ATATURK UNIVERSITY
INSTITUTE OF SOCAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE EDUCATION

OKTAY YAĞIZ

METAPHOR AS A MENTAL PHENOMENON IN LANGUAGE AND LANGUAGE TEACHING

MA THESIS

THESIS ADVISOR
Prof.Dr. Kemalettin YİĞİTER

ERZURUM- 2004

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Bu çalışma, Yabancı Diller Eğitimi Anabilim Dalı İngilizce Öğretmenliği Bilim Dalında juri tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

Danışman/ Juri
Prof.Dr. Kemalettin YİĞİTER

Juri
Yrd. Doç. Dr. Suna AKALIN

Juri
Yrd. Doç. Dr. Şerafettin KARAKAYA

Yukarıdaki imzalar adı geçen öğretim üyelerine aittir...21.07.2004.....

Prof. Dr. Validettin BAŞÇI
Enstitü Müdürü

TABLE OF CONTENTS

Page

ABSTRACT vii

ÖZET viii

ACKNOWLEDGEMENTS ix

ABBREVIATIONS x

CHAPTER 1 1

1.INTRODUCTION 1

1.1. Statement of the Problem 7

1.2. Aim of the Study 8

1.3. Hypotheses 8

1.4. Limitations 8

CHAPTER 2 10

2. LITERATURE REVIEW 10

2.1. What Is Metaphor? 10

2.1.1. Cognitive linguistic view 13

CHAPTER 3 26

3. FUNCTIONAL LINGUISTIC AND THOUGHT RELATED ASPECTS OF METAPHOR 26

3.1. Why do We Use Metaphors? 26

3.2. How Does Metaphor Work? 29

3.3. Conceptual Metaphor 32

3.3.1. Conceptual metaphor and linguistic expressions 36

3.3.2. Conceptual metaphor as a set of mappings 38

3.4. Common Source and Target Domains 42

3.5. Kinds of Metaphor 45

3.5.1. Conventionality of metaphor 45

3.5.2. Metaphor in terms of function 47

3.5.2.1. Structural metaphors.....47
3.5.2.2. Ontological metaphors.....48
3.5.2.3. Orientational metaphors.....49
3.5.3. Nature of metaphor.....49
3.5.4. Levels of generality of metaphor.....50
3.6. Critical Aspects of Metaphorical Thinking.....51
3.6.1. Metaphor, language and thought.....51
3.6.2. The nexus between metaphor and thought.....53
3.6.3. Metaphorical thinking and creativity.....56
3.7.Cognitive Aspect of Metaphor.....58

CHAPTER 4.....62

4. ANOTHER FIGURE: METONYMY.....62

4.1. What is Metonymy?.....62
4.2. A Comparison of Metaphor and Metonymy.....67
4.2.1. Similarity versus contiguity.....67
4.2.2. Two domains versus one domain.....67
4.2.3.Understanding versus directing attention.....67
4.2.4.Same realm versus distinct realms.....68
4.3. The Interaction of Metaphor and Metonymy.....69

CHAPTER 5.....71
5. METAPHOR IN LANGUAGE TEACHING.....71
5.1. Metaphor Awareness.....77
5.2. Metaphoric Intelligence and Foreign Language Learning.....79

CHAPTER 6.....82
6. METHODOLOGY.....82
6.1. Introduction.....82
6.2. Subjects.....82
6.3. Instruments.....83
6.4. Procedure.....84

6.4.1. Test of ability to find meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation.....84
6.4.2. A computer-based metaphor interpretation test.....84
6.4.3. A written "metaphoric fluency" test.....86
6.4.4. Originality of metaphor production test.....86

CHAPTER 7 89
7. DATA ANALYSIS.....89
7.1. Analysis of Computer -Based Test about Speed and Finding Meaning in Metaphor in Both L1 and L2.....89
7.2. Analysis of Metaphor Production Performance of Turkish Students in Both L1 and L2.....92
7.3. Analysis of Fluency of Metaphor Interpretation Performance of Turkish Students in Both L1 and L2.....94

CHAPTER 8.....97
8. CONCLUDING REMARKS AND PEDAGOGICAL IMPLICATIONS.....97

BIBLIOGRAPHY.....100

APPENDICES.....105
APPENDIX 1: Rubric for the Computer-Based Metaphor Test.....105

APPENDIX 2: Response Scale for the Computer-Based Metaphor Test.....107

APPENDIX 3: Instructions for Training Session in How to Use the Mouse.....108

APPENDIX 4: The Metaphor Production Test Booklet.....109

APPENDIX 5: Metaphor Interpretation Sheet.....113

APPENDIX 6: The Permission Letter from Jeannette Littlemoore to Use Her Strategy Tactic Model.....114

CURRICULUM VITAE.....115

LIST OF TABLES

Page

Table 2.1. Metaphors Derived from Sports.....24

Table 6.4.1. Tests of Metaphoric Processing and the Corresponding Psychological Processes Hypothesized to Underlie Them.....84

Table 7.1.Performance of Turkish Students at Upper-Intermediate Level about Metaphor P.oduction in L1 through the Scoring Criteria.....93

Table 7.2. Performance of Turkish Students at Upper-Intermediate Level about Metaphor Production in L2 through the Scoring Criteria.....94

Table 7.3. A measure of Average Number of Performance of Turkish Students at Upper-Intermediate Level about Fluency of Metaphor Interpretation in L1.....95

Table 7.4. A measure of Average Number of Performance of Turkish Students at Upper-Intermediate Level about Fluency of Metaphor Interpretation in L2.....95

LIST OF FIGURES

page

Figure 3.1. Metaphorical relationship.....68

Figure 3.2. Metonymic relationship.....68

Figure 7.1. Performance of Turkish Students at Upper-Intermediate Level about Finding the Meaning in Metaphor in L1.....89

Figure 7.2. Performance of Turkish Students at Upper-Intermediate Level about Finding the Meaning in Metaphor in L2.....91

Figure 7.3. Performance of Turkish Students at Upper-Intermediate Level about Speed in Finding the Meaning in Metaphor in L1 and L2.....92

ABSTRACT
MATHESIS

METAPHOR AS A MENTAL PHENOMENON IN LANGUAGE AND LANGUAGE TEACHING

Oktay YAĞIZ

Supervisor: Prof.Dr. Kemalettin YİĞİTER

2004- PAGE: 115

Jury: **Prof. Dr. Kemalettin YİĞİTER**
Assistant Prof. Dr. Suna AKALIN
Assistant Prof. Dr. Şerafettin KARAKAYA

The aim of this study is to scrutinize a mental concept, metaphor, in language and language teaching. In that metaphor has been widely seen as a part of just literature and the element of ornamental use of language for a log time. But in recent years, metaphor as a conceptual phenomenon has been regarded as a significant product of both thought and language thus it has been focused on that metaphor is not only an ornamental and literary use of language but also an important part of our lives in terms of our language use and mental activities consciously or not. In this sense metaphor has increasingly become within the realm of many scientific disciplines such as linguistics, philosophy, politics, psychology, language and language learning and teaching. The existence, pervasiveness and understanding of metaphor in our lives have made metaphoric competence a subject of research. Through the significance of metaphor, metaphorical competence of ninety students (male and female) in English Teaching Department of Kazım Karabekir Education Faculty at Atatürk University by means of three-phase empirical study consisted of originality of metaphor production, finding meaning in metaphor, speed in finding meaning metaphor, and fluency of metaphor interpretation and finally whether there was a relation among those types of competence between native and foreign languages were attempted to determine.

