cameron (1999:27) states that two linguistic 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 metaphor needs 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 agents and/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 and complex. As so, the relations between agents or elements are also continuously changed, and this makes the human systems opened to new energy rather than closed.

As with complex dynamic systems, the context or environment is 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 of the 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 central sincethe meanings are negotiable while the flexibility of language is exploited for different purposes such as to construct understanding, to persuade or to achieve some other discourse purpose through interaction in which a participant 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, emergent on the discourse event level, that seem to signal intensive discourse 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 a set of semantically-connected linguistic metaphors, collected together across one or more discourse events. The accumulated 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.

### **2-7.5 The Instinctive Theory 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 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 dead metaphors. 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 the 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 literal paraphrase. In this sense, metaphors have the properties to organize one's experience and create realities.

This theory rejects the concepts of abstraction and homonymy. It assumes that abstraction does not 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\ Mycar is new.** (Car) here refers to a vehicle

**44- \B\ Tom is very car.**(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 thinking twice. 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**).

### 2.7.6 The Contemporary 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 understood without mappings. 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. Lakoff confirms 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. Lakoff states that the intuition guides the meaning of **ahead of** to be traceable to its space of meaning (Ibid: 214).

This theory hypothesizes 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 are mappings across conceptual domains. Such mappings are not identical and **merely partial similar**. Mappings are not arbitrary, but grounded 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 this function can be employed by different linguistic 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 states that 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 this sense, 'giving' a kick and 'giving' information do not have the same structure as 'giving' a present\gift. Lakoff explains this by saying that the "inherent target domain structure automatically 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".

### **2.7.8 The Primary Theory of Metaphor**

Grady (1997:152) states that the emergence of conceptual patterns that 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 theory hypothesizes that the generation of primary metaphor is according to three terms:

- 1-the characteristics of source and target domains,**
- 2-the fundamental construct and**
- 3-the licensing of metaphorical expressions.**

To Grady, **characteristics of source and target domains** are more localized domains of universal experience and are different in nature: one is defined 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. They refer to simple experiences in a phenomenological sense; 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 that they 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 of information gained, or involve responses to the properties of something.

Finally, primary target domains refer to basic units or parameters of the cognitive function at the levels 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 uses the 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, all cases 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 into a 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.

### **2-7.9 The Verbal 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 many common words and phrases: the central meaning (lexical or standard) and the marginal meaning (consisting of the properties that the word suggests or connotes). His 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 that 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 examples can be presented to examine 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 word, 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 surprising ideas to be emerged through the juxtaposition of words or phrases.

## **2-7. 9ThePhilosophical 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 **analytic philosophy**, 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 to encourage the recipient 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 the truth 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 truth or 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 the main 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 metaphor because 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 of conceptual borrowing or reassignment which revises our perception of the world.

Relatively, Cazeaux (2007:4) argues that the major shift which occurs in continental philosophy is the abandonment of dualism. That is 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 Ricoeur (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 creative combination 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 with them, 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 the main types of metaphors which are specified by specialists 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 Metaphor** is a type of metaphor often used in poetry and speeches to encourage thought. In this type there is some relation between the subject 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 is 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**'.

**2.8.6 Absolute 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 Metaphor** is 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 clear inter-relations, such as the phrase '**She seemed rattled**'. This leads to the questions of by whom or by what she was carried away. Here, it is not known by what man can be carried away.

**2.8.8 Ontological Metaphors** 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 Metaphor** is 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.

**2.8.10 Root Metaphor** is 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's understanding 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 Metaphor** is a type of metaphor in which one of the terms (either the vehicle or tenor) is deep in meaning that requires a deeper understanding to the metaphoric meaning. For example '**My winged ideas are always welcomed**'. Here, the audience must supply the image of the bird.

**2.8.12 Extended 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 Metaphors** are 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.

**2-8.14 Pataphor** is 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.

**2-8.15 Primary Metaphor** 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 concepts to 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 Metaphor** is 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 Metaphor** contrasts 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 Metaphor** is 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 Poetic Metaphor** this type extends 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 mainly a matter of description, like: '**Cool discussion**', '**Blood money**', '**Fruitless meeting**, etc.

**2.8.24 Concretive Metaphor** in which an abstract object or idea acquires a physical existence or properties of concrete object to be compared, example is: '**The happiness of victory**'.

**2.8.25 Orientation 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 highlighted features 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".

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 from literal expressions". Here Beardsley suggests the examining of the metaphoricalness 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, if elements such as impact, shock, strangeness and surprisingness are taken to determine the metaphor, it will be noticed 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.

### **2.10 Comprehension 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; a word or phrase from one semantic field 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 characteristics called (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  
**I swear she casts a shadow white stone.**

Looking to 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, but it 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 to sketcha 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 largebuilt + 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 in this 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 that in 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 to be 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 the sentence 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 metaphors as 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 when the 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.

### 2.11 Previous Studies

This part discusses some up-to-date empirical studies related to the present study particularly targeting EFL/ESL learners' knowledge of collocations and idiomatic expressions.

A study conducted in (2010) by Mounia to find the role of teaching metaphor and phrasal verbs in raising foreign language writing proficiency. The sample was composed of two groups, which were chosen randomly. It consisted of forty-eight students whose native language was Arabic and their second Language was French. The experimental group received the treatment while the control group did not. The researcher administered a pre-test to examine students' use of phrasal verbs and metaphor. It indicated that participants had a limited knowledge of phrasal verbs and metaphor. Analysis which was conducted after treatment showed that the participants' writing proficiency was raised significantly through a clear instruction of phrasal verbs and metaphor. The findings revealed that there was a significant relationship between using phrasal verbs and metaphor and writing proficiency.

**Boers, et al., (2007)** examined how source domain of idioms motivates their figurative meanings with regard to cross-cultural variations. The logic of their study was the assumption that source domain of many idioms are cultural dependent. So, cross-cultural variations would be a significant variable in the comprehension of idiomatic expressions as it seemed to influence the opacity of idioms. The study was accomplished through an *idiom teacher* exercise (A self – study technique consisting of 1200 on-line exercises on 400 idioms). The exercises included *matching to source* task for the experimental group and *matching to definition* task for the control group followed by a *gap filling* task for both groups as a post test. This experiment was performed in two phases; the first one in a context of learner autonomy and the second one in a context of explicit guidance by the teacher. Results revealed that etymological elaboration could help learners effectively comprehend and recall figurative idioms. In the learner autonomy context, etymological elaboration seemed to be

more effective to only transparent idioms with familiar source domain while with explicit teacher guidance, the technique was beneficial for even opaque idioms. Parallel to this study (Boers, et al, 2007), two other studies were conducted with Chinese and Iranian EFL learners on the effectiveness of etymological elaboration. **Zhang (2009)** designed a web-based learning experiment with Chinese students in order to estimate the actual effect of etymology on receptive and productive knowledge of target idioms in an on-line environment. The participants were given on-line learning units that were designed in different forms for two groups.

In the same vein, **Bagheri and Fazel (2010)** explored the role of the mentioned technique in Iranian learners' comprehension and retention of phrasal verbs and metaphorical expressions on the basis of dual coding theory. The same treatment as Boers et al's work (2007) was given to 50 advanced EFL learners in experimental and control groups. The results of this study were in line with the previous studies and confirmed that etymological elaboration enhanced idiom learning.

## **Chapter Three** **Research Methodology**

### **3.1 Introduction**

This chapter describes research methodology. It gives a full description of the research steps followed in conducting the tools which were used to collect data beside the population and the procedure that was followed. A

questionnaire for EFL teachers and a test for EFL students were the tools that chosen to collect data. The research data was obtained from the responses of a test designed for EFL Sudanese students majoring in English language in faculties of languages and education at Sudan university of science and technology, the data were also obtained from a questionnaire distributed to the teachers of English language. The researcher followed the analytical descriptive method in this study. The quantitative data were analyzed through the Statistical Packages of the Social Sciences (SPSS), descriptive statistics such as mean, standard deviation were calculated to examine the variability of the scores of the participants as seen in the results. Other statistical means like the one-way method and the ANOVA (analysis of variance) were computed to compare the significant statistical differences regarding the obtained answers.

### **3.2 Population of the study**

For carrying out this study two groups were identified:

- a. The population of English language teachers at Sudanese universities who carry out the task of teaching.
- b. The population of students who are the target of teaching, understanding and using phrasal verbs and metaphorical expression.

The first population group consisted of ELT teachers at faculty of education and faculty of languages at Sudan University of science and technology. The second population group consisted of all 3rd year students majoring in English language at the above mentioned faculties.

#### **3.2.1 The teachers' sample of the study**

The first population of this study consisted of English language teachers at Sudanese universities and was represented by a sample group consisting of 40 ELT teachers.

#### **3.2.2 The Students' sample of the Study**

The second population of the study was represented by a sample group consisting of 150 students distributed in two faculties, faculty of languages and faculty of education at Sudan University of science and

technology. The subject were 3rd year students at majoring in English language at the above mentioned faculties. Most of them had studied English language as a compulsory subject for 10 years from the same school language curriculum approved by the Sudanese ministry of education and ministry of higher education and scientific research. They have the same cultural and language background, with Arabic language as their first language.

The two types of faculties introduce two different language programs and this may show considerable variables in teaching and learning of language.

**Table 3.1. Distribution of samples across the University of Sudan**

University	Faculty	No.	Total
<b>Sudan University of Science and Technology</b>	<b>Languages</b>	70	70
<b>Sudan University of Science and Technology</b>	<b>Education</b>	50	50

### **3.3 Instrumentation:**

The instruments that the researcher used for conducting this study are:

- A questionnaire for ELT teachers.
- A test on phrasal verbs and metaphorical expressions for EFL university students majoring in English language.

#### **3.3.1 The questionnaire:**

The aim of the questionnaire used in this research was to find out about the teachers' views regarding teaching and learning of idiomatic expressions and collocations, and it is also relevant directly to the questions and hypothesis of the study. It was administered to a total sample of 40 ELT teachers at some Sudanese universities. It consisted of two parts the first part contained personal information about the participant. The second part contained 15 statements related to teachers' views about phrasal verbs and metaphorical expressions, problems of understanding and using them, The scale used in the questionnaire was five-point Likert scale to show the expected responses from participants, five codes were given to the statement as follows:

1=Strongly Agree,

2=Agree,

3=Neutral,

4=Disagree

5=Strongly Disagree

### **3.3.2 Students 'test:**

Of the two research instruments, the test of idioms and collocations was given more emphasis because the students were the major target of the study and the investigation of their knowledge, problems of understanding and using idiomatic expressions and collocations were the vocal objectives of the present study. The researcher adapted for this purpose, a 50 item test in which 25 items on phrasal verbs and 25 items on idiomatic expressions. The test was widely selected to assess the student's knowledge of idiomatic expressions and collocation. The questions were meant to cover the different levels of English idioms and collocations such as lexical, semantic and syntactic levels. Some of the tests' questions try to trace the impact of the students' native idiomatic

expressions on their understanding of the English idiomatic expressions. The test was given in a form of multiple choice questions. It consisted of two questions. The first question was 25 items (metaphorical expressions) multiple choice questions with one correct answer and two other distracters supplied for each given sentence, students were asked about the meaning of each metaphorical expression. The second question consisted of two parts. Part one consisted of 18 gap filling questions where students were asked to collocate some of the most common verbs (Miss-Get-Do-Make) that goes with other words. The second part of question two was a multiple choice question consisted of 7 items, students were asked for completing the sentence provided through choosing the best answer.

The test was administered to a total of 120 students. Participants were 3rd year English language majors at Sudan University of Science and Technology, faculties of languages and education. The rational for selecting senior students 75

as a sample was that, with regard to the stage they have reached in their study, they should have accumulated a considerable knowledge about language, idiomatic expressions and collocations. They should also have good language analyzability skills that enable them to deal with the linguistic irregularities of phrasal verbs and metaphorical expressions.

### **3.4 Validity of the research tools**

Validating a research tool is determining whether it is accurate and determining —whether the research truly measures that which it was intended to measure or how truthful the research results are. In other words,...to express that in some kind of metaphorical English...|| does the research instrument allow you to hit —the bull's eye — of your research object? — {Golafshani 2003-599}. To ensure the validity of the



research tools, the researcher consulted 3 ELT experts' referees. He distributed copies of the students' test and the ELT teachers' questionnaire to the experts so as to give their opinions, judgment and recommendations about these instruments with regard to their suitability, clarity and relevance. The experts were all PhD holders working at faculties of Education, Languages and Arts at Sudanese Universities. In addition to their experience in the field of ELT, they were and are engaged in the supervision of ELT researches for PhD, MA and MED degrees. Each of these experts were given a copy of both instruments (the students' test and the teachers' questionnaire) which were used to investigate the problems of understanding and using idiomatic expressions and collocations that encounter Sudanese EFL university students.

The suggestions, opinions and recommendations of the experts about the construction and content of both instruments were taken into an immediate consideration and were incorporated in the final version of the instruments.

### **3.5 Reliability of the research tools**

Test-reliability refers to the test's consistency and to —the notion that consistency with which questionnaire (test) items are answered or individual's scores remain relatively the same can be determined through the test-retest method at two different times. || [ibid 598-599]. That means the test should give the same or similar results if it is given to the same group of subjects on at least two separate circumstances. It should be expected that the relationship between the first and the second administration would be a high positive correlation.

