
THE COMMONEST TYPES OF METAPHOR IN ENGLISH

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١. INTRODUCTION:

Definitions of metaphor in the terminology in the English language are many, complex, vary from a school of language to another, and from a language to another. For example, in the Longman New Universal Dictionary (١٩٨٢) "Metaphor is a figure of speech in which a word or a phrase literally denoting one kind of object or idea is applied to another to suggest a likeliness or analogy between them" . A definition of metaphor in the dictionary of the Random House Unabridged (١٩٩٣) has been received almost the same meaning, where "metaphor is a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance".

It is well known that the previous definitions show us clearly the idea of putting the word into another without the meaning of this word to have the literal meaning, but their purpose is to highlight the resemblance and likeliness between them. In BBC English Dictionary (١٩٩٢), a definition of

metaphor may be inclusive of these two ideas: "Metaphor is a way of describing something by saying that it is something else which has the qualities that you are trying to describe".

Alvarez (١٩٩٣: ٤٨١) mentions in her study of the metaphor that the linguist Brooke-Rose (١٩٦٥) developed a definition of metaphor which she said: "Any identification of one thing with another, any replacement of the more usual word or phrase by another".

All of these definitions state that it is clear to us the full breadth of metaphor in English. It is the likeliness and resemblance between two things; and it is a description of the benefits of something else; and is a departure from the regular use of language, and it is sometimes a single word or a group of words; and other times a phrase or even a full-text.

٢. What is metaphor?

All languages contain metaphors. A lot of them are used in our own language. Searle (١٩٧٩: ٩٠) claims that "the metaphorical statement and the corresponding similarity statement cannot be equivalent in meaning because they have different truth conditions". In addition, he affirms that "the notion of similarity plays a crucial role in the analysis of a metaphor, or the metaphorical utterances are dependent on the context for their interpretation" (Ibid: ٩٣).

Indeed metaphors are closely linked to parables and proverbs – if someone says:

- A stitch in time save nine

S/he generally means it to apply metaphorically to the situation in hand. Whatever explains the understanding of these

sorts of utterances is likely to explain metaphor, and it will not be a semantic theory however constructed (Levinson, ١٩٨٣:١٥١).

Moreover, "a good creative metaphor is precisely one in which a variety of contextual effects can be retained and understood as weakly implicated by the speaker"

(Sperber and Wilson, ١٩٨٦: ٢٣٦).

They (Ibid: ٢٣٧) add that "metaphor thus requires no special interpretive abilities or procedures: it is a natural outcome of some very general abilities and procedures used in verbal communication"

An easy style of expressing metaphor is done by Kuiper and Allan (١٩٩٦: ١٧٣-٤) who state that:

a simple way to look at metaphor is to see it as a breaking down of the normal literal selectional restrictions that the semantic components of words have in a sentence. When we talk about, for instance, a window on the future, we have to ignore some of the semantic components of the word window -for example, that is a concrete object- and just take the fact that windows are things that allow us to look from enclosed space outwards. The metaphor could also be seen out of a window. The metaphor lies in the suppression of some of each word's semantic features.

On the one hand, a metaphor uses an idea to stand for another idea (Wright, ١٩٩٩:٨). On the other hand, Löbner (٢٠٠٢: ٥٠) supports that "metaphor is: concepts, notions, models, pictures from one domain, the source domain, are borrowed for the description of things in another domain, the target domain".

Generally speaking, "a metaphor yields a new concept in the target domain, a concept that is similar to the original concept of the source domain in that it contains certain elements, although not all, of the source concept" (Ibid).

Besides, metaphors and similes differ only in the presence or absence of an explicit comparison (*like, as*). A more recent approach to metaphors considers them as examples of flouting the cooperative principle (Brown and Attardo, ٢٠٠٥: ١٤).

٣. Pillars of metaphor in English:

The linguists of the English language, have differed much difference in determining the elements of metaphor. Some linguists consider them two elements like Max Black (١٩٦٢) and Beckman and Callao (١٩٧٤), others consider them three elements as Richards (١٩٣٦), and among them even who consider them four elements such as Peter Newmark (١٩٨٢).