ÖZET

YÜKSEK LİSANS TEZİ

ZİHİNSEL BİR KAVRAM OLARAK DİL VE DİL ÖĞRETİMİNDE METAFOR

Oktay YAĞIZ

Danışman: Prof.Dr. Kemalettin YİĞİTER

2004- SAYFA: 115

Jüri: **Prof. Dr. Kemalettin YİĞİTER**
Yrd. Doç. Dr. Suna AKALIN
Yrd.Doç. Dr. Şerafettin KARAKAYA

Bu çalışmanın amacı zihinsel bir kavram olan metaforun dildeki ve dil öğretimindeki yerini irdelemektir. Zira metafor, uzun yıllar, yaygın bir anlayışla sadece edebiyatın bir unsuru, dildeki süslü ve ağdalı anlatımın bir parçası olarak görülmüştür. Ancak son yıllarda metaforun kavramsal bir olgu olduğu gerek dilin gerekse düşünce dünyasının önemli bir ürünü, bu yönüyle de metaforun sırf edebi ve süslü bir dil tarzı olmakla kalmayıp, bilinçli veya değil günlük hayatımızın da düşünsel ve dilsel bazda önemli bir parçası olduğu üzerinde durulmuştur. Bu anlamda, metafor kavramı gitgide artan bir ilgiyle, dilbilim, felsefe, sanat, politika, psikoloji ve nihayetinde dil ve dil öğretimi gibi birçok bilimsel disiplinin de çalışma alanına girmiştir. Metafor kavramı varlığı ve hayatımızın her safhasında kullanımı ve anlayışı beraberinde metaforik kabiliyeti de araştırma konusu haline getirmiştir. Bu önem doğrultusunda Atatürk Üniversitesi Kazım Karabekir Eğitim Fakültesi İngiliz Dili Eğitimi Bölümü öğrencilerinden 90 bayan ve erkek deney grubu olarak kullanılmış ve bu öğrencilerin metafor üretme orjinalitesi, metafor içeren bir kullanımda anlam bulma ve bu süreçteki hız kabiliyetiyle, metafor yorumlayabilme güçleri ve bu kabiliyetler arasında gerek anadil gerekse yabancı dil olarak bir ilişkinin olup olmadığı tespit edilmeye çalışılmıştır.

ACKNOWLEDGEMENTS

I would like to thank Prof. Dr. Kemalettin YİĞİTER, my thesis advisor to whom I will be grateful forever, for his invaluable help and support in every step of this process. I am thankful to Dr. Suna AKALIN for her affective and academic support and Dr. Selma ELYILDIRIM, for her significant and invaluable help. Dr. Selami AYDIN who helped me in using SPSS statistics program and converting the data into graphics deserves special thanks. My special thanks are for Dr. Jeannette Littlemore who gave me permission to use her strategy model in my thesis, and provided further information about our study. I would like to thank my close friends Kağan KAYA and Kürşat ARSLAN for their warm fellowship. Finally, my family and my fiancée; I would like to thank them for their love and support.

Erzurum-2004 Oktay YAĞIZ

ABBREVIATIONS

ELT : English Language Teaching

ESP: English for Specific Purposes

ICM: Idealized Cognitive Model

L1: Native Language

L2: Foreign Language

SLA: Second Language Acquisition

SPSS: Statistical Package for Social Sciences

CHAPTER 1

1. INTRODUCTION

Although metaphor has intrigued scholars for more than 2500 years, only in the last 25 years we have begun to empirically scrutinize figurative language use and to develop explicit models for it. Metaphor is traditionally regarded as a strictly literary phenomenon, used to convey heightened meaning in diverse forms of prose and verse. That is the common view that does not reflect an accurate assessment of the usefulness and pervasiveness of metaphor in human thought and life. Metaphor appears everywhere bridging the gaps between experience and thought, between imagination and concept, and between the new and the known.

Through the innovative and epoch-making knowledge in "Metaphors We Live By", the linguist George Lakoff and the philosopher Mark Johnson point out:

> "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (1980, p.5).

This definition is remarkable for several reasons .The first and the chief point to appear is that metaphor occupies the core part of understanding others, the world, and ourselves. That stands to reason to learn something new or change pre-existing knowledge; we are stipulated that we get new information. It is cognitive that any new learning frequently consists of reorganizing or re-conceptualizing the information available. Metaphor, here, is a momentous way that we arrange, categorize, or conceptualize. It, thereby, not only affects our language but directs our way of the process of perception and making inference as well. Metaphor enjoys a fundamental role about how we conceptualize and internalize information and experiences thus learn about the world, ourselves and others. Kittay states,

> *Metaphor is primary way in which we accommodate and assimilate information and experience to our conceptual organization of the world. In particular, it is the primary way we accommodate new experience. Hence it is at the source of our capacity to learn and at the centre of our thought. In the process of accommodation and assimilation through metaphor, we gain a needed epistemic access to the metaphorical referent (1991, p.38).*

Through metaphor a great deal of information is spontaneously internalized and abstract notions are conveyed, alternative perspectives, and new inferences become possible. Revealing the hidden assumptions, metaphor re-shapes the conceptions, emotions, and finally behaviors. While standing in such a central place, it renders an active process at that. In other words, metaphor may be the fundamental process by which we make sense of the world. Hence, the key word understanding should be highlighted.

As a matter of course, meaning and understanding are interrelated concepts that meaning depends upon understanding. Lakoff and Johnson (1980) argue that we understand the world, think and function metaphorically, and one step ahead they postulate human thought is largely metaphorical, namely the basis of human conceptual system is the very metaphorical structure, and is defined around this metaphorical axis. Furthermore mentioning the concept of "understanding" it is strongly possible to figure out that we should not take metaphor into account within sole verbal expressions. In that metaphor can include any expressions or things perceived as symbolic by a person. In other words, whatever a person says, hears, feels, or does and even what they imagine can be used to produce, comprehend and reason through metaphor.

Metaphor functions via drawing attention to unnoticed similarities and nexus, offering new perspectives to perceive and understand. It realizes this making two concepts or ideas operative (placing an object or concept in two distinct perspectives simultaneously) in the mind in unison.

So fundamental and pervasive is metaphor in everyday life that it may not be regarded as an occasional foray into the world of figurative language. In that Lakoff and Johnson note:

> *"In all aspect of life...We define our reality in terms of metaphors and then proceed to act on the basis of the metaphors. We draw inferences , set goals, make commitments, and execute plans, all on the basis of how we in part structure our experience, consciously and unconsciously, by means of metaphor"(1980, p.158).*

The significant point here is that whenever a person wants to think about something abstract they turn to metaphor so as to understand it, and meanwhile to communicate about it. With this evolutionary argument metaphor has been of interest to

scholars and readers in a wide range of disciplines including Linguistics, Psychology, Philosophy, and Literature. P. Pauwels and Anne- Marie Simon- Vandenbergen infer:

> *"Metaphor is not merely another, non-congruent way of referring to phenomena (processes and participants) but rather an important mode of understanding and a way structuring experience"(1995, p.35).*

In this sense, metaphor can be seen as an image that gives a concrete coherence to an even highly abstract thought. Thus, as Espy (1983) points out metaphor can in principle even "express the otherwise in expressible" (Cited in Hintikka and Sandu, 1994, p.178). Suffice it to say that metaphor represents creative use of language. A metaphoric expression, of which meaning line is not dependent upon or determined by literal meaning, is chosen in a different manner. The hearer must gather the way in which they are drawn from various clues. One step ahead, more importantly, the hearer or the reader must be able to imagine possible non-standard ways of forming meaning lines from which the metaphorical expression is chosen.

Focusing on the concept imagination, it is so appropriate to associate metaphor with creativity, which Timothy N. Thompson has metaphorically defined as "weaving perspectives" or "aesthetic pattern meshing".