### **3.5.1 Reliability of the test**

Regarding the study at hand the researcher used the test-retest method to verify the reliability of the test. It was first administered to 15 students, and then administered once again to the same group a week later. The following formula for the Pearson correlation coefficient [ ] To evaluate the data of the study, different techniques were used in the analysis. These techniques were: Statistical Package for Social Studies (SPSS), Alpha Cronbach and Pearson Coefficient Factor

#### **Cronbach's alpha method**

Where reliability was calculated using Cronbach's alpha equation shown below:

Reliability coefficient =  $\frac{n}{n-1} * 1 - \frac{\text{Total variations questions variation}}{\text{college grades}}$

Cronbach alpha coefficient = (0.77), a reliability coefficient is high and it indicates the stability of the scale and the validity of the study Validity coefficient is the square of the reliability coefficient so reliability coefficient is (0.88), and this shows that there is a high sincerity of the scale and that the benefit of the study.

### **3-6 Procedure**

The researcher distributed the questionnaire to the respondents in hand to look over the items and make up their minds, then gave them enough time

to fill it .After that the researcher collected the questionnaire to be ready for analysis and discussion.

### **3-7Summary**

This chapter has provided description of the research tools and their procedures; the collected data will be statistically analyzed and discussed in the next chapter.

## CHAPTER FOUR

### Data Analysis, Results and Discussion

#### 4.1 Introduction:

In this chapter, the data of the study were analyzed and the results obtained from the analysis were tabulated and discussed. The instruments used to collect data of the study were two instruments: a test for 3rd year students majoring in English language at Sudan University of Science and Technology faculty of languages and faculty of education; as well as a questionnaire for English language teachers.

#### 4.2 Results of the Test

The test was the first tool used to collect data of the study. The tests was constructed; validated and piloted to investigate the problems of understanding and using metaphorical expressions and phrasal verbs that encounter 3rd Year Students at Sudan University of Islamic University.

#### Students' test

**Part One: Question One: Choose the correct meaning for the following *metaphorical expressions* written in bold**

**Q1.** I want to **wave a magic hand** to make things better

*a) Use a plastic hand and move it side ways*

*b) Try an easy way*

c) *Wave one's hand magically*

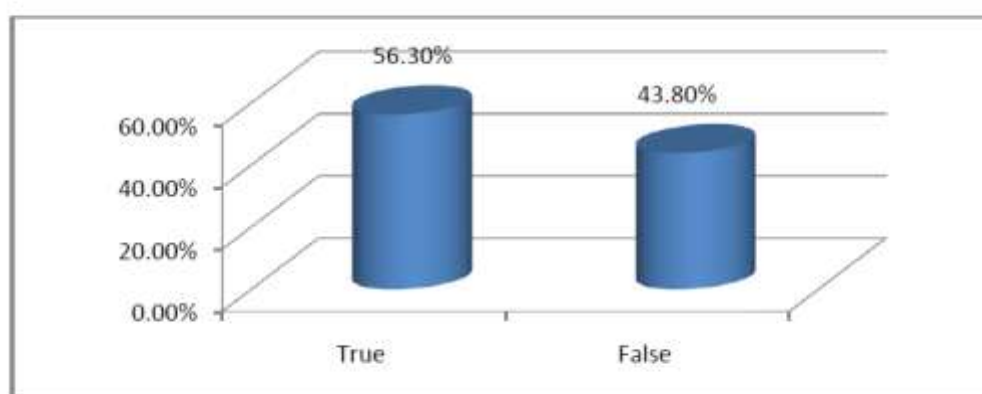
The table and figure below show the frequency and percentage for question one

**Table 4.1** Frequency and percentage

Variables	Frequencies	Percentages %
Succeeded	45	56%
Failure	35	43%
Total	80	100%

The above table illustrates that 56.3% succeeded to answer the question about the meaning of *to wave a magic hand* while 43.8% failed to answer the question which indicates that students are aware of this idiom because of its equivalent Arabic idiom (استخدم عصاة سحرية) and this supports the notion that mentioned in the questionnaire regarding L1 may affect the understanding and using of idioms as shown in Graph No 4.1 below

**Graph NO 4.1**



Q1.2 He has **dug himself into a hole** having married her

a) Stay unmarried

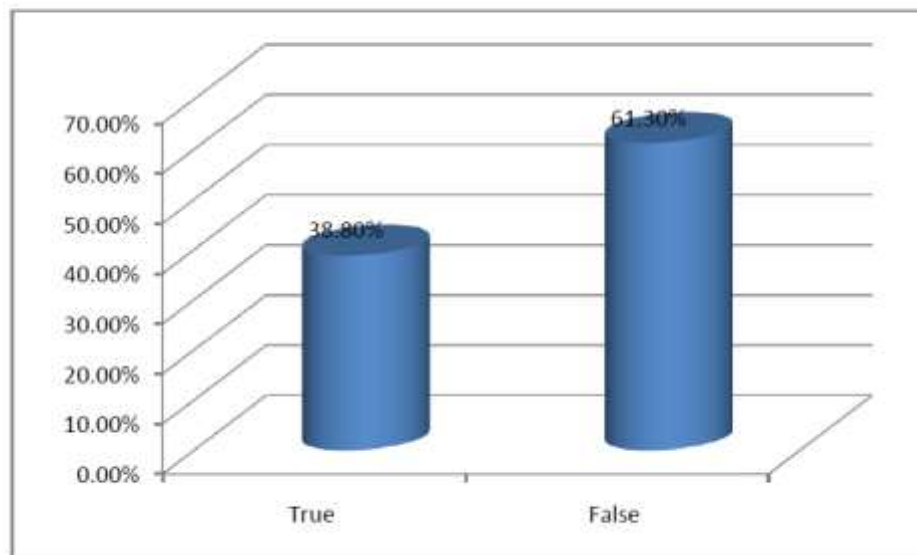
- b) Made a very grave mistake and caused himself a trouble
- c) All married people are so.

**Table 4.2 frequency and percentage for the answers to Q1.2**

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
<b>Succeeded</b>	<b>31</b>	<b>38.8%</b>
<b>Failed</b>	<b>49</b>	<b>61.3%</b>
<b>Total</b>	<b>80</b>	<b>100</b>

The above table illustrates that 31 students out of 80 38.8% succeeded to answer the question about the meaning of **dug himself into a hole**, while 49 out of 80 61.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and collocations as shown in graph No 4.2

**Graph No 4.2**



**Q 1.3** She knows the system **inside out** means

- a) Upside down

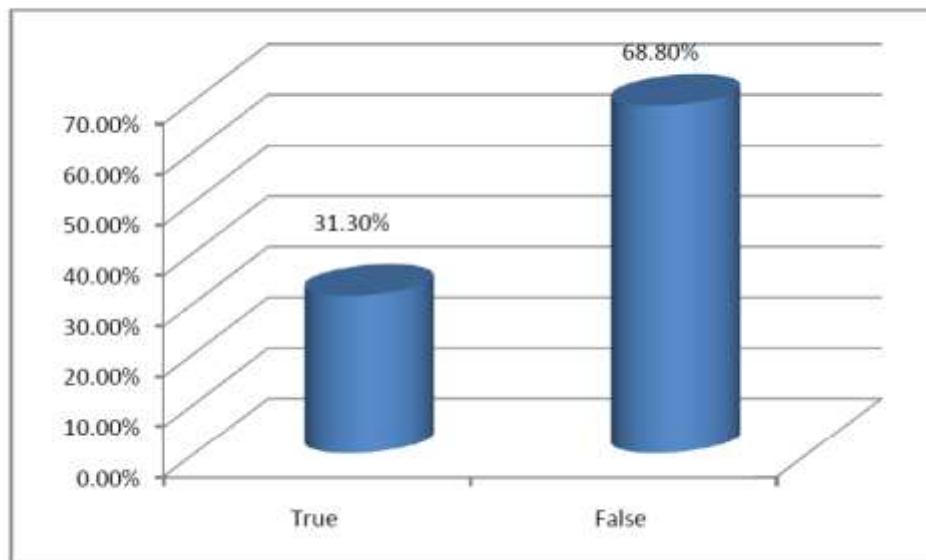
- b) Not working properly
- c) Every detail of it

**Table 4.3 frequency and percentage for the answers to Q1.3**

Variables	Frequencies	Percentages
succeeded	25	31.3%
failed	55	68.8%
total	80	100%

The above table illustrates that 31 students out of 80 38.8% succeeded to answer the question about the meaning of **inside out** while 49 out of 80 61.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verb as shown in graph No 4.3

**Graph No 4.3**



#### **Q1.4 Get the best of both worlds means**

- a) Win the game
- b) Get the advantage of two different things at the same time
- c) Fail to succeed

**Table 4.4 frequency and percentage for the answers to Q1.3**

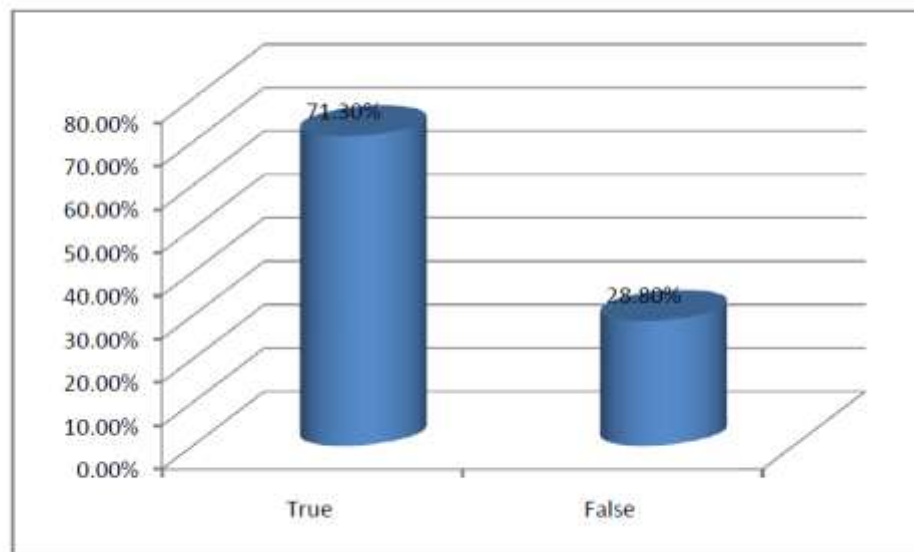
Variables	Frequencies	Percentages
Succeeded	57	71.3%
Failed	23	28.8%
Total	80	100%

The above table illustrates that 71.3% succeeded to answer the question about the meaning of **Get the best of both worlds** while 28.8% failed to answer the question which indicates that students are aware of this idiom because of its equivalent Arabic idiom (خيرى الدنيا والاخرة) and this supports the notion that mentioned in the questionnaire regarding L1 may affect the understanding and using of metaphorical expressions as shown in Graph No 4.4 below

#### **Graph No 4.4**



**Figure 4.4**



**Q1.5 Be on your best behavior means**

- a) Stand up right
- b) Don't be curious
- c) Make an effort to behave as well as possible

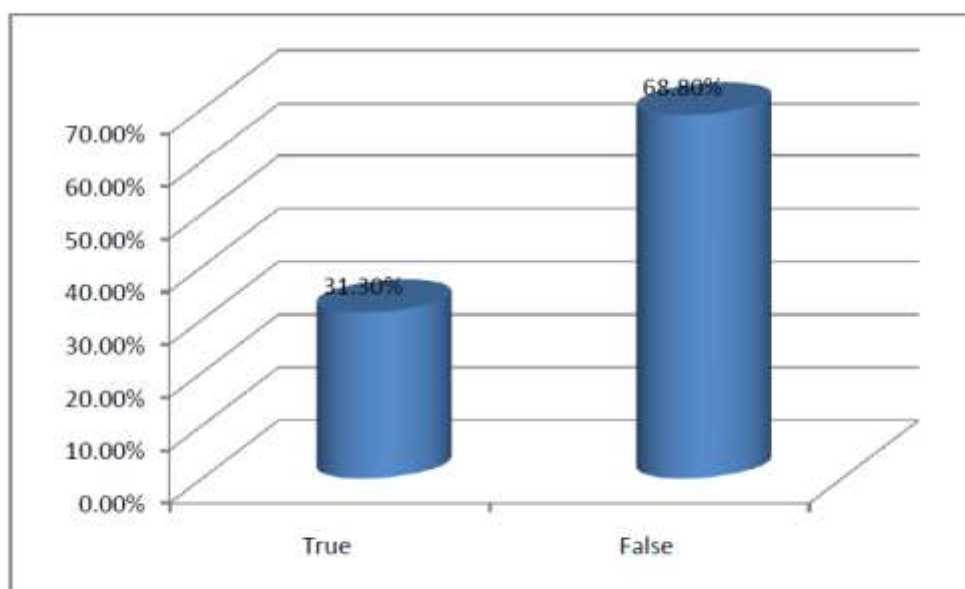
**Table 4.5 frequency and percentage for the answers to Q1.5**

Variables	Frequencies	Percentages
Succeeded	25	31.3%
Failed	55	68.8%
Total	80	100%