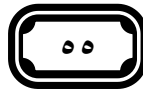
For Max Black, metaphor is not one word, but it is the entire sentence. It is composed of two pillars: a) the frame: the context in which it was received by the metaphor; and b) the focus: the word used allegorically, for example:

- The ship ploughs the sea.

ie: the ship plowed the sea. Framework is the entire sentence. And the focus is the word 'plowed' allegorically used in a sentence, so how the ship plowed the sea?

(Alvarez, ١٩٩٣: ٤٨١).

Beckman and Kalou see that the metaphor has also two pillars (Newmark, ١٩٨٢: ٨٥). The first two pillars is the topic: the item that describes any metaphor has a borrowed name; and



the second is the point of similarity between the topic and the word used metaphorically, for example:

- He has a heart of stone.

The topic is 'heart', the point of similarity between the topic and the word used metaphorically is the word 'stone', And the meaning here: it has a hardened heart as a stone.

Richards makes three pillars of metaphor (Ibid: ٤٨). The first pillar is the tenor. It is the element that is described by the metaphor. The second pillar is the vehicle, which is the borrowed word. The third pillar is the ground. It is the similarity ground between the described element and the vehicle of similarity. For example:

- Eye of a needle.

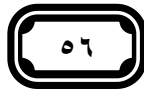
The tenor is the hole found in the needle, i.e. the eye. And the vehicle is eye, i.e. the human eye. The ground similarity between the eye of a needle and the human eye is the shape. Both of them are semi-oval.

Newmark, who is one of the most prolific theorists of translation production in terms of his circulation and investigation of metaphor, says that metaphor has four pillars. The object is first of these pillars, that is the element which describes metaphor. Second. the image, that is the element which described by the object. Third, the sense, that is what shows the similarities between the object and the image. Fourth, the metaphor, a word or words taken from the image. In the example:

- A sunny smile.

The object is the word 'smile', and the image is the word 'sun'. The meaning may be cheerful, happy, warm. And metaphor is the word sunny i.e. sunny and bright (Ibid).

٤. Types of metaphor in English:



Types of metaphor are many. Many linguists had tried to classify and confine to a certain number. In general, three types of metaphor vary according to the schools of the English language and rhetoric to which they belong. These types are as follows:

٤. ١ The first type divides metaphor according to its verb in which metaphor can be sub-divided into:

٤. ١. ١ Concretizing Metaphors:

It is also called reificatory metaphors. Those that embody the abstract. It adds qualities of concrete to what is non-material, i.e. abstract. For example:

- A fat account.

Which literally means the financial fat balance. It is intended to be great financial balance. In this example, 'account' is something abstract and intangible; and 'fat' is the physical quality (Longman New Universal Dictionary, ١٩٨٢).

٤. ١. ٢ Animating metaphors:

Those that give a sense and spirit to nature or natural phenomena. For example:

- An angry sky.

In this metaphor, life is planted in the sky, and made her an angry spirit. Anger is one feature of the organism

(Longman New Universal Dictionary, ١٩٨٢).

٤. ١. ٣ Synaesthetic metaphors:

Those are the transmission of senses. Those metaphors are described in the concepts of sense that related to specific sense (taste, smell, seeing, hearing, touch) with other terms that have a private sense as a description of the red color as a warm, and blue, as a cold. Warm and cold are related to the sense of touch and are not related to the sense of sight.

٤. ١. ٤ Personifying metaphors:

They are also called anthropomorphic metaphors. Those that add human qualities to what is not human, such as:

- My car whines in pain as it climbs up steep hills

In this example, the car is likened to the human and made it a body feels and a mouth pronounces as a whine. The intensity of pain and all these qualities are ascribed to human beings (georgiauniversity,online:ww.lcc.gatch.edu/gallery/rhetoric/terms/trops.html).

٤. ٢ The second type divides metaphor in terms of its circulation and usage:

The pioneers of the divisions of the second type of metaphor are many of rhetoricians, linguists, writers, authors, owners of literary and linguistic dictionaries, and theorists of translation. This type of metaphor can be divided in terms of its usage and circulation in speech.

٤. ٢. ١ Absolute metaphors

Those metaphors are also called paralogical metaphors and absolute antimetaphors. Metaphors are those where there is no apparent similarity, possible perception between the borrowed name to it, and the borrowed name of it, such as:

- We are the eyelids of defeated caves.