In just the same way, Cynthia Ozick, in "The Moral Necessity of Metaphor" states:

> *"Through metaphor, the past has the capacity to imagine us, and we it. Through metaphorical concentration, doctors can imagine what it is to be their patients. Those at the center can imagine what it is to be outside. The strong can imagine what is to be weak .Illuminated lives can imagine the dark. Poets in their twilight can imagine the borders of stellar fire. We strangers can imagine the familiar hearts of strangers"(Cited in Pugh et al., 1992, p.93).*

Metaphor has been a significant issue of argument in terms of correctness, truth and finally a corollary criticisms that metaphor is a kind of ambiguity, the figurative use of language is an abuse of language, or in a negative appraisal, contrary to its cognitive role and pervasive feature of everyday language and also a matter of thought or action, yet it is confined to a merely ornamental and nice use of language as its real source is in

literature and the arts that this widespread notion has been laid among people and scholars.

As for literature, widely accepted as the locus point of metaphor, yet the contemporary tenet has introduced it as a cognitive tool. and it has begun to be acknowledged its creation and thought bound function within a diverse range human disciplines, metaphoric use, in literature, is basically understood to be an attempt to give the reader a better or a more dramatic understanding of the subject matter. For instance,

> But, soft! what light through yonder window breaks?
> It is the east, and Juliet is the sun!
> Arise, fair sun, and kill the envious moon
> (Romeo and Juliet, Act II, Scene II, l.1-3)

Romeo's characterisation of Juliet as "the sun" is clearly metaphorical. It is obvious that Juliet is not, in fact, the sun but a young woman. Romeo's calling her the sun express us his perception and understanding of Juliet, that is she is most beautiful, high above him, life-giving and so forth. Literary metaphor explains the reader or hearer ideas in a way that is more meaningful and expressive, but in unison, briefer and more powerful instead of spelling out all the implications. As for the effective contribution of metaphor, whilst Romeo could say "Juliet is so beautiful, high above me, and life-giving, and so forth..." we would have lost the artistic and permanent influence and nature of the exclamation.

Notice the two important loci of metaphor use, then, firstly metaphor is a tool that helps the user to understand something profoundly. Secondly, metaphor is a concise way of expressing ideas or emotions on a subject. Both these insights are crucial for language and thought that are the very fundamental conceptions to human life.

It is self-evident that metaphor is one of the most complex topics in the intertwined domain of language and thought. That is why, it needs by no means be restricted to language and recent research has displayed the significant role played by metaphor in thought, behaviour, and pictorial representation. According to Kövecses (2002) as metaphors are conceptual in nature, and the conceptual system governs how

we think and how we act is partly metaphorical then the (conceptual) metaphors must be realized not only within language but the other dimensions of human experience.

Scrutinizing this process of realization there exist some examples of cases where metaphor displays themselves or are realized in non-linguistic ways. Kövecses provides some examples concerned such as architecture (e.g. the pyramids of Egypt), literature (e.g a subgenre of literature, biography, as a non-linguistic metaphor which is the entire plot as if it were a story) symbols (e.g. the message in the Statue of Liberty in New York City by means of several metaphors), politics, and social practices (e.g. avoiding eye contact). The non-linguistic way of expression in addition to conceptual metaphor, namely when one conceptual domain is understood in terms of another conceptual domain, then having a conceptual metaphor, and can be given via the formula A is B or A as B, where A and B indicate different conceptual domains can be realized within movies, cartoons, drawings, sculptures, advertisements, myths, dream interpretation, cultural symbols, politics, morality, social institutions, and many others are included.

In the light of these instances, Kövecses highlights the pervasive role of conceptual metaphor in much of our social, artistic, psychological, intellectual, and cultural lives. Thus, it is seen that "metaphor is present not only in the way we speak but also in much of our non-linguistic reality. This insight makes the cognitive linguistic view metaphor especially valuable to nonlinguists as well. Consequently, attention to metaphor seen and used in language can contribute us discover conceptual metaphors which are omnipresent in any non-linguistic human experiences.

Of the many potential domains of study within the concept metaphor and most related disciplines, this study has focused on the axis of language, cognition, and Applied Linguistics that are seminal points vis-a-vis the educational process. Boers (2000) states that if metaphor is so omnipresent in everyday language, then language learners are bound to be confronted with figurative discourse at various stages of the learning process.

As "a bridge enabling passage from one world to another" (Shiff, 1979, p.106; cited in Cortazzi and Jin 1999, p.149) metaphors also enable students "to understand

and experience one kind of in terms of another". In the same way, metaphors are held to have a general value in education to assist in reflecting and organising social thought and practice in schooling.

Figurative language has recently become of increasing interest to applied linguists. One of the prominent reasons of this growing awareness is the phenomena such as metaphor, metonymy (which will be discussed), figurative expressions etc. are most pervasive in everyday use of language. Moreover, figurative language is highly challenging for second language learners, and teachers. This present situation urges that new and comprehended process of study and research be carried out and should be submitted to the considerations and options of various human disciplines, especially language, thought, and language learning.

It is worth bearing in mind that, enhanced metaphor awareness can positively contribute towards certain aspects of language learning and teaching (i.e. comprehension, vocabulary retention, and communicative language ability, etc.) Studying metaphor seems an overwhelming experience. Contemporary scholars attempting to understand how metaphor is understood, created, and applied from daily life to literature cannot find a very easy path as they try to handle the voluminous literature on the topic involved. When you sit down and attempt to search the latest research publications for articles with the title of metaphor, you will soon be displayed that there are literally thousands of such papers. Even as far back as 1979, Wayne Booth, a literary critic, claimed that the growing interest in metaphor was so great that by the year 2039, "there will be more students of metaphor than people" (Booth, 1979; p.47; cited in W.Gibbs 1999; p.29).

According to the review of relevant literature it has been seen that metaphor occupies an important role in terms of thought as well as language apart from its aesthetical aspect that has been confined to that literary realm for a long time. This phenomenon is pervasive in daily life and worth being taken into account in educational area including language learning.

That is why the objective of this study is to manifest such a system through diverse perspectives such as language, thought, cognition, applied linguistic ones, and to

present the instructive and productive benefits in terms of foreign language learning and teaching.

In chapter 2 the researcher presents comprehensive information about the metaphor from different angles-from traditional to innovative- with the function and natural work of it. Firstly, different definitions related to different disciplines akin to truth, language, and thought etc. were scrutinized. Within this scope the types of metaphor and conceptual contribution of it to human mind were focused. Then emphasizing the pervasive and spontaneous feature of metaphor the close relationship between thought and creativity both mentally and linguistically was manifested.

Chapter 3 highlights the close relationship between metaphor and metonymy. It compares metaphor and metonymy and examines the interaction between metaphor and metonymy.

Chapter 4 focuses on the significance of metaphor in language teaching, pointing out the potential benefits of metaphoric use. Then a crucial phenomenon metaphorical intelligence is argued within foreign language teaching and learning.

1.1. Statement of the Problem

Though metaphor has become of increasing interest to applied linguists, there are not many studies on metaphor. Even most students and teachers regard metaphor as aesthetical use of language, in novel, or romantic poetry, neglecting its creative and cognitive potential of such use. It is self –evident that metaphor is much more than traditional view, which has been confined to just literary domain.

Thus, metaphor is so omnipresent in daily life within language and thought; it is spontaneous and inevitable result that metaphoric use is also important in educational area. Through the importance of metaphor in language and thought, a significant aspect, metaphorical competence, is highlighted. Therefore the central problem of this study is the examination of metaphoric competence of the students. To understand these four aspects (originality of metaphor production, ability to find meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation) of that competence are presented so that it may be gained some insights about the language learners' metaphoric intelligence and created some new approaches for improving

creativity, retention and interpretation related aspects which are crucial as for language learning and teaching.

1.2. Aim of the study

The study focuses on metaphoric competence and its relationship to foreign language learning and teaching. The study described measured four aspects of metaphoric competence. One of the aims of metaphoric competence tests is to reflect as wide a variety of metaphoric skills as possible. Second, it is aimed to find whether L1 metaphoric competence is related to L2 metaphoric competence.