The above table illustrates that only 31.3% of the respondents succeeded to answer the question about the meaning of **Be on your best behavior** while, the majority of the respondents 68.8% failed to answer the question which indicates that students are very poor in terms of

understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.5

**Graph No 4.5**



**Q1.6 Start from scratch means**

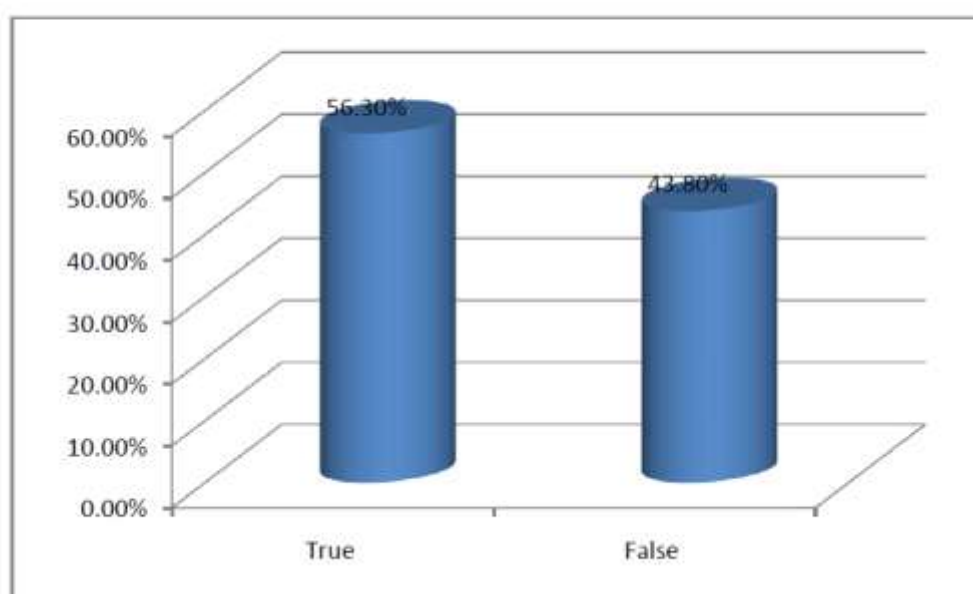
- a) *To start from the very beginning.*
- b) *To try to do impossible things.*
- c) *You do a favor for me and I do a favor for you.*

**Table 4.6 frequency and percentage for the answers to Q1.6**

Variables	Frequencies	Percentages
Succeeded	45	56.3%
Fail	35	48.8%
Total	80	100%

The above table illustrates that 45 students out of 80 56.3% succeeded to answer the question about the meaning of **To Start from scratch** while 35 out of 80 43.8% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expression and phrasal verbs as shown in graph No 4.6

**Graph No 4.6**



**Q1.7 To give someone the evil eye means**

- a) *To have eyes similar to devil's eyes.*
- b) *To need to wear glasses.*
- c) *To look at someone in an angry and unpleasant way.*

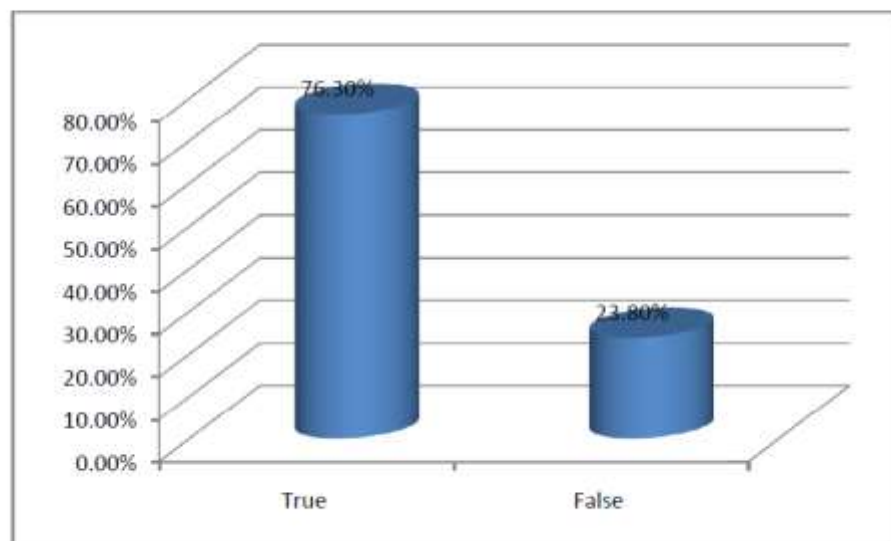
**Table 4.7 frequency and percentage for the answers to Q1.7**

Variables	Frequencies	Percentages
-----------	-------------	-------------

Succeeded	61	76.3%
Failure	19	23.8%
Total	80	100%

The above table illustrates that 76.3% of the respondents succeeded to answer the question about the meaning of **To give someone the evil eye** while, 23.8% failed to answer the question which indicates that students are aware of this idiom because of its equivalent Arabic idiom (yadi Alain Alhamraa) and this supports the notion that mentioned in the questionnaire regarding L1 may affect the understanding and using of metaphors and phrasal verbs as shown in graph No 4.7

**Graph No 4.7**



**Q1.8 The accommodation was a bit rough and ready means**

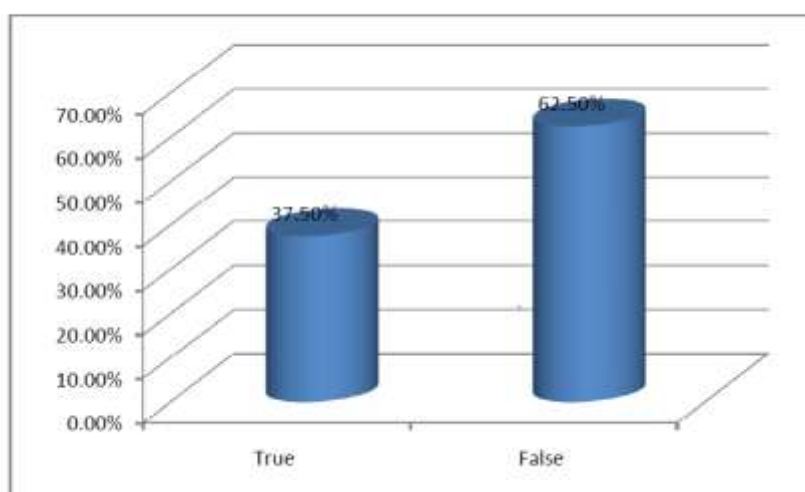
- a) Crude and lacking sophistication
- b) Untidy
- d) Very pleasant to deal with

**Table 4.8 frequency and percentage for the answers to Q1.8**

Variables	Frequencies	Percentages
Succeeded	50	37.5%
Failed	30	62.5%
Total	80	100%

The above table illustrates that only 37.5% of the respondents succeeded to answer the question about the meaning of **rough and ready** while, the majority of the respondents 62.5% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.8

**Graph No 4.8**



**Q1.9 Give someone a hard time** means

- a) Make him work hard
- b) Not motivating him
- c) Make things difficult for him

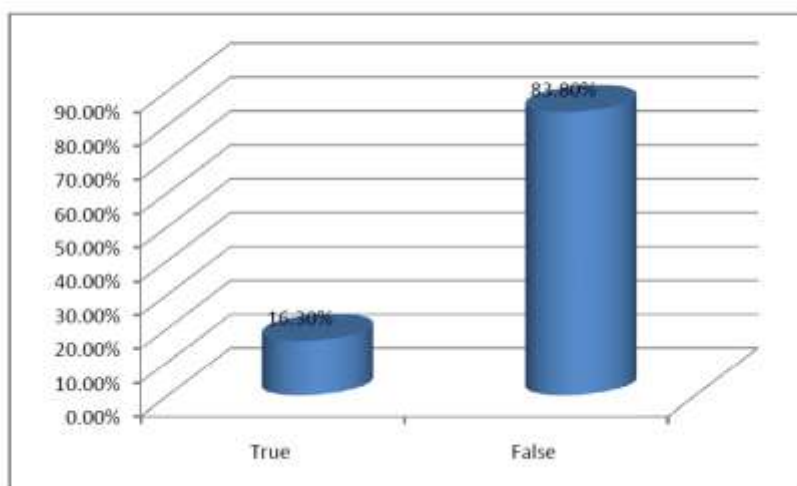
**Table 4.9 frequency and percentage for the answers to Q1.9**

Variables	Frequencies	Percentages
-----------	-------------	-------------

Succeeded	13	16.3%
Failed	67	83.8%
Total	80	100.0%

The above table illustrates that only 16.3% of the respondents succeeded to answer the question about the meaning of **give someone a hard time** while, the majority of the respondents 83.8% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical and phrasal verbs and as shown in graph No 4.9

**Graph No 4.9**



**Q1.10 Kick the bucket means**

- a) *To die.*
- b) *To score a goal.*
- c) *To shoot the bucket.*

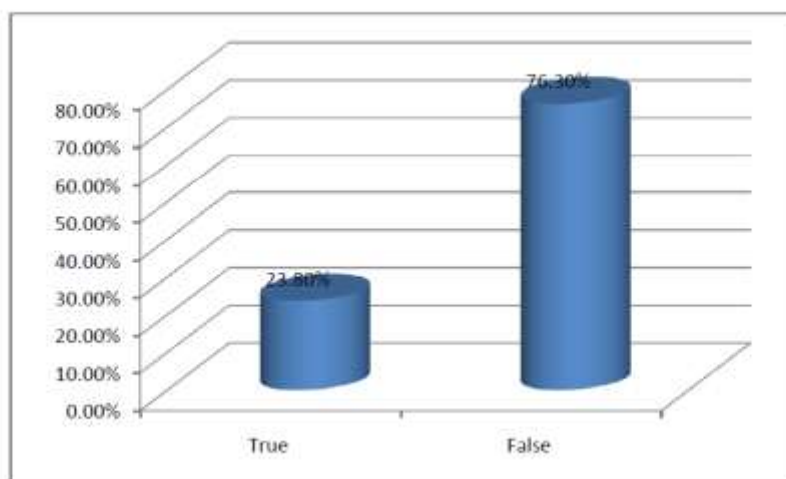
**Table 4.10 frequency and percentage for the answers to Q1.10**

Variables	Frequencies	Percentages
-----------	-------------	-------------

Succeeded	19	23.8%
Failed	61	76.3%
Total	80	100.0%

The above table illustrates that only 23.8% of the respondents succeeded to answer the question about the meaning of **Kick the bucket** while, the majority of the respondents 76.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.10

**Graph No 4.10**



**Q1.11 They fought like cats and dogs means**

- a) They fought aimlessly
- b) They fought mercilessly
- c) They fought with pleasure

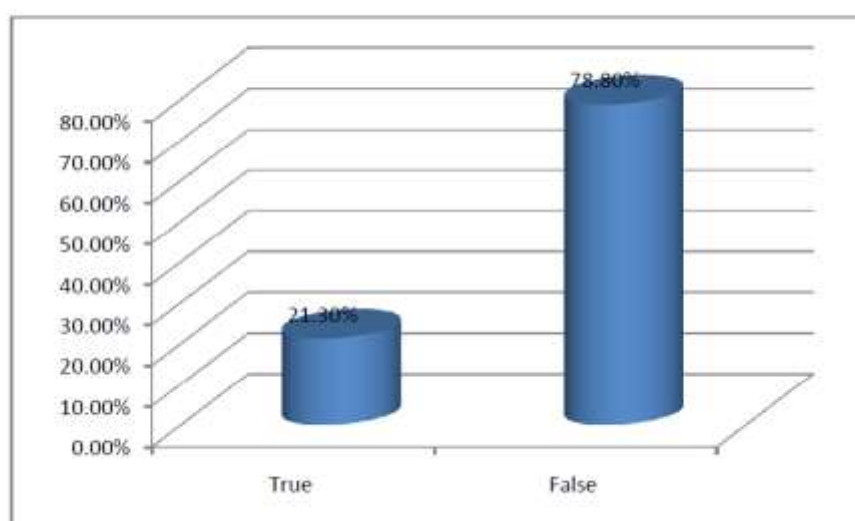
**Table 4.11 frequency and percentage for the answers to Q1.11**

Variables	Frequencies	Percentages
Succeeded	17	21.3%
Failed	63	78.8%

Total 80 100%

The above table illustrates that only 21.3% of the respondents succeeded to answer the question about the meaning of **they fought like cats and dogs** while, the majority of the respondents 78.8% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.11

**Graph No 4.11**



**Q1.12 He is as funny as a monkey means**

- a) *He is playful*
- b) *He is not trustworthy*
- c) *He performs silly actions and tricks.*

**Table 4.12 frequency and percentage for the answers to Q1.12**

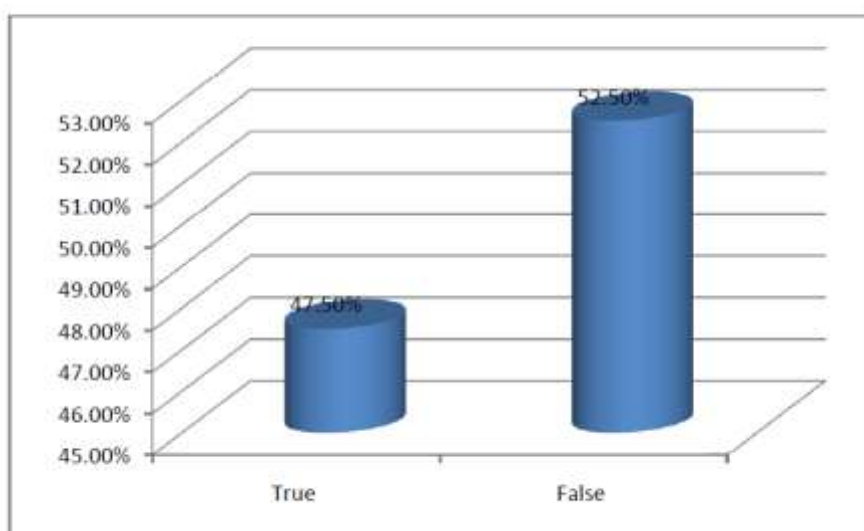
Variables	Frequencies	Percentages
Succeeded	38	47.5%
Failed	42	52.5%
Total	80	100.0%