Why we likened by eyelids? And how the caves are defeated? Where is the similarity between the borrowed name to it 'eyelids' and the borrowed name of it 'caves defeated'? (Shiple,onlinewww.Lcc.Gatch.Edu/gallery/rhetoric/terms/metaphor.html).

٤. ٢. ٢ Active metaphors:

They are also called living metaphors. Active metaphors are those that have not yet become part of the daily use of language such as:

- You are my sun.

Where the beloved person is likened by the sun because s/he represents the life in the shining sun and provides the other part with warmth and heat
(Perelman,online:www.Lcc.Gatch.Edu/gallery/rhetoric/terms/mtaphor.html).

٤. ٢. ٣ Cliché metaphors:

Metaphors are those that have become a mechanism in the language as proverbs and idiomatic expressions. They are ranked between the defunct metaphors and standard metaphors. Newmark (١٩٨٢: ٨٧) divides them into two branches of collocations:

The first branch is simplex metaphor which consists of an adjective that has a figurative meaning, it is called figurative adjective, and a noun that has a literal noun such as:

- Filthy lucre.

The word 'lucre' is a noun that occurs with its literal meaning. And the word 'filthy' is an adjective that comes with its figurative meaning. It is not intended for this dirty money on the truth, but rather intended to be collecting money to dishonest crooked ways, i.e., illegal gain.

The second branch which is called complex metaphor consists of a verb of a figurative meaning i.e., a figurative verb, and a noun of a figurative meaning, i.e., figurative noun such as:

- Explore all avenues.

The word 'explore' is a verb comes with its metaphorical meaning. And the word 'avenues' is a noun comes with its metaphorical meaning, the interaction of this is to exhaust all the roads for a certain purpose.

٤. ٢. ٤ Complex metaphors:

Metaphors are those that blend uniform over another. For example:

- That throws some light on the question.

'Throws some light' is a metaphor because the light does not throw, but it sheds on the thing and mixes with the other metaphor that is the light, indeed. There is no light, it is a 'light' symbolizes the interpretation or explanation, or otherwise

(Shipley,onlinewww.Lcc.Gatech.Edu/gallery/rhetoric/terms/metaphor.html).

٤. ٢. ٥ Compound metaphors:

They are also called loose metaphors. Metaphors that draw attention to the multiplied similarities between the borrowed name of it and the borrowed to it, such as the description of a runner:

- He has the wild stag's foot.

The similarities between the borrowed name to it 'runner', and the borrowed name of it 'brutal deer' are multiple: fitness, speed of running, and the progressing (Ibid).

٤. ٢. ٦ Dead metaphors:

They are also called frozen metaphors, fossilized metaphors, and lexicalized metaphors. Originally, they are words that used as metaphors, then their literal meaning had disappeared and integrated into the language and lost all its technical features. They become difficult to distinguish them.

Newmark (١٩٨٢: ٨٥-٨٦) divides this type of metaphors into two sections. The first section is opaque dead metaphors, that have foreign assets, such as the verb 'consider'. This word is originally an outsider on the English language borrowed from the Latin language 'considerare'. The second section is

transparent dead metaphors that is found in the technology for bicycles, such as the following words:

-Fin, frame, skirt, worm, collar, nut, cradle.

It is also found in this section non-technical terms that have a real and metaphorical meanings such as:

-Head, foot, arm, eye.

'Head', for example, has a real meaning that is the human head, and 'head' has metaphorical meaning such as:

-The head of a hammer / The head of a nail (Ibid).

٤. ٢. ٧ Dormant metaphors:

Metaphors are those that have lost their relationship to the original idea which was expressed in and indicated them, and are in the middle rank between live and dead metaphors. They are used in daily conversation, and if examined the consideration, it could have a metaphorical meaning that is not the literal meaning which is indicated by, for example,

- He was fuming with anger!

Where 'fuming' suggests to the smoke and steam i.e., boiling and fire Longman New Universal Dictionary (١٩٨٢).

٤. ٢. ٨ Extended metaphors:

Metaphors are those that make one central subject and add to it sub-multiple comparisons, such as a description of president Lyndon Johnson

of the United States by saying:

- The uncrossed desert and the unclimbed ridge ... the star that is not reached and the harvest that's sleeping in the unplowed ground.