Depending on these purposes through computer based tests and writing forms the metaphoric competence of Turkish students of ELT department in Kazım Karabekir Education Faculty at Atatürk University is attempted to statistically measure.

1.3. Hypotheses

In this study, the metaphoric competence including originality of metaphor production, ability to find meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation were investigated. The quality of written texts was examined.

In the research, the answers of the following questions are explored:

1. Are originality of metaphor production, ability to find meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation in metaphor statistically related?
2. Are there any differences between L1 and L2 of Turkish students of ELT department of Kazım Karabekir Education Faculty of Atatürk University in terms of metaphoric use?

1.4. Limitations

The research is limited to the application of metaphoric competence tests of foreign language learners at ELT department in Kazım Karabekir Education Faculty at Atatürk University.

Another limitation is that the study did not investigate the relationship between different aspects of metaphoric competence. Future studies can investigate students' metaphoric abilities from diverse angles.

CHAPTER 2

2. LITERATURE REVIEW

2.1. What Is Metaphor?

As a widely shared view, the description or explanation of a physical reality, and to discern the order that exists between and amongst the various facts, which is called science, is a momentous and respectable enterprise. Science is supposed to be characterized by precision and the absence of ambiguity, likewise, the language of science is recognized as precise and unambiguous –concisely literal.

That is why, literal language has often been considered as the most appropriate tool for the objective characterization of reality. Within the doctrine of logical positivism, among philosophers and scientists, it gained a privileged occupation. According to the notion of positivism the reality can be solely explained through the medium of language, which is entirely clear; precise and unambiguous, namely literal. Therefore, other uses of language were of no importance since such use violates this criterion of reality and its description. All in all, literal language enjoyed a supreme occupation during the period of logical positivism.

Nonetheless, Ortony indicates a different approach supporting that cognition is the result of mental construction. That is, *knowledge of reality whether occasioned by perception, language, or memory necessitates going beyond the information given (1993; p.1).* It is the corollary of an interaction of that information with the context and with the knower's background knowledge. This central assumption is a typical characteristic of the relativist view (E.Sapir ,1921; Whorf ,1956) that the objective world is constructed on basis of human knowledge and language. This approach, which provides no strict differentiation between scientific language and the other ways of use, leads us that *"language, perception, and knowledge are inextricably intertwined"*.

Different scholars regard these opposing presuppositions within different ways in different degrees, especially through the lines Anthropology, in Sociology, in Linguistics, in Cognitive Psychology, and so forth. Nonetheless, it would be rather appropriate to attempt to point out two main approaches to metaphor as the central tool

to our understanding of how language, thought, and discourse are structured, and on the other hand, as an artificial and figurative applications of words. Locke insists,

> *"If we would speak of things as they are, we must allow that all the art of rhetoric, besides order and clearness; all the artificial and figurative applications of words eloquence hath invented, are for nothing else than to insinuate wrong ideas, move the passions, and thereby mislead the judgement; and so indeed are perfect cheats"* (Locke, 1690, vol.II, p.146, cited in Susan Haack, 1994, p.1).

These two indications present a more basic and common difference of opinion about the relationship between language and the world.

The constructivist and non-constructivist tendencies provide diverse perspectives that constructivist approach attaches a significant role for metaphor in both language and thought inasmuch as it sees the use of language as being of importance in human interaction and his creative activity, on the other hand the non-constructivist view treats metaphors as unimportant and a deviant usage. Ortony (1993) exemplifies this presupposition; if metaphors need explaining at all, their explanation will be in terms of violations of linguistic rules. Metaphors characterize rhetoric, not scientific discourse.

Non-constructivist view sees metaphor vague, inessential, and rather suitable for the purposes of politicians and artists, indeed, poets, but not for scientists, in that metaphor is a term that sits most uncomfortably with science, the very embodiments of polarity: the cold of rationality versus the heat of emotion.

For most of us, metaphor is a figure of speech in which one thing is compared to another, although the two might seem different, they are actually similar in some way as in *He is a lion. The Oxford English Dictionary* (1993) defines metaphor as:

> *"A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable".*

Encyclopaedia Britannica puts it: "Metaphor (is a) figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signaled by the words 'like' or 'as'."

For instance, we would consider the word *the sun* to be a metaphor in the sentence "**Juliet is the sun**". Kövecses (2002) expounds the reason for the common metaphorical use through the aim of fulfilling some artistic and rhetorical effect, now that we speak and write metaphorically to communicate eloquently, to impress others with, "beautiful", and aesthetically pleasing words, or expressing some deep emotion. Most probably, what makes the metaphorical identification of Juliet with the sun is that Juliet and the sun have something in common, viz., their beauty and brightness. Indeed, as Kövecses outlines, this widely shared view (which is .not to say that this is the only view of metaphor) may be briefly characterized by remarking five of its most commonly accepted prominent aspects. First, metaphor is a property of words, namely, as a linguistic phenomenon. The metaphorical use of the sun is characteristic of a linguistic expression (that of the word *the sun*). Secondly, metaphor is used for the purpose of artistic and rhetorical influence, such as Shakespeare indites "*All the world's a stage.*" Third, metaphor is dependent upon a resemblance between two entities or based on description of complex relations among several terms. Juliet must share some characteristics with the sun in order for us to be able to use the word *the sun* as a metaphor for Juliet. Fourth, metaphor is a conscious and an intentional use of words and you must have an extraordinary talent to be able to do it.

Likewise, Mahon (1999) argues the belief of Aristotle, a personage, any serious study of metaphor should begin with the seminal works of him, to use and to coin metaphors are the greatest kind of creative ability which is a rare skill that cannot be taught. In other words, Aristotle makes the following statement to this effect: "*The greatest thing by far is to have command of metaphor. This alone cannot be imparted by another; it is the mark of genius" (Poetics 22: 1458b; Butcher p. 31; cited in Mohan, 1999, p.72).* Fifth, as a widely shared consideration that metaphor, as a figure of speech, is used for significance only thus, it is not an inevitable part of human interaction.

2.1.1. Cognitive linguistic view

A new and most challenging view of metaphor toward this so cogent traditional theoretical approach was first developed in a lucid and systematic way by George Lakoff and Mark Johnson in 1980 in their seminal and pioneering work: *Metaphors We Live By.* It was their work that has defined in part cognitive linguistics itself as we know it today. Moreover, metaphor or the means by which one thing is described in terms of something else has been described as a central tool of human cognitive apparatus.

According to Lakoff and Johnson, metaphor has been the central to our understanding of how language, thought and discourse are structured. It would be rather difficult to consider metaphor as a phenomenon that is of insignificance to the everyday pervasive use of language and as a phenomenon of the "poetic imagination and the rhetorical flourish" that is a matter of extraordinary rather than ordinary language (Lakoff & Johnson, 1980, p.3) as being confined to special domains such as of literary language. By virtue of this common tendency the concept, metaphor, was ignored even by linguists though it was thought as a mere linguistic notion but not as a conceptual phenomenon. Lakoff and Johnson convincingly argue this point in the very following statements:

> *"Metaphor is for most people a device of the poetic imagination and rhetorical flourish –a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic as language alone, a matter of words rather than thought and action. For this reason, most people think they can get along perfectly well without metaphor. On the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (1980, p.3).*

Kövecses (2002) concisely restates their conception "cognitive linguistic view of metaphor", which challenged the profoundly entrenched view of metaphor, as follows: (1) metaphor is a property of concepts, and not of words; (2) the function of

metaphor is towards a better understanding of certain concepts, not solely focused upon aesthetic or artistic manifestation; (3) metaphor is often not based on similarity.

It is important to state in advance that the cognitive linguistic view maintains that –in addition to the pre-existing similarity –conceptual metaphors are based on a variety of human experience, including correlations (it is urgent that correlations be seen as not similarities) in experience, various kinds of non-objective similarity, many other characteristics shared by two concepts, and possibly others. For instance, if the event of using up much more food is accompanied by the event of the level of getting weight, it does not come to mean that these two events (using up much more food and the level getting weight) are similar to one another. Rather, we will say that the occurrence of one event is correlated to the existence of another. This is the very account for the conceptual metaphor MORE IS UP.