The above table illustrates that only 47.5% of the respondents succeeded to answer the question about the meaning of **He is as funny as a monkey**



while, the majority of the respondents 52.5% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.12

**Graph No 4.12**



**Q1.13 The sky weeps**

- a) *The sky is crying*
- b) *The sky is raining heavily.*
- c) *The sky is not happy.*

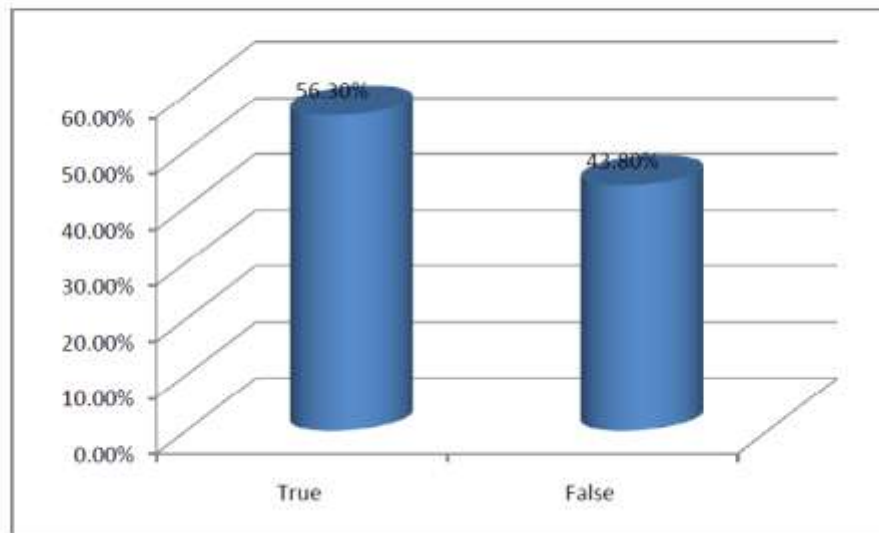
**Table 4.13 frequency and percentage for the answers to Q1.13**

<b>Variables</b>	<b>Frequencies</b>	<b>Percentage</b>
Succeeded	<b>45</b>	<b>56.3%</b>
Failed	<b>35</b>	<b>43.8%</b>
<b>Total</b>	<b>80</b>	<b>100.0%</b>

The above table illustrates that only 56.3% of the respondents succeeded to answer the question about the meaning of **the sky is weeping** while, 43.8% failed to answer the question which indicates that students are very

poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.13

**Graph No 4.13**



**Q1.14 The news took me by surprisemeans**

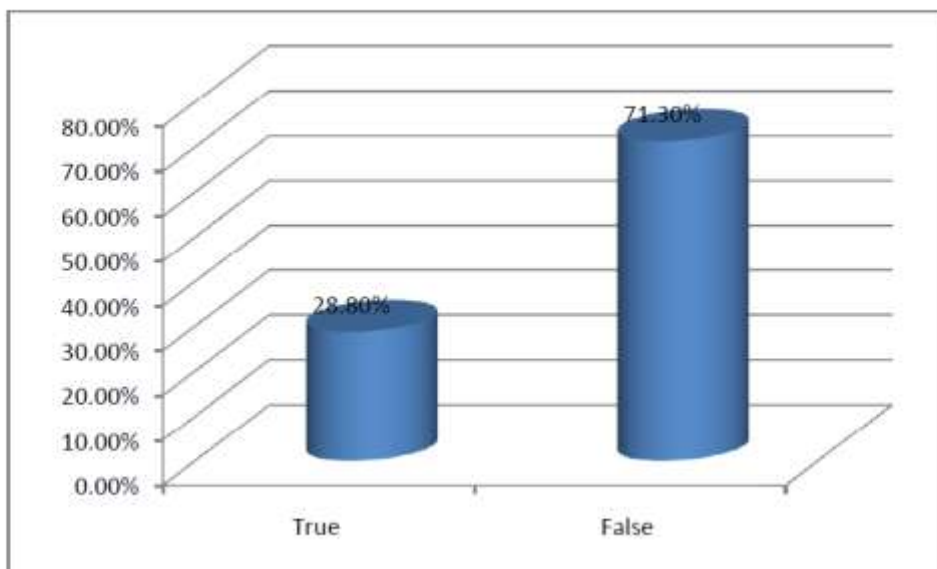
- a) *I felt very happy*
- b) *I felt sad*
- c) *I had a strange feeling difficult to explain*

**Table 4.14 frequency and percentage for the answers to Q1.14**

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
<b>Succeeded</b>	<b>23</b>	<b>28.8%</b>
<b>Failed</b>	<b>57</b>	<b>71.3%</b>
<b>Total</b>	<b>80</b>	<b>100.0%</b>

The above table illustrates that only 28.8% of the respondents succeeded to answer the question about the meaning of **The news took me by surprise** while, the majority of the respondents 71.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.14

**Graph No 4.14**



**Q1.15 He picks up the English easily.means**

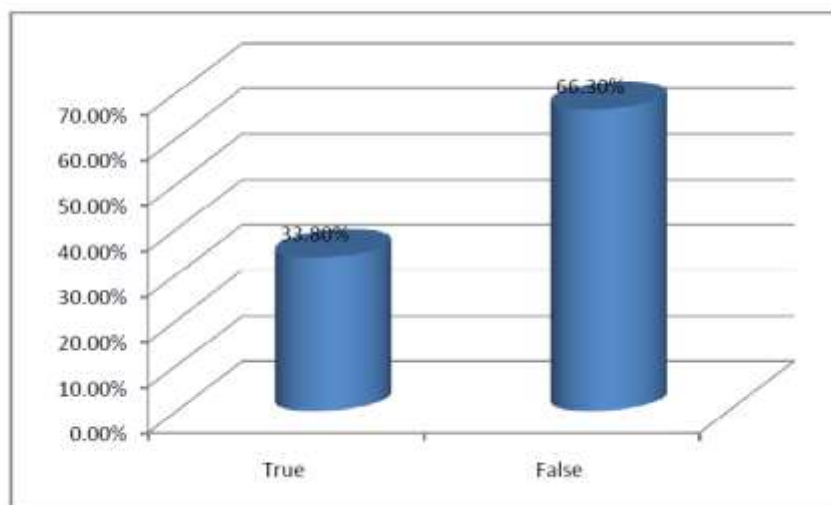
- a) *Learns English easily.*
- b) *He speaks better than he writes.*
- c) *He sensitive to understanding English words*

**Table 4.15 frequency and percentage for the answers to Q1.15**

Variables	Frequencies	Percentages
Succeeded	27	33.8%
failed	53	66.3%
Total	80	100.0%

The above table illustrates that only 33.8% of the respondents succeeded to answer the question about the meaning of **He picks up English easily** while, the majority of the respondents 66.3% failed to answer the question which indicates that students are very poor in terms of understanding and using idiomatic expressions and collocations as shown in graph No 4.15

**Graph No 4.15**



**Q1.16 He looks down** on other people means

a) *Does not respect them*

b) *He hates people.*

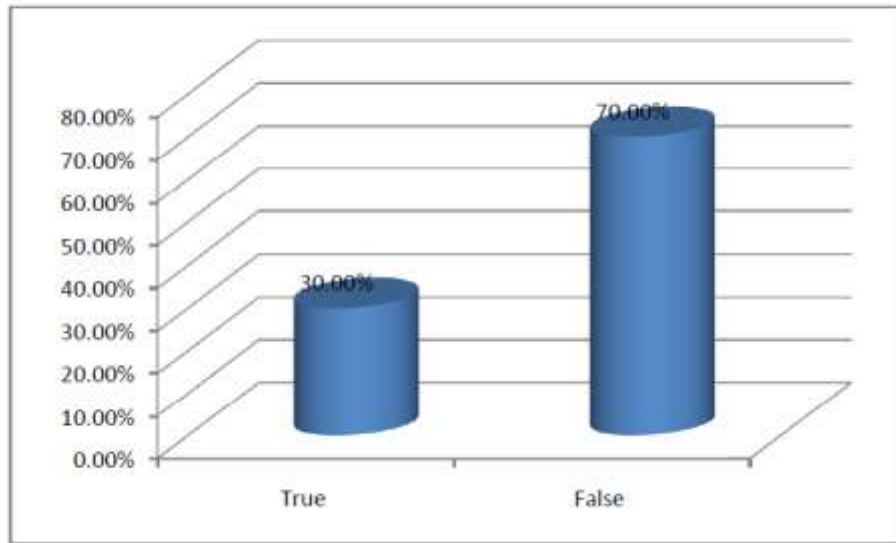
c) *Always stands high above people*

**Table 4.16 frequency and percentage for the answers to Q1.16**

Variables	Frequencies	Percentages
Succeeded	24	30.0%
Failed	56	70.0%
Total	80	100.0%

The above table illustrates that only 30% of the respondents succeeded to answer the question about the meaning of **He looks down** on other people while, the majority of the respondents 70% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.16

**Graph No 4.16**



**Q1.17** He **hung up** the phone means

a) *Closed the phone*

b) *Put the phone down.*

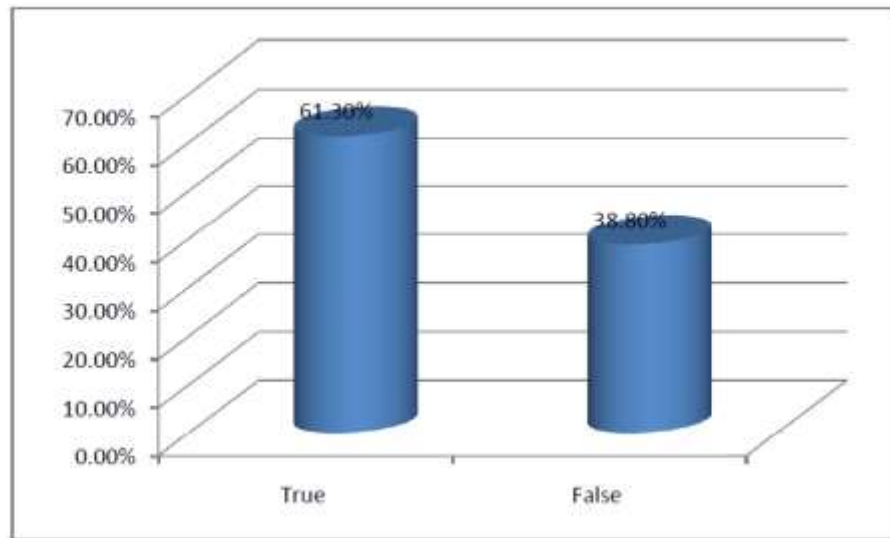
c) *Put the phone aside.*

**Table 4.17** frequency and percentage for the answers to Q1.17

Variables	Frequencies	Percentages
Succeeded	49	61.3%
Failed	31	38.8%
Total	80	100.0%

The above table illustrates that only 61.3% of the respondents succeeded to answer the question about the meaning of **He hung up the phone** while, the majority of the respondents 38.8% failed to answer the question which indicates that students are aware of this idiom because of its equivalent Arabic idiom (FawarDammi) and this supports the notion that mentioned in the questionnaire regarding L1 may affect the understanding and using of phrasal verbs as shown in graph No 4.17

**Graph No 4.17**



**Q1.18 Bite off more than you can chew** means

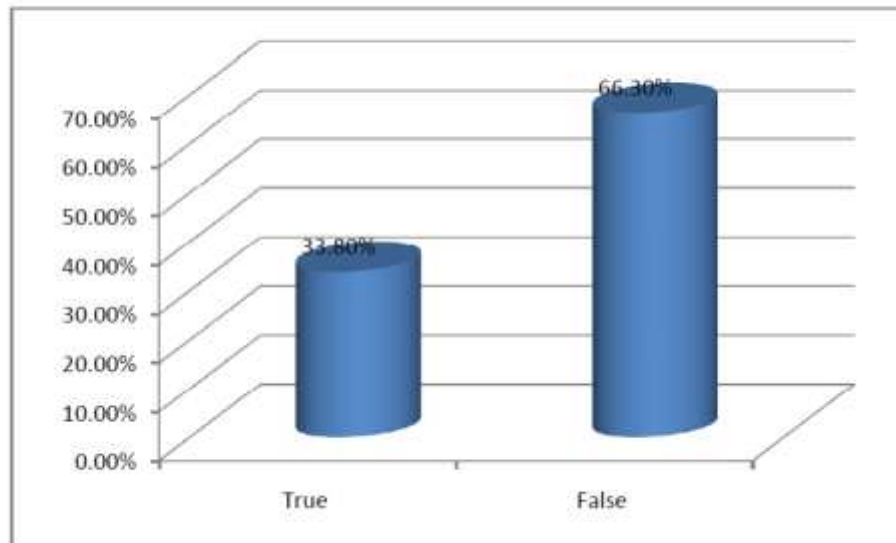
- a) *Accept a difficult or unpleasant situation.*
- b) *Try to do something that is far too difficult.*
- c) *Try to do too much.*

**Table 4.18 frequency and percentage for the answers to Q1.15**

Variables	Frequencies	Percentages
Succeeded	27	33.8%
Failed	53	66.3%
Total	80	100.0%

The above table illustrates that only 33.8% of the respondents succeeded to answer the question about the meaning of **Bite off more than you can chew** while, the majority of the respondents 66.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.18