The United States of America is the central subject in all these metaphors, and may be described by several similarities. It is the vast desert, steep mountain, high star, and Abrim harvest

(Sommer,online:www.Lcc.Gatech.Edu/gallery/rhetoric/terms/metaphor.html).

٤. ٢. ٩ **Implicit metaphors:**

Metaphors are those that have a borrowed name to it which is not authorized, but is understood implicitly, such as:

-I am burning.

'passion' is implicitly understood and estimate the speech is:

-I burn inside me (Victoria University, online: loc. Cit).

٤. ٢. ١٠ **Mixed metaphors:**

Usually two metaphors or more are of logical correlation. For example:

-Put the ship of state on its feet.

Where the matters of the state, likened by the ship and likened the ship by man with two feet. The link between the two metaphors is illogical, where the sailing ship dose not stand on two feet Longman New Universal Dictionary (١٩٨٢).

٤. ٢. ١١ **Original metaphors:**

They are also called creative metaphors. These are poetic metaphors that have been developed for a particular occasion or to a particular express, such as those found in the pioneers writings. An example mentioned by Hasan Ghazala about Newmark is what comes by the words of novelist Evelyn Waugh in her saying:

" -Oxford, a place in Lyonesse"!

(Newmark, by Hassan Ghazala , ١٩٩٢: ١٥٣).

٤. ٢. ١٢ **Recent metaphors:**

Metaphors are those that are not listed in the antecedents words in the past, such as those found in modern scientific terms, where they find in the media, for example:

- The mouse of the computer.
- The brain of the computer.

The mouse is a machine not an animal, and the mind is an equipment not thinking member in humans. What integrates between the mouse -the animal- and the mouse -the machine- is the form, and what integrates between the mind -the equipment- and mind -the member- is the function (Shipley,online`www.LccGatech.Edu/gallery/rhetoric/terms/metaphor.html`).

٤. ٢. ١٣ Root metaphors:

The metaphors that their roots are extended deeply in humanitarian thought and their metaphorical concept just specify the cultural background of the recipient, such as:

- The thread / The cord.

These two words suggest a significance in ancient Greek and Latin mythology that is a human life. The origin of the myth is that the three fates sisters have been controlled of their thread/cord of every human being, they are: Klotho who strings a thread representing the fate of human being; Lachesis who spindles the wool and spines the thread of presence; and Atropos that determines the appointment of death and cut the thread (Ibid).

٤. ٢. ١٤ Simple metaphors:

They are also called tight metaphors. Metaphors are those where the similarity between just a borrowed name of it and borrowed name to it, such as:

- Cool it!

Which means: Calm down, cold temper! One may imagine a man raised his temper as 'the volcano' and can not calm his anger, but cold. Similarities between the borrowed name to it that is 'human rebel anger' and the borrowed name of it that is 'the volcano', is the intensity of heat (Ibid).

٤. ٢. ١٥ Standard metaphors:

They are also called stock metaphors. On the contrary, they are defunct metaphors, metaphors that use frequently in the language but have not yet taken root, such as:

- A ray of hope.

where 'life' is linked the miserable darkness, and 'hope' is linked as the sun issues glittering rays (Newmark, ١٩٨٢: ٨٨).

٤. ٢. ١٦ Submerged metaphors:

Metaphors are those where the borrowed of it is not authorized, but is understood implicitly or referred to in some of its appropriateness, such as:

-My winged thought.

The listener or the reader here evokes a bird image because it is the borrowed of it. When the thought flies us in various fields of knowledge is likened a bird beating its wings here and there

(Shipley,onlinewww.Lcc.Gatech.Edu/gallery/rhetoric/terms/metaphor.html).

٤. ٣ Conceptual metaphors:

The third type divides metaphor in terms of the concepts depending on speech of a personal experience or the experience

of the society as a whole. This type is called Conceptual metaphors.