(4) so frequently and spontaneously is metaphor used in everyday life by all people, not merely talented genius people; (5) metaphor, far from being mere ornamental and parasitic use of language, is, in effect, an inevitable part of structuring human perception, thought, and action.

In a positive appraisal, Hausman (1991), also, highlights that "the contribution of metaphors to the world is not, however, simply the sort of contribution that might be ascribed to advances within a language or within a nonverbal medium or art form" (p.198). What is worth noting is metaphor functions in fundamental ways in the constitution of the world, in the axis of Hausman's view. All in all, metaphor is much more than simple A is like B or A is B statements.

Schön (1979) examines in detail the two- part function of metaphor as a process, namely "metaphors as central to the task of accounting for our perspectives on the world" and "as a process by which new perspectives on the world come into existence" (Cited in Block 1999; p.135).

As a notion, Schön, also, regards metaphor as product. In this case, metaphor is a linguistic artifact produced by professionals as they attempt to make sense of their everyday activity. It is the very activity we can describe, discuss, analyze, and evaluate.

According to Cortazzi and Jin, a metaphor can easily be seen as a bridge, etymologically 'carrying over' from one side to another. Most probably a classical Arabic saying "a metaphor is a bridge to reality" enjoys an assertive support too. In that, it links and comprises the known and the unknown, the tangible and the less tangible, the familiar and the new (1999, p.149).In semiotic terms, a metaphor is dynamic not stable and suggests a transfer or displacement of names. It may suffice to say that metaphor can be described as the act or process of denoting one concept to another with the goal of highlighting some certain relations between these objects, and conveying some aspects of the concept to be defined which is situated on the traditional lexical attribution (the leg of the chair or the neck of the bottle) or the goal of enriching the conceptual structure of the object to be defined.

As a valuable cognitive tool, without which neither poets in the vast seas of creativity nor a man, a student, a doctor and us ordinary people anywhere, in an office, on the phone could live, Lakoff and Johnson convincingly displayed that metaphor enjoys a most vital and pervasive role in real-life situations, in thought and language. Indeed, their insight has been taken up by contemporary lexicographers as well. For instance, *Cobuild's Metaphor Dictionary* places examples of metaphors such as the following (metaphorical expressions in the example sentences or phrases are italicised):

(I) He was an *animal* on Saturday afternoon and is a disgrace to British football.

(2) There is no painless way to get inflation down. We now have an excellent *foundation on which to build.*

(3) Politicians are being blamed for the *ills* of society.

(4) The *machinery* of democracy could be *created* quickly but its spirit was just as important.

(5) Government grants have enabled a number of the top names in British sport to *build* a successful career.

(6) ... a local *branch* of this organization.

(7) Few of them have the qualifications... to *put an ailing* company *back on its feet.*

(8)The service will continue to *stagger from* the crisis to crisis.

(9) Her career was *in ruins.*

(10) How could any man ever understand the *workings* of a woman's mind?

(11) Scientists *have taken a big step* in understanding Alzheimer's disease.

(12) They selectively *pruned* the workforce.

(13)... *cultivating* business relationships that can lead to major accounts.

(14) The coffee was perfect and by the time I was halfway through my first cup my brain was *ticking over much more briskly.*

(15) Let's hope he can *keep* the team *on the road* to success.

(16) Everyone says what a happy *sunny* girl she was.

(17) It's going to be a *bitch* to replace him.

(18) The province is quite close to *sliding into* civil war.

(19) They remembered her as she'd been *in the flower* of their friendship.

(20) Vincent met his father's *icy* stare evenly.

(21) With its economy *in ruins*, it can't afford to involve itself in military action.

(22) ... French sex *kitten* Brigitte Bardot.

Some of these instances would be mostly regarded as obvious cases of metaphor, while some of them would be seen as less obvious. However, what is possible to claim is most of the metaphorical linguistic statements above are not intended to display some kind of rhetorical purposes. Actually, they are so pervasive in everyday use. Those very commonly heard and used metaphors are called "dead metaphors"- metaphors that may have been alive and vigorous at some point but have become so conventional and commonplace with constant use that by now they have lost their vigour and have ceased to be metaphors at all (Kövecses, 1999, ix) Yet, it must be kept in mind that such metaphoric expressions that are hardly noticed and so effortlessly used govern our thought, finally, they are so alive and vigor.

Take into account the way speakers of English often talk about life in the following passage:

> *People might say that they try to give their children an education so they will get a good start in life. If their children act out, they hope that they are just going through a stage and that they will get over it. Parents hope that their children won't be burdened with financial worries or ill health and, if they face such difficulties, that they will be able to overcome them. Parents hope that their children will have long life span and that they will go far in life. But they also know that their children, as all mortals, will reach the end of the road (Based on Winter, 1995, p.235).*

Moving on from an evolutionary explanation of the human use of metaphor it is remarkable to see how we actually use metaphor thought. Lakoff and Johnson (1980) believe that "human thought is largely metaphorical". Essentially they think that the basic structuring of the way that we think is based on the use of metaphor. This way of speaking about life is normally taken up by the speakers of English for everyday purposes. The phrases such as *to get a good start, to go through a stage, to get over something, to be burdened, to overcome something, a long life span, to go far in life, to reach the end of the road,* and so forth are not used for special literary aims, or they are not on an entire ornamental axis.

Lakoff and Johnson provide many convincing metaphors such "argument is war", "love is a journey", "happiness is up", "the past is back". Almost any abstract concept, they show, is understood in terms of concrete objects or concepts such as directions. Below is a list of further examples that effortlessly uttered:

I'm *where I want to be* in life.

She is *at a crossroads* in her life.

I never *let* anyone *get in my way.*

I have *gone through* a lot in life.

You are *without direction* in life.

Pinker (1997) claims that our use of metaphor probably came about because of our need to understand abstract concepts. Over the course of evolution, it is generally thought to be only recently that humans have had the ability to think separately from their senses. As human beings generally thought in direct response to their senses for most of the evolution, it made sense to understand other concepts in terms of the senses. Thus we use metaphor to relate complex things to the more simple and fundamental workings of our senses. This would be why we think of happiness as being "up" and sadness being "down", for example. As Pinker says,

> *"We pry our faculties loose from the domains they are designed to work in, and use their machinery to make sense of new domains that abstractly resemble the old ones" (1997, p.359).*

This argument gives us some understanding of why we use metaphor to understand abstract concepts. Language, which Emerson described as "fossil poetry" comprises strata of metaphors that have been embedded over time, so that virtually everything we say has a metaphorical record (Pugh et al., 1992, p.3).

Lewis Thomas manifests the nature of language as "language grows and evolves" developing this notion he argues:

> *The individual words are like different species of animals. Mutations occur. Words fuse, and then mate. Hybrid words and wild varieties of compound words are progeny. Some mixed words are dominated by one parent while the other is recessive. The way a word is used this year is its phenotype, but it has a deeply seated, immutable meaning, often hidden, which is the genotype (1974, p.158 cited in Pugh et al. 1992 p.3).*

Through metaphorical thinking, which has to do with creativity, divergent meanings become unified into the underlying patterns that constitute our conceptual understanding of reality. Gibbs regards metaphor in terms of a mode of thought that "metaphor might legitimately be viewed as one type of cognitive strategy that colours people's imaginative understanding of texts and real-world situation" (1999, p.41). This mental process, at the same time, is to develop the hidden connections between normally separated qualities. At that point, this thinking technique connecting two different universes of meaning may be reckoned to be metaphor. If the key concept to

metaphorical thinking is similarity then we, human beings, look for a similarity between different objects or qualities spontaneously, in the process of explaining them. Thus, the use of metaphor is another way of thinking in a different way.