**Graph No 4.15**



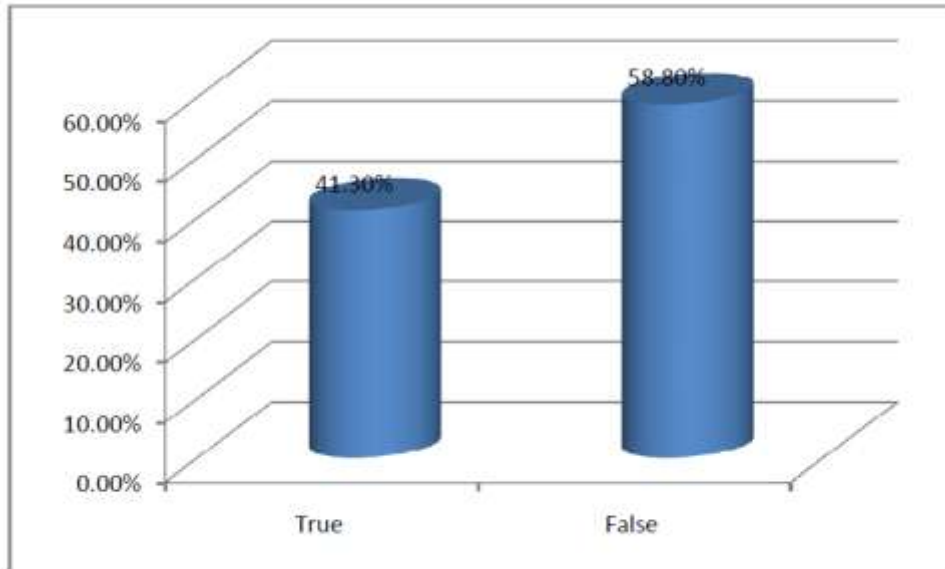
**Q1.19 Open your heart means**

- a) *Fall in love with someone.*
- b) *Tell someone your most private thoughts or feelings.*
- c) *To be completely honest and sincere.*

**Table 4.19 frequency and percentage for the answers to Q1.19**

Variables	Frequencies	Percentages
Succeeded	33	41.3%
Failed	47	58.8%
Total	80	100.0%

The above table illustrates that only 41.3% of the respondents succeeded to answer the question about the meaning of **Open your heart** while, the majority of the respondents 58.8% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.19



**Q1.20 At your fingertips** means

- a) Know thoroughly facts and information and be able to refer to them quickly.
- b) Have something readily available for you to use or reach.
- c) Be responsible for someone or something.

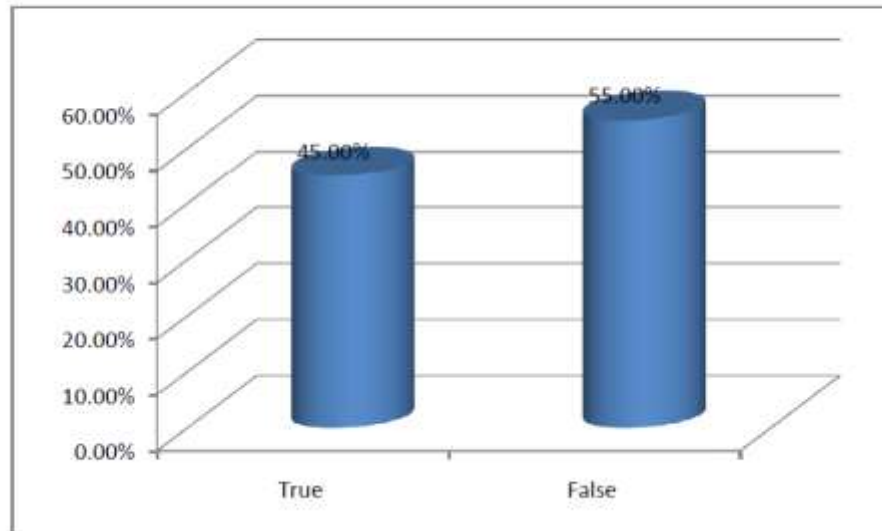
**Table 4.20 frequency and percentage for the answers to Q1.20**

Variables	Frequencies	Percentages
Succeeded	36	45.0%
Failed	44	55.0%
Total	80	100.0%

The above table illustrates that only 45% of the respondents succeeded to answer the question about the meaning of **At your fingertips** while, the majority of the respondents 55% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.20



**Graph No 4.20**



**Q1.21 The early bird catches the worm means**

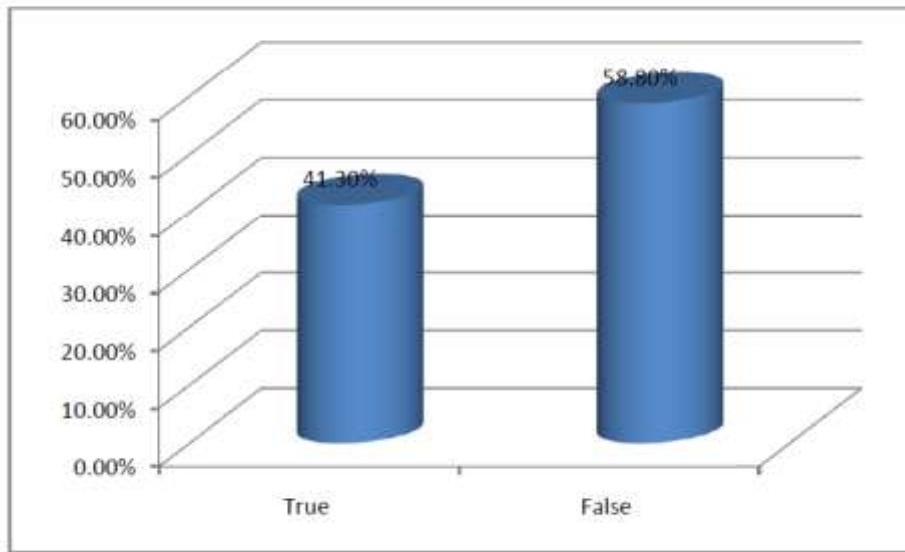
- a) *A person who starts to do something as soon as possible will be successful.*
- b) *A person who is very fast and effective will be successful.*
- c) *A person who doesn't worry about the little things in life will be successful.*

**Table 4.21 frequency and percentage for the answers to Q1.21**

Variables	Frequencies	Percentages
Succeeded	33	41.3%
Failed	47	58.8%
Total	80	100.0%

The above table illustrates that only 41.3% of the respondents succeeded to answer the question about the meaning of **The early bird catches the worm** while, the majority of the respondents 58.8% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.21

**Graph No 4.21**



**Q1.22 The upper hand means**

*a) Have the freedom to make your own decisions.*

*b) Have a chance to win.*

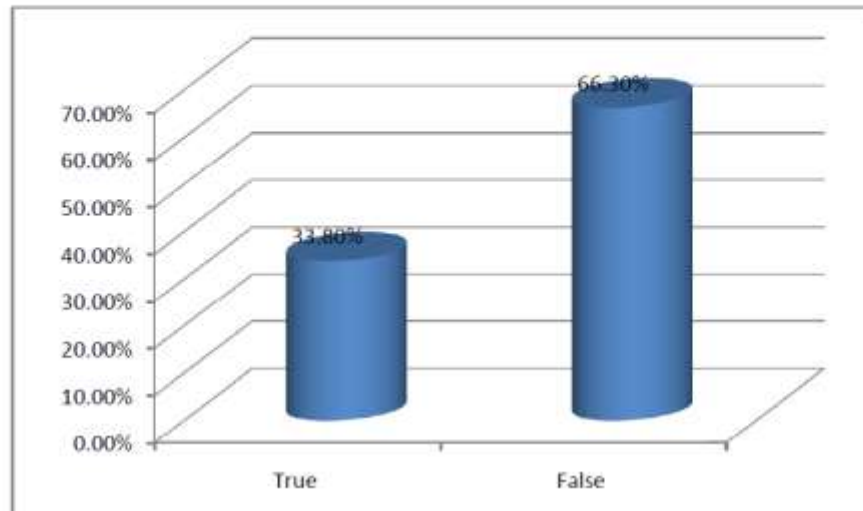
*c) Have more power than someone and control things*

**Table 4.22 frequency and percentage for the answers to Q1.22**

Variables	Frequencies	Percentages
Succeeded	27	33.8%
Failed	53	66.3%
Total	80	100.0%

The above table illustrates that only 33.8% of the respondents succeeded to answer the question about the meaning of **The upper hand** while, the majority of the respondents 66.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.22

**Graph No 4.22**



**Q1.23 My dog such a cat means**

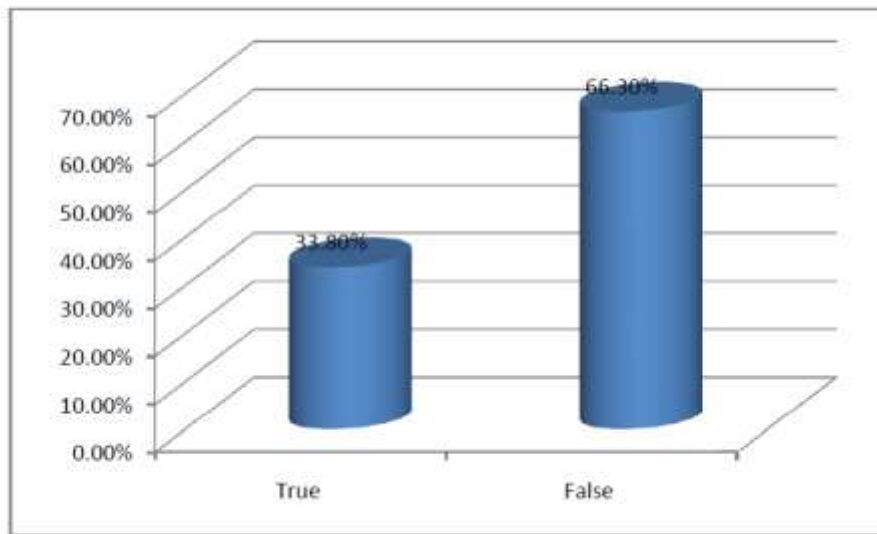
- a) *Very small.*
- b) *Not brave enough.*
- c) *Unreliable.*

**Table 4.23 frequency and percentage for the answers to Q1.23**

Variables	Frequencies	Percentages
Succeeded	19	23.8%
Failed	61	76.3%
Total	80	100.0%

The above table illustrates that only 23.8% of the respondents succeeded to answer the question about the meaning of **My dog such a cat** while, the majority of the respondents 76.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.23

**Graph No 4.23**



**Q1.24 Go into the red** means

a) *Become very angry.*

b) *Become red in the face because you are ashamed.*

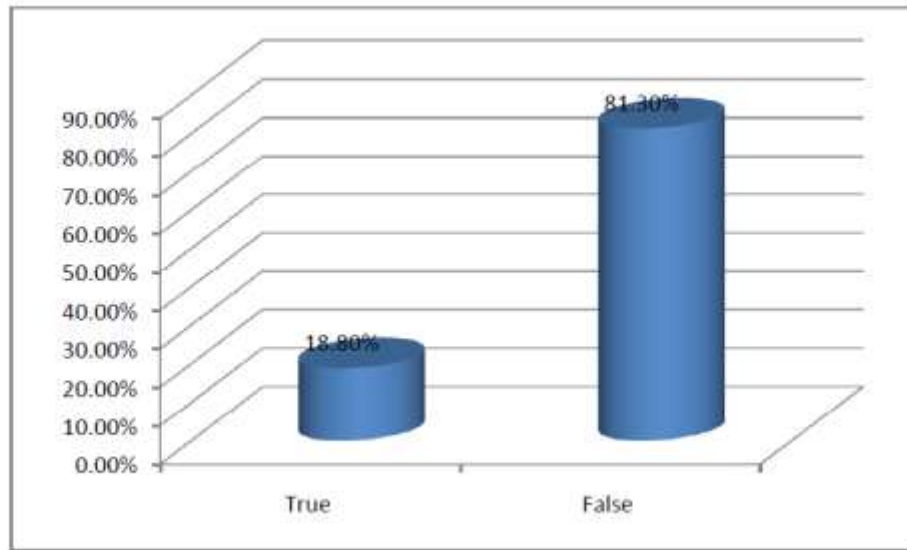
c) *Owe money to the bank.*

**Table 4.24 frequency and percentage for the answers to Q1.24**

Variables	Frequencies	Percentages
Succeeded	15	18.8%
Failed	65	81.3%
Total	80	100.0%

The above table illustrates that only 18.8% of the respondents succeeded to answer the question about the meaning of **Go into the red** while, the majority of the respondents 81.3% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.24

**Graph No 4.24**



**Q1.25 Have blood in your hands** means

*a) Be involved in something unfair or dishonest.*

*b) Work very hard to achieve something important.*

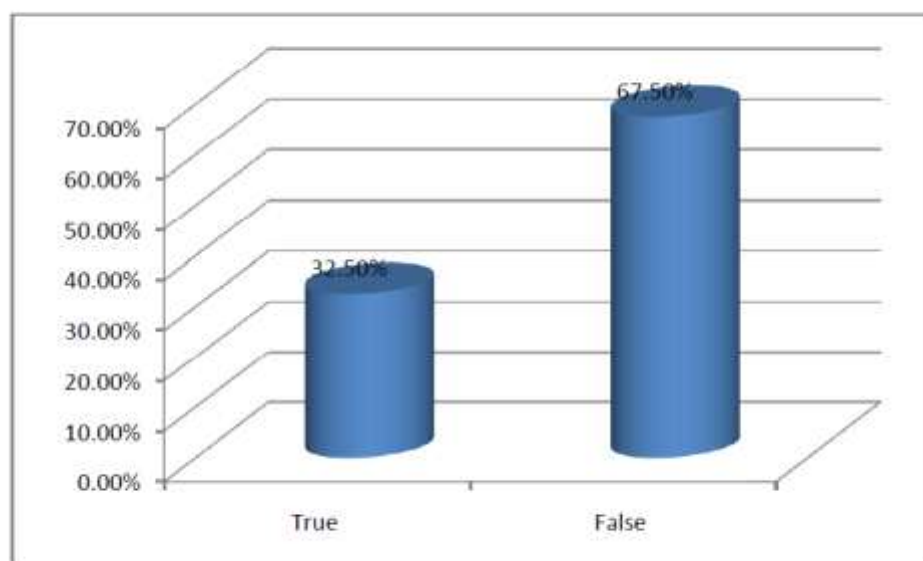
*c) Be responsible for someone's death.*