Some sections of the third type of metaphors are founded the knowledge of the linguists Michael Reddy (١٩٧٩), George Lakoff (١٩٨٠; ١٩٩٢), Mark Johnson (١٩٨٠), and Mark Turner (١٩٨٩) who have studied metaphor carefully and in particular Lakoff and Johnson in their book entitled Metaphors We Live By, where their opinion settle that metaphor is originally: " not a linguistic process, but a process of mind. They label it the conceptual metaphor. The conceptual metaphors are based on individual experience and perception of the world around us. They are conceptual imaginative in which we do not feel it, but, in their expressions 'we live'. The linguists concluded that these sections of metaphor do not encroach three sections in which all the sub-sections of the used metaphor in English are inserted within them. They are, as we shall see in sections of the following three conceptual metaphors, a philosophical approach for metaphor in which they depend on concepts, but do not rely on pillars.

Metaphors are conceptual (mental) operations reflected in human language that enable speakers to structure and construct abstract areas of knowledge and experience in more concrete experiential terms.

According to this view of metaphor, speakers make use of a familiar area of knowledge, called the source domain, to understand an area of knowledge this is less familiar, the target domain (Hurford and et al, ٢٠٠٧: ٣٣١).

There is a kind of conceptual mapping operation in which aspects of knowledge in the more familiar source domain are placed in correspondence with aspects of the less-familiar target

domain in order to structure the target domain in way that makes it more accessible to human understanding (Ibid).

٤.٣.١ Structural metaphors:

They bring an experience in a structure, or rather in a field of another experience and this is in the form of specific concepts, as in the concept of:

- Argument is war.

Where we bring 'debate' in the 'war'. The similarity between them that a strong debate occurs between two people in a case, where they differ, and each has a point of view. They, then, end with a victory or defeat, or end with a truce. All of this is a field of war. In the daily debate of the talk, George Lakoff and Mark Johnson (١٩٨٠: ١٤) list the following examples:

- I demolished his argument.
- Your claims are indefensible.
- He attacked every weak point of my argument.

In these examples, the used structures are borrowed in the field of war as the verb demolish, the adjective indefensible, and the verb attack. The used structures are put in the place of other structures which may be, for example, the verb refuted, and the adjective unjustifiable, and the verb reproached or criticized.

٤.٣.٢ Orientational metaphors:

They are the metaphorical use of a word with their semantic concepts 'directionality' and 'specialization' where this type organizes metaphors of the many concepts, the one with the other, in the form of the concepts that indicates the place, as in the following examples:

- Try to pack more words into fewer words.
- Don't force your meanings into the wrong words.
- Can you extract coherent ideas from that prose?

The words that are used indicate directionality and specialization which are borrowed here in the abstract expressions of the lingual that have nothing to do with the place at all. These words are all included within the conceptual framework:

- Linguistic expressions are containers.

This means that it can, through the above-mentioned examples, regard the linguistic expressions that the speakers use in daily conversation as things indicate the space and the place. These things have interior, apparent, and limits that can be found within or outside or next to it, like a bowl or a box or container or a car or house, and not only an abstract mental image (Reddy, ١٩٧٩: ٢٨٦-٢٨٨).

٤.٣.٣ Ontological metaphors:

They are the metaphorical use of the words that indicate abstract and intangible as intellectual activities, feelings, ideas, and consider them only as being entities and concrete, in order to make them more tangible for the human mind, as in the following example:

- We need to combat inflation.

Here, inflation is regarded as, and it is imperceptible act, an entity stands-alone, we must combat it

(Lakoff & Johnson, ١٩٨٠: ٢٥).

If someone considers the types of metaphor, s/he finds them, in fact, reflect the same thing and the idea itself but in different formats and from different angles, nothing else. They are integrated and overlapping each other, describe face-to-one language that is the metaphorical expression in English. Sometimes linguists look at the metaphor in terms of its verb, and sometimes in terms of its circulation, and at other times in terms of the concept indicated by. At the end, linguists come to one thing which is the metaphor in itself.

٥. Conclusions:

It is clear to the readers through this study that metaphor is of a prominent place in the English language. It gives the text, any text, attributes of the good statement in order to the readers' eye find the ecstasy of pleasure. A text, that is full of metaphors for the various sections, pulls the reader to read it over, as it reflects rhetoric in its pompous garments.

The readers can see that the writers have been agreed that there are many difficulties in its understanding, in particular, in the words and rhetoric.

After these studied methods of metaphorical terms, types, and expressions in English, it became clear the readers that English is full of allegory in general, and especially metaphor. Thus, the readers got to know that metaphor is all in English in all its aspects: mental, cultural, and linguistic rights.

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