Technically speaking, a metaphor (from the Greek *metapher-ein:* "to bear change") is the transfer of a term from one object to another on the basis of a perceived similarity (Pugh et al., 1992, p.3). Suffice it to say that during the transfer two kinds of transfer occur, in a nexus. For instance, whilst speaking of an "embryonic idea", the first meaning that has just "germinated", but that must go through a "gestation" period to become a mature concept. The second object (an idea) obtains a new connotation, within a domain of a biological process. In this sense, Pugh et al. propound that "metaphor involves not only *change* but also *exchange* (1992, p.4). So to speak that meaning and language have been expanded in both logical and imaginative ways. Lakoff and Johnson explain this notion in a different manner, that is, the essence of metaphor is understanding and experiencing one kind of thing in terms of another.

Schön notes that one way in which we may cope with an unfamiliar experience or object is by describing it in terms of an experience or object with which we are already familiar (1963; cited in Hoey, 1991, p.27). In other words we draw upon the known or familiar situation as a metaphor. He defines the process involved as the "displacement of concepts". In the same parallel Lakoff and Johnson perceive metaphor to be an apparatus of significance for attempting to comprehend partially what cannot be comprehended entirely such as "our feelings, aesthetic experiences, moral practices, and spiritual awareness" (1980, p.193).Whilst the imagination and rationality come together, in the end occurs an imaginative rationality. Attention should be focused as for the imagination and plausible metaphoric idea is that metaphorical imagination is a crucial skill to create rapport and communicate within the nature of unshared experience.

The key to this skill is how far you can bend your view and broaden your horizon, and how efficiently you are able to subsume your experience. Metaphor is, at its most basic, structuring of one concept in terms of another. Fundamentally this structuring can be traced back to physical objects in the real world,

because these are the things that we can think about *non*-abstractly. Metaphor is also crucial to human cognition, and is, arguably, the basis of human thought. Consider some of the verbal expressions often employed in talking about love:

We're at crossroads.

We'll have to go our seperate ways.

We're just spinning our wheels.

Our marriage is on the rocks.

We're going nowhere.

We can't turn back now.

It's been a long bumpy road.

We've gotten of the track.

The relationship is a dead-end street.

Cognitive linguists have argued that the systematicity of conventional expressions like the examples above provides an important source of evidence for the idea that people think metaphorically (Lakoff & Johnson, 1980).That is to say, people metaphorically conceptualize their love experiences in terms of their concrete knowledge of physical journeys, and as a result they speak metaphorically akin to the source-to-target domain conceptual correspondences.

Whereas it is axiomatic that metaphor means much more than A is like B or A is B statements. Turner's recognition is here significant to note that there are many verbal expressions that describe complex relations among several terms. Thus, a large number of proverbial expressions, sometimes called *xyz* metaphors, convey meanings through the complex interactions of their terms. Turner argues, readers must realize this combination of terms involved.

The love of money is the root of all evil.

Children are the riches of poor men.

Religion is the opiate of the masses.

Language is the mirror of the mind.

Wit is the salt of conversation.

Custom is the guide of the ignorant.

(Turner, 1991, cited in Gibbs,1999, p.31)

On one hand, metaphor is seemingly within a fundamental role in the organization of our conceptual systems, on the other hand metaphor is confined to possess a rhetorical, deviant role in the domain of ornamentation but not have cognitive function. Basically the comparison theory propounds,

1) *Metaphors are matters of language and not matters of thought or action. There is no such thing as metaphorical thought or action.*
2) *A metaphor of the form "A is B" is a linguistic expression whose meaning is the same as a corresponding linguistic expression of the form "A is like B, in respects X,Y,Z..." "Respects X, Y, Z,..." characterize what we have called "isolated similarities."*
3) *A metaphor can therefore only describe pre-existing similarities. It cannot create similarities(* Lakoff & Johnson, 1980, p.153).

In the traditional view similarity is the fundamental feature of metaphor, and it also limits the selection of certain expressions to talk about something else. An instance of this would be the expression "*the light in your eyes*". The most widely held traditional perspective sees metaphor as decorative or fancy speech. In that, the aim of the use *the light in your eyes* is to create a special effect in the listener or reader, but it is not used the word *light* as a part of the process of conceptualising and comprehending one kind of thing in terms of another. This traditional tendency emphasizes throughout that metaphor is a linguistic, and not a conceptual phenomenon. Whatever the intended effect is, in metaphor we only make use of one word or expression instead of another word or expression, rather than one conceptual domain to understand another. According to this traditional view the pre-existing similarity between two things constrains the possible metaphors that speakers can employ for some features. Given the feature of this kind, the light is a good choice for a metaphor in a manner where many other options would not be appropriate; thus we could not talk metaphorically in an appropriate way about the light on a person's eyes by using the word bulb, as in "the

bulb in your eyes". It is in this sense that in this traditional view certain pre-existing similarities can determine or limit which linguistic expressions can be used to describe the things and persons. It is axiomatic that any linguistic expression can be metaphorically used in many cases, and pre-existing similarities explain the choice of many metaphorical expressions.

Nonetheless, Lakoff and Johnson manifest their counter-argument on the basis that metaphors can be isolated similarities:

1) *Metaphor is primarily a matter of thought and action and only derivatively a matter of language.*
2) *a. Metaphors can be based on similarities, though in many cases these similarities are themselves based on conventional metaphors that are not based on similarities. Similarities based on conventional metaphors partly define what we find real.*

   b. Though the metaphor may be based partly on isolated similarities, we see the important similarities as those created by the metaphor

The primary function of metaphor is to provide a partial understanding of one kind of experience in terms of another kind of experience. This may involve pre-existing isolated similarities, the creation of new similarities, and more (Lakoff & Johnson, 1980, p.154).

Kövecses, also, manifests that there are many instances where it would be impossible to explain the use of metaphorical expression through the concept of pre-existing similarity as in the example *"we are not going anywhere"*-taken literally- and *"this relationship is not going anywhere"*-taken metaphorically. Similarly, it is not too difficult to see the pre-existing similarity between the terms a journey and love. That is why; the cognitive linguistic view focuses on the selection of the metaphorical source concepts and, of course, their corresponding linguistic expressions that can explain those instances where no obvious pre-existing similarity between two entities can be seen.

According to the cognitive linguistic view, as Kövecses (2002) points out, in addition to objective, pre-existing similarity conceptual metaphors are grounded upon a variety of human experience, including correlations in experience, various kinds of non-

objective similarity, biological and cultural roots shared by the two concepts, and possibly others. Namely, some metaphors live in correlations in our experience. It should be bornee in mind that correlations are not similarities. That is, if event E1 is accompanied by event E2, E1 and E2 will not be similar events, yet they are the very events that are correlated in experience.

In exploring metaphor as a phenomenon of language, it should be borne in mind that metaphor does not exist merely in language nor that metaphor is solely linguistic. We can have metaphor in dance, in painting, in music, in film, or any other expressive medium. Additionally, the cognitive force of metaphor comes, not from providing new information about the world, rather from a (re)conceptualization of information that is already available to us. Kittay scrutinizes it as the primary way in which we accommodate and assimilate information and experience to our conceptual organization of the world (1991, p.39).

As has been emphasized so far, metaphors are conceptual in nature, yet, for a long time metaphors were seen as "merely figurative" and confined to a paradigm which was the inadequate way of describing an experience. However, today, many cognitive linguists, and philosophers recognize that in all aspects of life we define our reality in terms of metaphors. We make commitments, draw inferences, perform our plans, and we structure our experience consciously or unconsciously by means of metaphor. Metaphor is a primary way that we frame, categorize and conceptualise. It not only influences our language, but more importantly, governs the inferences we make. Metaphor is basic to how we assimilate and accommodate experience or information and thus learn about the world, ourselves and others.