**Table 4.25 frequency and percentage for the answers to Q1.25**

Variables	Frequencies	Percentages
Succeeded	26	32.5%
Failed	54	76.5%
Total	80	100.0%

The above table illustrates that only 32.5% of the respondents succeeded to answer the question about the meaning of **Have blood in your hands** while, the majority of the respondents 67.5% failed to answer the question which indicates that students are very poor in terms of understanding and using metaphorical expressions and phrasal verbs as shown in graph No 4.25

**Graph No 4.25**



### **4.3 Analyzing the Questionnaire**

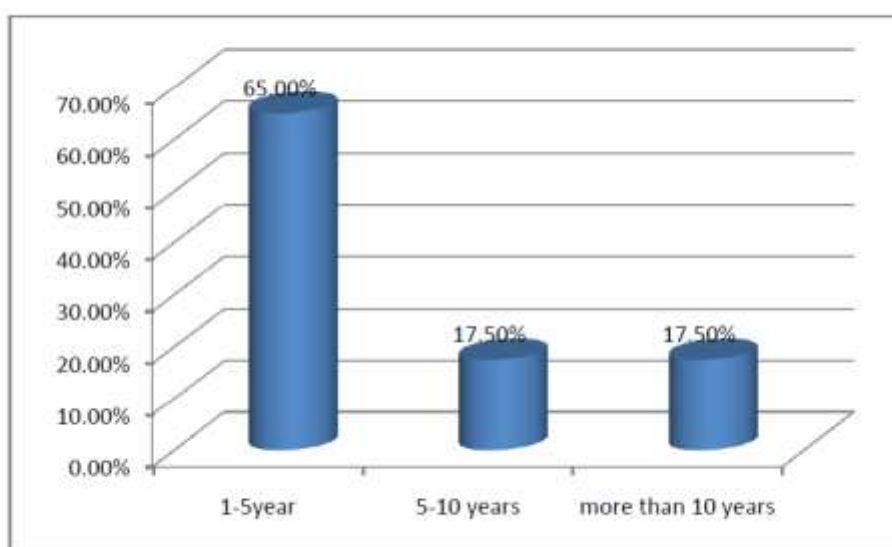
In order to give a full picture of the students understanding of the metaphorical expressions and phrasal verbs tutors have to respond to a questionnaire. The questionnaire is the second tool that used to support data of the study. The aim of this questionnaire was to find out views of English language teachers about the problems that face students understanding and using idiomatic expressions and collocations. Likert 5-point scale was used to show responses of the participants. It consisted of 15 statements (see appendix no: 2).

**Table No (4.26) Teachers' Experience**

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
1-5 year	26	65.0%
5.10 year	7	17.5%
More than 10 years	7	17.5%
Total	40	100.0%

We note from table (1 ) above that most of sample’s respondents have 1-5 years of experience and they represent 65% of the respondents, and 17.5% of them have 5-10 years of experience, while 17.5% have more than 10 years experience. That means the teachers have the enough experience dealing with student, teaching and knowing about their problems. As it is shown in graph no 4.51 below.

**Graph No 4.51**



**Table No (4.27)** below shows the frequencies of the responses towards

**Statement No. (1)** *Good knowledge of on the part of the students of metaphorical expressions and phrasal verbs are important for EFL learners in communication context.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>27</b>	<b>67.5%</b>
Agree	<b>8</b>	<b>20.0%</b>
Neutral	<b>4</b>	<b>10.0%</b>
Disagree	<b>1</b>	<b>2.5%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>

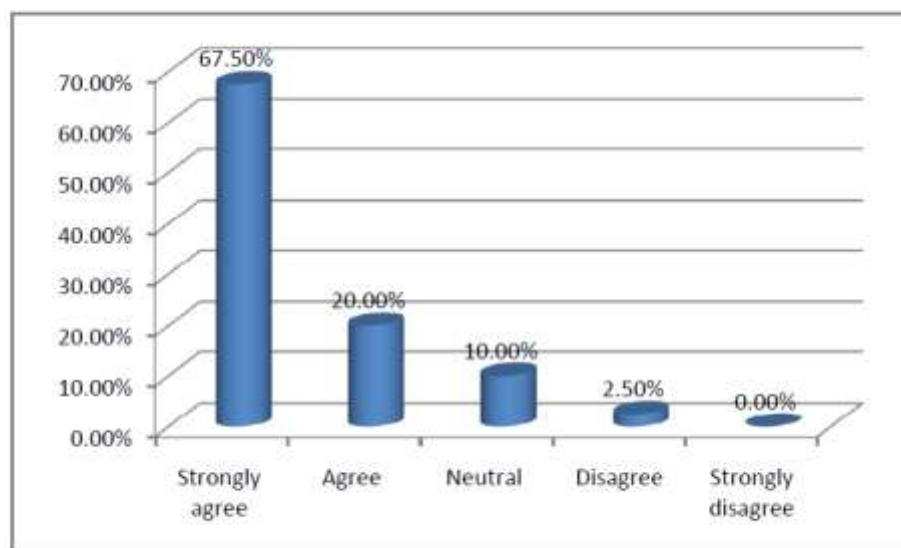
**Total**

**40**

**100.0%**

Table No (4.52) above has shown that about 67.5% of the participants strongly agreed that *Good knowledge of on the part of the students of metaphorical expressions and phrasal verbs are important for EFL learners in communication context* are important for EFL, meanwhile 20% of them agreed, and 1% of the respondents were disagreed as it shown in graph no (4.2) below:

**Graph No 4.52**



Dealing with phrasal verbs *as they crop up* in spoken and written texts (rather than giving learners lists of phrasal verbs with the same verb or the same particle) will also help learners not to feel overwhelmed or unnecessarily confused. The learners' *mother tongue* should also be taken into consideration when teaching phrasal verbs. In particular:

- if the learners' first language (L1) does not contain phrasal verbs with adverbial particles, teachers should devote more time to verbs of this type so that the learners become familiar with the phenomenon
- if the learners' L1 *does* contain phrasal verbs with adverbial particles, teachers should raise learners' awareness of any *stylistic* differences between phrasal verbs in the L1 and in English.



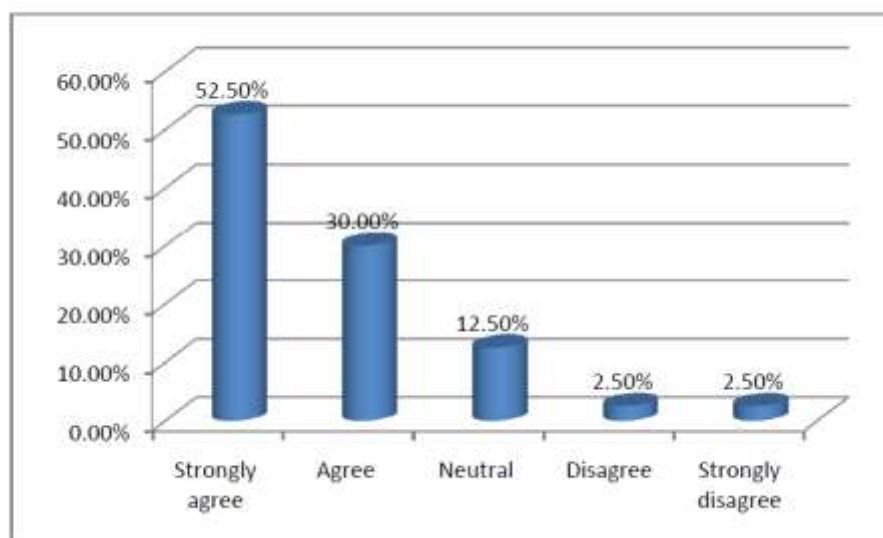
**Table No (4.28)** below shows the frequencies of the responses towards

**Statement No. (2)** *Metaphorical expressions and phrasal verbs help EFL learners to achieve the desired level of proficiency in English language.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>21</b>	<b>52.5%</b>
Agree	<b>12</b>	<b>30.0%</b>
Neutral	<b>5</b>	<b>12.5%</b>
Disagree	<b>1</b>	<b>2.5%</b>
Strongly disagree	<b>1</b>	<b>2.5%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

Table No (4.54) above has shown that about 52.5% of the participants strongly agreed that using *Metaphorical expressions and phrasal verbs help EFL learners to achieve the desired level of proficiency in English language*. Meanwhile 30% of them agreed, and 1% of the respondents were disagreed as it shown and 1% strongly disagreed in graph no(4.4) below:

**Graph No 4.54**



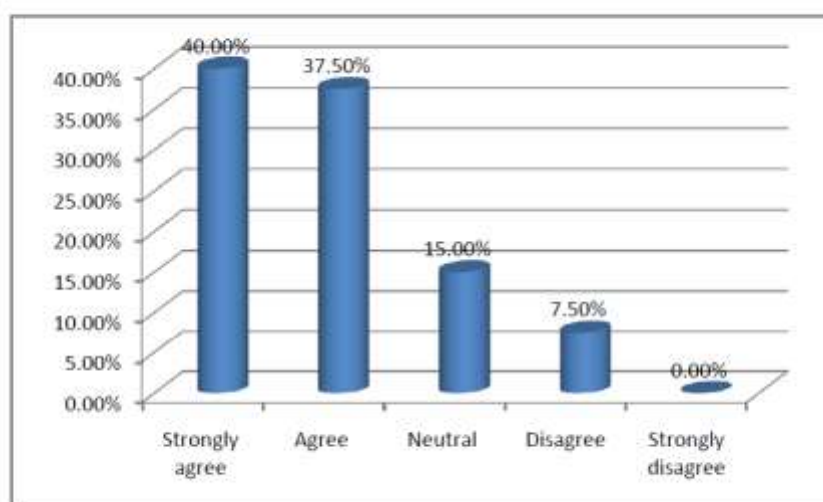
It is generally held that there is neither perfect presentation nor full understanding of new meaning without using linguistic devices (metaphor). It can be said that it is hard to imagine a speech of any language without metaphors because neither the sender nor the recipient will be able to explain, 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. This itself escalates the level of language proficiency amongst EFL learners.

**Statement No. (3)** *Metaphor is considered as a correct way of thinking, constructing analogies and making connections between ideas*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>16</b>	<b>40.0%</b>
Agree	<b>15</b>	<b>37.5%</b>
Neutral	<b>6</b>	<b>15.0%</b>
Disagree	<b>3</b>	<b>7.5%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

Table No (4.54) above has shown that about 40.5% of the participants strongly agreed that using *Metaphor is considered as a correct way of thinking, constructing analogies and making connections between ideas*. Meanwhile 37.5% of them agreed, and 15.0% of the respondents were disagreed as it shown and 7.5% strongly disagreed in graph no(4.4) below:

**Graph No 4.55**



Metaphor is considered as a correct 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.

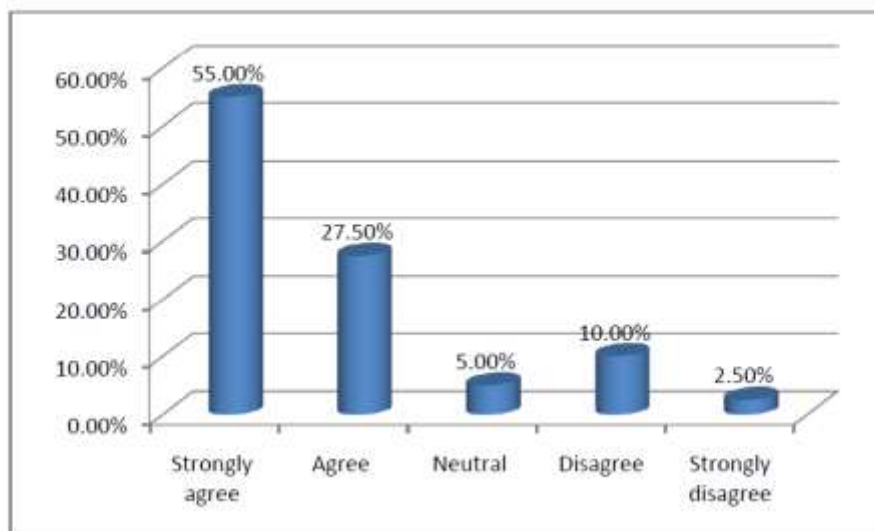
In this sense, it can be said that the significance of using metaphorical expressions in poetry is to persuade the recipient to accept the sender's idea through vivid images mixed with aesthetic considerations. Moreover, metaphor is a means of better understanding by providing the recipient with a stimulus that prompt his insight into abstract reality to the extent "that metaphors shape the attitudes of the receptor"

**Statement No. (4)** *Metaphorical expressions and phrasal verbs have crucial role in EFL students' level of proficiency in receptive and productive skills*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>22</b>	<b>55.0%</b>
Agree	<b>11</b>	<b>27.5%</b>
Neutral	<b>2</b>	<b>5.0%</b>
Disagree	<b>4</b>	<b>10.0%</b>
Strongly disagree	<b>1</b>	<b>2.5%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

Table No (4.56) above shows that about 55% of the participants strongly agreed metaphorical expressions and phrasal verbs knowledge have crucial role in EFL students' level of proficiency in receptive and productive skills., meanwhile 27.5% of them agreed, and 5% of the respondents were neutral and 4% disagreed and 1% strongly disagreed as it shown in graph no(4.6) below:

**Graph No 4.56**

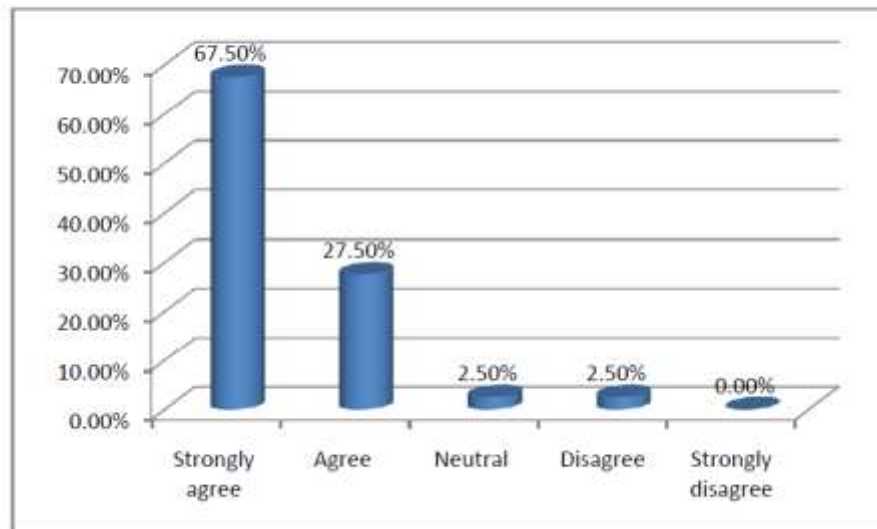


**Statement No. (5)** *A conceptual metaphor, cognitively, refers to the understanding of one idea, or concept in terms of another*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>27</b>	<b>67.5%</b>
Agree	<b>11</b>	<b>2.5%</b>
Neutral	<b>1</b>	<b>2.5%</b>
Disagree	<b>1</b>	<b>00.0%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

Table No (4.57) above shows that about 67.5% of the participants strongly agreed that *conceptual metaphor, cognitively, refers to the understanding of one idea, or concept in terms of another.*, meanwhile 27.5% of them agreed, and 2% of the respondents were neutral and 1% strongly disagreed as it shown in graph no(4.57) below:

**Graph No 6.57**



The conceptual metaphor, in this sense, uses one idea and 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 following example (**The prices are on fire**).

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.

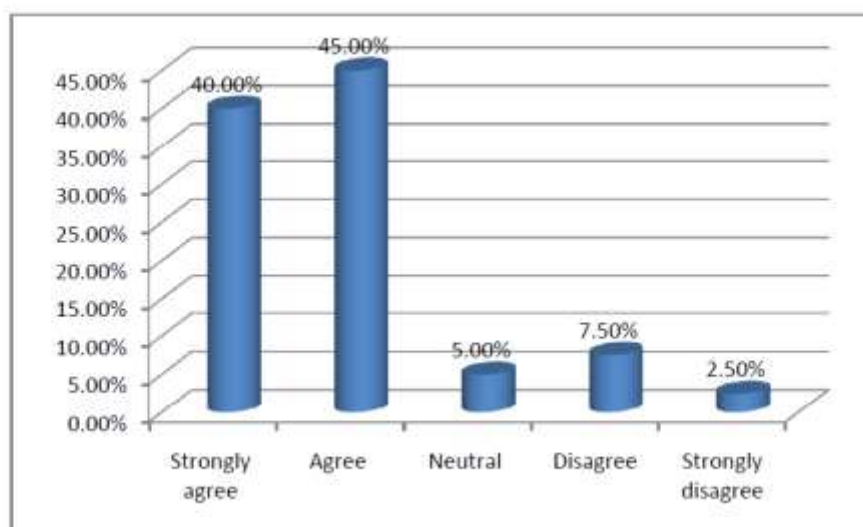
The assumption of this theory is that few or even no abstract notions can be expressed without metaphor, i.e., there is no direct way of perceiving metaphors and we can only understand them through the filter of directly experienced (concrete notions). In other words, the abstract notions cannot be understood 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.

**Statement No. (6)** *Using and understanding metaphorical expressions and phrasal verbs are difficult for EFL learners at university level.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>16</b>	<b>40.0%</b>
Agree	<b>18</b>	<b>45.0%</b>
Neutral	<b>2</b>	<b>5.0%</b>
Disagree	<b>3</b>	<b>7.5%</b>
Strongly disagree	<b>1</b>	<b>2.5%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

Table No (4.58) above shows that about 40% of the participants strongly agreed that *Using and understanding metaphorical expressions and phrasal verbs are difficult for EFL learners at university level.*. Meanwhile 45 % of them agreed, and 5% of the respondents were neutral, 7.5% disagreed and only 1% strongly disagreed as it shown in graph no (4.8) below:

**Graph No 4.58**



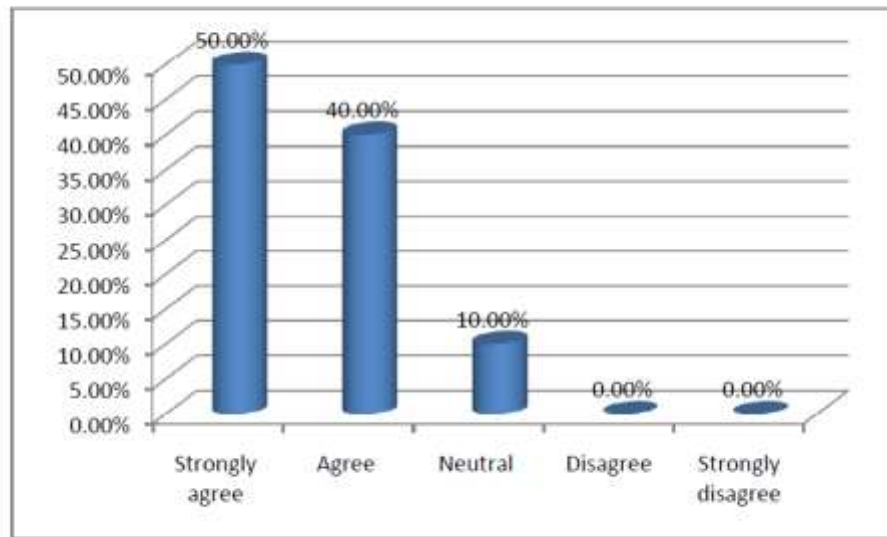
**Statement No. (7)** *To understand a particular metaphor one has to work between two facts: the first one is that the whole linguistic expression is stored in memory, along with its meaning, so that only recollection is required but no thinking.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>20</b>	<b>50.0%</b>
Agree	<b>16</b>	<b>40.0%</b>
Neutral	<b>4</b>	<b>10.0%</b>
Disagree	<b>0</b>	<b>0.0%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.60)** above shows that about 50% of the participants strongly agreed that *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.* . Meanwhile 40 % of them agreed, and 10% of the respondents were neutral, 5% disagreed and only 2.5% strongly disagreed as it shown in graph no (4.10) below:



**Graph No 4.60**



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 this function can be employed by different linguistic 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.

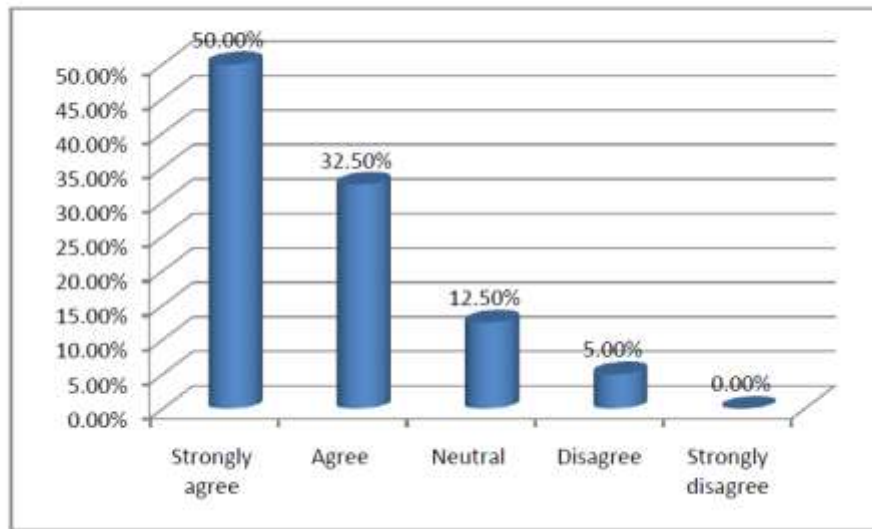
In this sense, Lakoff treats two problems: The first problem is that not all objects could be fitted into the function. He states that metaphors are only "partial" mappings. The functions can only be defined within a subgroup of the source domain (Ibid:245).

**Statement No. (8)** *To come grips with metaphorical expressions and phrasal verbs help improving EFL learners' fluency.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>15</b>	<b>37.5%</b>
Agree	<b>20</b>	<b>50.0%</b>
Neutral	<b>2</b>	<b>5.0%</b>
Disagree	<b>3</b>	<b>7.5%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.61)** above shows that about 37.5% of the participants strongly agreed that Collocations help improving EFL learners' fluency., meanwhile 50 % of them agreed, and 5% of the respondents were neutral ,and 7.5% disagreed as it shown in graph no(4.11) below:

**Graph No 4.62**

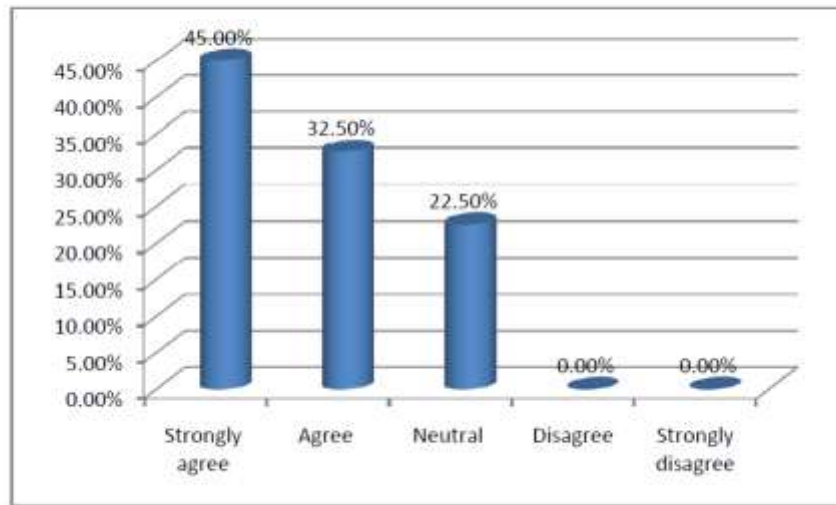


**Statement No. (9)** *Metaphors arise because there is a tight correlation between the two distinct dimensions of experience involved*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>18</b>	<b>45.0%</b>
Agree	<b>13</b>	<b>32.5%</b>
Neutral	<b>9</b>	<b>22.5%</b>
Disagree	<b>0</b>	<b>0.0%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.63)** above shows that about 45% of the participants strongly agreed that *Metaphors arise because there is a tight correlation between the two distinct dimensions of experience involved* ., meanwhile 32.5 % of them agreed, and 22.5% as it shown in graph no(4.13) below:

**Graph No 4.63**



It is hypothesized 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.

**Statement No. (10)** *The conflict (between central meaning and the marginal meaning) derives to the fact that the word or phrase has to be taken metaphorically.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>17</b>	<b>42.5%</b>
Agree	<b>18</b>	<b>45.0%</b>
Neutral	<b>4</b>	<b>10.0%</b>
Disagree	<b>1</b>	<b>2.5%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>



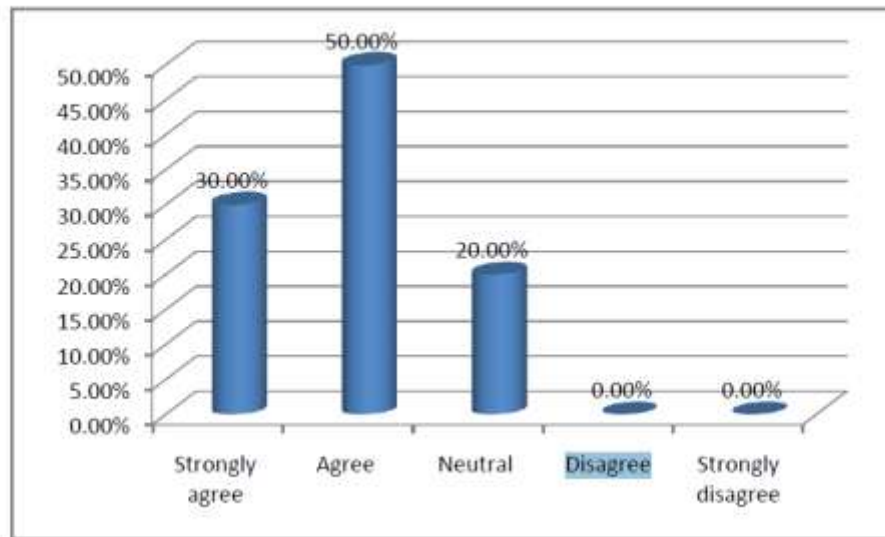
the word's intention and therefore a new meaning is created. To illustrate how this works, the following examples can be presented to examine the use of the word 'warm': **He gave us a warm welcome.**

**Statement No. (11)** *It can be said that metaphors usually come from a sensitive combination between mind and feelings*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>12</b>	<b>30.0%</b>
Agree	<b>20</b>	<b>50.0%</b>
Neutral	<b>8</b>	<b>20.0%</b>
Disagree	<b>0</b>	<b>0.0%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.64)** above shows the frequencies of the responses towards the fact that *metaphor can be said usually come from a sensitive combination between mind and feelings*

**Graph No 4.64**



Metaphor in very simplified terms is a comparison; a word or phrase from one semantic field 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 characteristics called (common ground), for example the concept of '**The sun**' in '**Juliet is the sun**' includes the characteristic of shining, light, warmth, etc. '**Juliet**' is meant to have one or more from these characteristics. It has been pointed 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.