Interestingly enough, many common expressions that we use today have their origins in various games or sports, though these sources may not be apparent in usage now. Shakespeare himself drew many expressions from sports. As an example, when Hamlet, in his most well-known work, said, "Aye, there's the rub" he was referring to the game of bowls or bowling, a "rub" being any obstruction impeding the roll of the ball.

The expressions listed in Table 1 all come from sports (Palmatier and Ray 1989;cited in Pugh et al.,1992, p.13), though they are fairly to have lost that association in contemporary usage.

Table 2.1. Metaphors Derived from Sports

Term	Sport	Original Meaning
Rat race	Sailing	A dangerous tidal current, literally a "tide race"
Take a rain check	Baseball	Get a postponement ticket for a rained –out game
Shoo-in	Horse racing	A horse bound to win because the other jockeys had bet on it and were holding their horses back
Slush fund	Sailing	A fund accumulated by sailors from sale of excess grease or fat
Flat out	Auto racing	To go at full speed by putting the accelerator flat to the floor
Right up your alley	Baseball	To be in the part of the outfield that lies between fielders
Fluke	Billiards	A lucky shot
Knuckle under	Marbles	Yield to opponent's demand to shoot hand up with knuckles on the ground
In the knick of time	Soccer	Referring to the old custom of keeping score by notching a stick , a last-minute score

A growing literature in cognitive science demonstrates how metaphor serves as the foundation for complex thinking, reasoning and language. This scientific work makes the use of metaphor much more accessible to us. Besides, if metaphors are instances of new intelligibility then metaphors function as for the constitution of the world in a fundamental way. They advance our understanding of the world as it includes identities, and create, discover, and improve, as an inevitable corollary, human realities in that metaphors, like human realities, are significant parts of the world, just as are nonhuman realities, for which creators of metaphors are also responsible. Metaphor is at the root of essential concepts such as that of emotion, human relations, our wants and

needs, time, life, and death. It should be no surprise that the contemporary theory of metaphor is thus not only interesting for its own sake. It is especially interesting for the challenge it brings to other disciplines.

CHAPTER 3

3. FUNCTIONAL LINGUISTIC AND THOUGHT RELATED ASPECTS OF METAPHOR

3.1. Why Do We Use Metaphors?

It is self-evident that speakers so frequently opt to use metaphor rather than a more straightforwardly literal utterance. Metaphor is used so commonly, whether consciously or not, and our attention is gained, our understanding is enhanced, and communication is facilitated through metaphoric use.

People invent metaphors to describe things and concepts in very vivid ways. When analysing organisations and systems we use them to provide novel insights and to solve problems. Metaphor is the interpersonal function of fostering intimacy between speakers and listeners (Cohen, 1979; Gibbs & Gerrig, 1989; cited in Allbritton, 1995, p.35). In a theoretical way, metaphors depend upon mutual knowledge and conversational ground between speakers and listeners. G. Low (1988) focuses on the major functions of metaphor in terms of learning and communications. Low argues that, metaphor is significant:

1.To make it possible to talk about highly abstract or otherwise difficult concepts that otherwise might not be accessible to ordinary comprehension, as when musical pitch differences are described by spatial relationships, such as higher and lower pitches.

2. To demonstrate underlying connections among many different phenomena.

3. To extend thought, as when we adopt the hologram as a metaphor for the brain in contrast to for example, a telephone network.

4. To dramatize, common in many literary and political uses of metaphor, as in Buckminster Fuller's image of "the spaceship earth" to dramatize the demands of a closed ecological system.

5. To prevaricate, as when metaphor becomes euphemism.

6. To insulate emotionally charged subjects, as is frequently done with references to death.

7. To compress an argument.

8. To gain insights into what is not yet understood.

"Metaphor thus has the intriguing attribute", Low concludes, "of having two central but opposing roles. On one hand it promotes greater clarity in what is said, while, on the other, it serves ... a shielded form of discourse" (1988, p.129).

With metaphor, first thing to be bornee in mind, the aim is to "enlighten" new content that is metaphor is employed so as to convey information about the topic under discussion. Here some prominent functions served by metaphors are presented quoted in Katz et al:

Goal 1: Metaphors are a part of our lexicon and act as "words", or reflect the underlying conceptual system (Lakoff &Johnson, 1980).Some examples would be "My car is a lemon" and "Their marriage was a continual battle."

Goal 2: Metaphors are a means of expressing concept in an elegant and beautiful way. As such, they are primarily stylistic and ornamental (Aristotle, cited in Ross, 1952). An example might be taken from the poet, Shelley: "Tranquillity is a woodland river winding through hills in solitude" (see Katz et al, 1988, p.208).

Namely, metaphor can be employed even though literal language version is available to describe a phenomenon

Goal 3: Metaphor can be used to create a bond between the speaker (author) and hearer (reader). If one assumes the mutual knowledge hypothesis (see Gibbs, 1987) the use of a metaphor presupposes that a target audience will share, and be aware that he or she shares, "privileged" knowledge with the source. For example, the metaphor "Premier Bourassa of Quebec is a Quisling" may be understandable if one is familiar with the Canadian political scene and with the allusion to the Norwegian collaboration with the Nazis of Vidkun Quisling.

That is why metaphor can be employed to create a bridge or mutual understanding between the speaker and the hearer or the writer or reader.

Goal 4: Metaphor can be used to increase the memorability of concepts since the participant is forced to elaborate the topic and thus produce a stronger memory trace. (See Whitney, Budd & Mio, this volume)

Through this function, metaphor has been of importance in the process of language learning in which memory is one of the indispensable dimensions.

Goal 5: Metaphors are compact and efficient ways to state the intended message (e.g. the use of term "black hole" in science; see Ortony, 1975).

Metaphor is one of the concise and most efficient ways of transferring the intended message.

Goal 6: Metaphors are vivid and as such, reduce ambiguity and increase the likelihood that the intent of the message is understood (see Ortony, 1975).

Goal 7: Metaphors are messages stated in such a way that some essential dissimilarities are obscured; a means of conveying a persuasive falsehood.

Metaphorical use is the very way to bring together the basic differences or dissimilarities. For instance, "Casparov is the Einstein of our era" makes the reader not regard the existing difference between the contemporary personage of our era and a scientist of 1900's.

Goal 8: The function of metaphor is to illuminate, clarify or explain a concept the way that cannot be done with literal language. (Ortony, 1975; Wehner 1988, cited in Katz 1996)

There are some cases in which the use of literal language does not suffice to give what speaker or writer wants, and metaphor changes into a necessity rather than for stylistic reasons. Katz (1996) in effect points out there are instances in which metaphor is used as literal language, and it is used where literal language is inadequate therefore metaphor is necessarily to be placed.

If metaphor is principally a way of conceiving of one thing in terms of another then its primary function is understanding. Kittay (1987) focuses on the communicative function of metaphoric use. She speculates "it is only the expressive role of language, its articulative capacity that makes intelligible our use of metaphor" (1987; p.125). Metaphor has a genuine function in promoting understanding since it not only draws on background and experiential knowledge, but also evokes and expresses such knowledge in the first place. Through this evocative function, metaphor connects propositional and explicit with holistic and implicit knowledge. Thus metaphor is a condition for meaning in communication that is oriented toward understanding.

In consequence, almost from birth, we have been both consciously and spontaneously building a system of metaphors that explains ourselves in certain ways, listening to others, speaking to ourselves, and explaining ourselves to others. In the course of ages these systems of metaphor are so intertwine within our mental structure that they begin to direct as for who we are, what we think, what we say, and how we act.

3.2. How Does Metaphor Work?

It is an uncontroversial claim to state that metaphors draw attention to, and highlight, certain aspects of the tenor concept, while emphasizing, or downplaying, less contextually pertinent properties. If someone says that misplaced items are like wandering cats and finally will turn up again, then how can we know what that expression means? The metaphor is invested with the extraordinary power of invoking multiple perspectives.