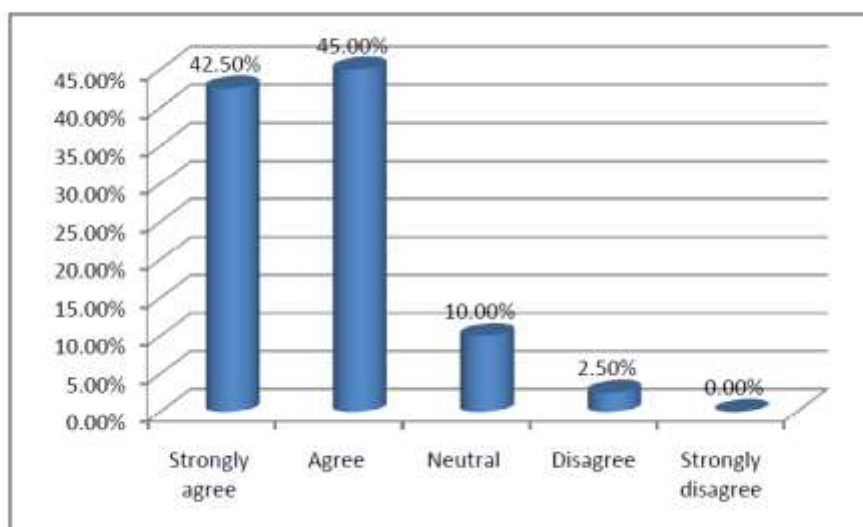
**Statement No. (12)** *EFL learners should be equipped with skills that enable them to develop their phrasal verbs and metaphorical knowledge independently.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>17</b>	<b>42.5%</b>
Agree	<b>18</b>	<b>45.0%</b>
Neutral	<b>4</b>	<b>10.0%</b>
Disagree	<b>1</b>	<b>2.5%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.65)** above shows that about 42% of the participants strongly agreed that EFL learners should be equipped with skills that enable them to develop their phrasal verbs and metaphorical knowledge independently, meanwhile 45 % of them agreed, and 10% and 2% disagreed as it shown in graph no(4.15) below:



**Graph No 4.65**

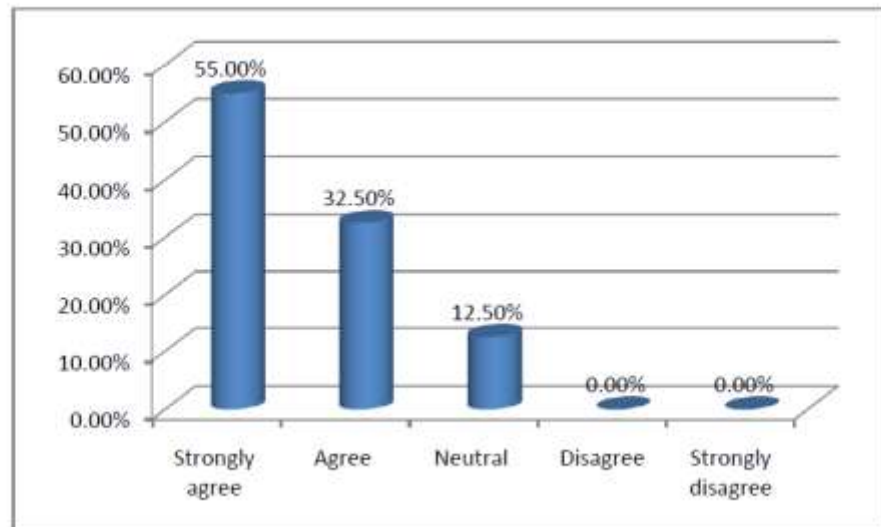


**Statement No. (13)** *Language expresses meaning by relating a linguistic sign to a meaning.*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>22</b>	<b>32.0%</b>
Agree	<b>13</b>	<b>12.5%</b>
Neutral	<b>5</b>	<b>10.0%</b>
Disagree	<b>0</b>	<b>0.0%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.66)** above shows that about 55% of the participants strongly agreed that *Language expresses meaning by relating a linguistic sign to a meaning*. . Meanwhile 32.5 % of them agreed, and 12.5% of the respondents were neutral as it shown in graph no (4.16) below:

**Graph No 4.66**



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. 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.

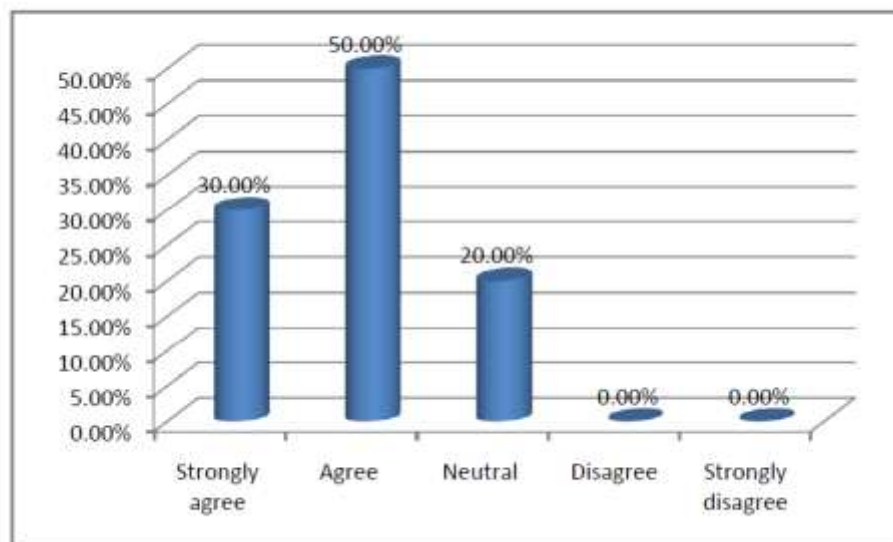
**Statement No. (14)** *Metaphorical structure is also a linguistic sign does predicate something and does not merely **replace** one meaning-generating expression with another one of the same meaning*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>12</b>	<b>30.0%</b>
Agree	<b>8</b>	<b>50.5%</b>
Neutral	<b>20</b>	<b>20.0%</b>

Disagree	0	0.0%
Strongly disagree	0	0.0%
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.64)** above shows that about 30% of the participants strongly agreed that *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.*, meanwhile 50 % of them agreed, and 20% as it shown in graph no(4.64) below:

**Graph No 4.64**



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.

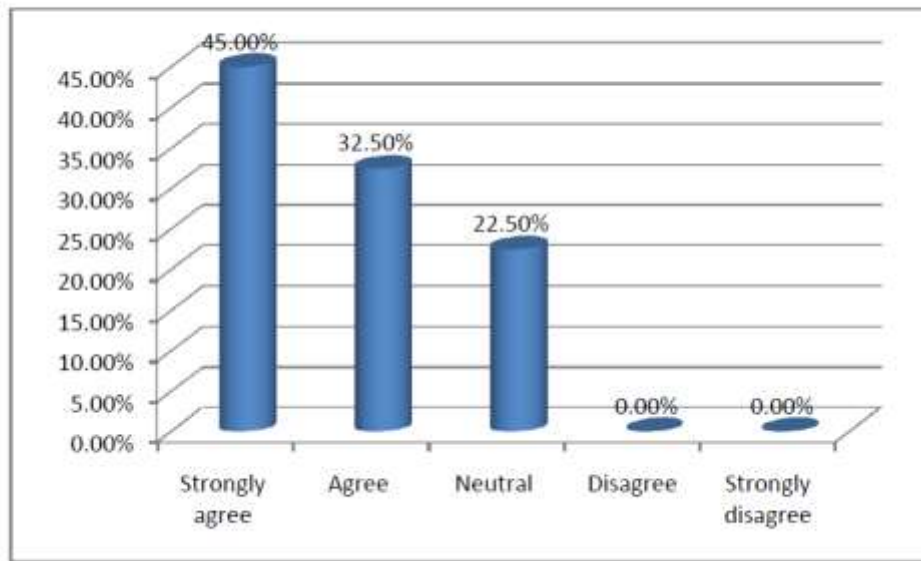
In most cases one identifies the common ground without thinking about it. It is, however, useful to be aware of the exact steps of the decoding process, especially when one wishes to explore the effects of an image in some detail. Consider the following verse as an example:

**Statement No. (15)***Syntactically, it is argued that the meaning of the expression does not merely mean the meaning of the words which make up the expression*

<b>Variables</b>	<b>Frequencies</b>	<b>Percentages</b>
Strongly agree	<b>12</b>	<b>30.0%</b>
Agree	<b>8</b>	<b>50 .5%</b>
Neutral	<b>20</b>	<b>20.0%</b>
Disagree	<b>0</b>	<b>0.0%</b>
Strongly disagree	<b>0</b>	<b>0.0%</b>
<b>Total</b>	<b>40</b>	<b>100.0%</b>

**Table No (4.63)** above shows that about 45% of the participants strongly agreed that *syntactically, it is argued that the meaning of the expression does not merely mean the meaning of the words which make up the expression* meanwhile 32.5 % of them agreed, and 22.5% as it shown in graph no(4.13) below:

**Graph No 4.63**



**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.

It is also argued that in 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.

**4.4 Verification of the Study Hypotheses:** From the analysis of the tools, it was found that the first hypothesis which was: (Short stories will result in developing intercultural awareness communicative competence.) was confirmed by the results of the first dimension of the two tests (pre-test and post-test) and which has been enhanced by the questionnaire. The frequency and percentage of the second dimension of the test and the questionnaire proved and confirmed validity of the second hypothesis which was (There is a significant statistical correlation between short story and development of intercultural awareness.) As for the third hypothesis which was (There is a significant statistical correlation between short story and development of communicative competence.) was confirmed by the analysis of the third dimension of the test and which has been enhanced by the last dimensionof the questionnaire.

#### **4.5 Summary of the Chapter:**

In this chapter, two instruments were used in data collection. The first one was A test for Sudan University of Science and Technology 3rd year Students. In addition to a questionnaire for English teachers. Both of the instruments were statistically analyzed and discussed. Different statistical methods were used in the analysis. The results of these instruments were presented in terms of the means, standard deviations, P values and T values.

## **Chapter Five**

### **Summary, Conclusion, Recommendations and Suggestions for Further Studies**

This chapter provides a summary of the whole study; Conclusions for its results and findings will also be presented. Recommendations stem out from the findings will be made. This chapter also will also provide suggestions for further studies.

#### **5.1 Summary**

This study aimed at investigating the problems of understanding and using metaphorical expressions and phrasal verbs among EFL university students majoring in English language. **Chapter One** outlined the research questions and the methodology used in this study. The literature review followed in **Chapter Two** and covered various topics related to metaphorical expressions and phrasal verbs including definitions, historical background of them and their importance in foreign language learning (FLL).. In **Chapter Three**, a full description of the methodology used in the research is given, the research steps followed in conducting the tools which were used to collect data beside the population and the procedure that was followed. A questionnaire for EFL teachers and a test for EFL students were the tools that chosen to collect data. The analytical descriptive method was used in this study. The quantitative data were analyzed through the Statistical Packages of the 172

Social Sciences (SPSS), descriptive statistics such as mean, standard deviation were calculated to examine the variability of the scores of the participants as seen in the results. Other statistical means like the one-way method and the ANOVA (analysis of variance) were computed to compare the significant statistical differences regarding the obtained answers. **Chapter Four** concentrated on the data collected and its

analysis as well as the results obtained from the analysis concluding chapter **Chapter Five** presented the principal findings, conclusions, recommendations and suggestions for further studies of this study in relation to the research questions posed in Chapter one, namely:

### **5.2 The study hypotheses**

1. Phrasal verbs and metaphor can be introduced successfully into undergraduate classroom settings and be fully utilized in developing classroom activities.
2. The cultural element embedded in phrasal verbs and metaphor can be dealt with effectively and hence remove all expected hurdles to understanding.
3. Learners can after all be able to use phrasal verbs and metaphor effectively in their writing and speaking.

### **5.3 Findings**

1. Many students are not aware of using metaphorical expressions and phrasal verbs.
2. Students have serious problems regarding understanding and using phrasal verbs.
3. Metaphorical expressions can play a vital role in improving students' communicative skills.

### **5.4 Recommendations**

The researcher recommends the following: 1. Teachers should use different techniques for teaching collocations. 2. Language vocabulary specifically idiomatic expressions should be given good care when teaching English. 3. Necessity of concentrating on the importance of collocations and developing students' abilities to be able to collocate.



## **5.5 Suggestions for Further Studies**

The following are some suggestions for further studies:

1. Further studies are required to investigate the best ways of teaching and learning figurative language.
2. Extra Studies need to be done on the importance of idiomatic expressions and collocations to foreign language learners.