By shifting the focus from the central to the peripheral limits of language, metaphors can jockey around with established categories and rule governing procedures to allow new saliencies to arise.

By dislodging us from fixed conceptual schemes, metaphors are prime for helping us place our impressions into newly fashioned units of meaning. To understand and appreciate the metaphor we have to (1) know about the cats and lost items, (2) notice some structural similarities between them, (3) identify significant correspondences between these structures, and (4) catch the connotation of giving in to fate: we cannot do much to control appearances or disappearances of either misplaced items or roving cats. Lakoff and Johnson (1980) have identified four elements in conceptual thinking which define the dynamics of metaphor:

1. *Metaphors are* ***grounded****. We have to have some experiences whether direct or vicarious, with both the concept and the compared object. This familiarity, including sensory, emotional and attitudinal experiences, will affect our understanding of the comparison. For example, happiness may be a warm puppy to Charles Schultz and to many middle-class Americans, but to refugees from a war-torn country, happiness may be more like an elusive butterfly.*

2. *Metaphors are* ***structured.*** *They have a pattern that is shared between the items being compared. Earlier we looked at the pattern or structure of the likeness between the brain and a sponge. Perhaps you think the overall comparison of these two items is weak. Examine the structure in the comparison between happiness and a warm puppy. If in your experience happiness is lively, warm, wriggly, unrestrained and bouncy, then comparing happiness to a puppy might make sense on the basis of this common pattern of attributes. If, however, you have experienced happiness as a more fragile feeling, it might not. Or if you have experienced puppies as messy, undisciplined, yappy, smelly and full of fleas, you and Schultz might have difficulty reaching agreement on this metaphor.*
3. *Metaphors have relationships within their structures. For example, the properties of absorption, shape, and desiccation all show a relationship between the brain and a sponge. If you are unsatisfied with this metaphor, perhaps it is because the relationships break down. For example, the passivity of a sponge soaking up liquid may not agree with your notion of the selective activity of the brain.*
4. *Metaphors are defined in terms of our natural experiences. This definition differs from grounding in that these defining experiences are our most fundamental physical experiences starting from birth. They include perceptions, motor skills, cognition, and emotions. They are evoked by our interactions with the environment, such as movement, as in "exercise your prerogatives"; manipulating objects, as in "picking up someone's ideas"; and eating, as in "he was a voracious reader."*

Pugh et al. (1992) modify the framework to clarify the elements concerned using the terms *form* instead of *structure* to describe the general aspect of a comparison, and *correspondence* instead of *relationship* to define its internal complexity, and *connotation* instead of *definition* to emphasize the affective meaning characteristic of metaphors.

The grounding of each metaphor in certain sets of experiences focuses on the quality of prior knowledge in understanding metaphors. For instance, if we speak of someone's personality as being as changeable and not stable as chameleon, those who have had experiences with such persons and a chameleon- or at least having some information- will best appreciate the metaphor. Others who have been told about these things can understand, but may not be impressed. People from regions very cold, or in which such creatures do not live, may be quite puzzled.

Metaphor is the interpersonal function of fostering intimacy between speakers and listeners (Cohen, 1979; Gibbs& Gerrig, 1989, cited in Allbritton, 1995, p.35).

Theorizing that metaphors depend more importantly upon the existence of mutual knowledge and the common ground between speakers and listeners in the conversational environment than literal language carries out. Form relates to the general commonality of the two concepts involved and is usually what immediately strikes one about a metaphor (Pugh et al., 1992, p.10). For instance, in a comparison of the atom and a solar system, it is required that an overall objects orbiting around a centre be held. The form may also be conceptual. The metaphor "iron curtain" requires a grasp of paradox, in that one term seemingly contradicts the other: iron is hard and inflexible, whereas a curtain is usually soft and pliable.

Correspondences occur within the form of the metaphor. They are the multiple points of comparison within the form and it is through these correspondences that we can comprehend the working of the metaphor. Pugh et al concisely delineate that *"the more correspondences that we can perceive, the more complex and convincing the metaphor"(1992,p.11).*By this way, metaphor functions in a better manner. As an example, Howard A. Peele develops this metaphor for the term *metaphors*, which contains a number of correspondences:

> *Metaphors cultivate the mind. They prepare furrows for planting ideas, which in time grow the mature understanding. If the climate is too arid for learning or if work has been neglected for too long, metaphors can break through an unreceptive crust to more fertile ground where the nutrients of teaching can be absorbed(1984,p.2).*

To hold the metaphor in mind that teaching is gardening, we need a structural view of cultivation causing independent growth. Within the context of gardening, Peele brings out many correspondences: cultivation, planting, growth, climate, fertility and so forth.

Metaphors themselves are the very definitions of our experience, and as Lakoff and Johnson indicate primary experiences are physical. At the very outset we come to know the world through ourselves, our physical and mental existence. From that point, we move outward into social, political, cultural, and religious realms. In that metaphors are capable of giving us a new understanding of our experience. Therefore Lakoff and Johnson propound that they can give new meaning to our pasts, to our daily activity,

and to what we know and believe (1980, p.139). So to speak that metaphor expresses our attitudes, the connotative meanings that phenomena have for us both physically and socially.

Let us scrutinize the metaphor that "teacher is a candle". It implies that a teacher's life is consumed for illumination the others. The candle metaphor displays that teachers dedicate their lives, expend their all effort in transference of knowledge and humanity. The expression is a Malaysian metaphor that captures the common approach towards teachers in that culture where the word for teacher is "*guru*".

It is possible to ask the extent to which this metaphor is appropriate to another culture. Do we, for example, have the same idea of teaching as self-sacrifice? That is why we must consider the form and correspondences of the metaphor, and what these connate, so as to reply this question. In some culture the candle image may connote teacher burnout, e.g. in American culture, which is probably not a connotation in the Malaysian metaphor.

3.3. Conceptual Metaphor

The idea that metaphor is as much a matter of thought as of language was innovatively spelled out by Lakoff and Johnson (1980). Metaphor exists at the level of culture, social relations, and individual here-and-now experience. For Lakoff, the locus of metaphor is not in language at all but in the way we conceptualise one mental domain in terms of another. The view that metaphor plays a fundamental structural role in organizing our conceptual systems, rather than serving a deviant rhetorical effect, is now generally accepted. Nonetheless, the traditional assumptions of metaphor would deserve to recall briefly as follows:

. All everyday language is literal, and none is metaphorical.

. All concepts entailing full comprehending can be realised literally, without metaphor.

. Only literal language can be true.

. All definitions given in the lexicon and the phenomena in syntactic form of a language are literal, not metaphorical.

The reason for the distinction of significance between this traditional view and contemporary tenet is based on the discovery of the phenomenon conceptual metaphor. It is the very system of metaphor that our conceptual system employed so in an intensive way in daily life, mostly for the abstract concepts. In any languages there are numerous instances that are necessarily and spontaneously used in everyday life but not for rhetorical purposes.

The past many years have seen a radical reappraisal of the role of metaphor in both language, and general cognitive processing. Once viewed as a peripheral and somewhat aberrant or deviant phenomenon, metaphor is now recognized to play a central role in the organization and acquisition of conceptual structure. From this perspective, language is viewed as fundamentally metaphorical in nature and metaphor is given a central role in the development of conceptual structure. The idea that the conceptual metaphors systematically structure the way that many domains are understood has subsequently been used to help explain, among other things, the nature of emotion concepts (Kövecses, 1990; Lakoff& Kövecses, 1987) and the meaning of idioms (Gibbs& O'Brian, 1990; Nayak& Gibbs, 1990; cited in Allbritton, 1995, p.34). A conceptual metaphor is a generalization that can be inferred from diverse surface forms of language to inferred system of thoughts (Cameron & Low, 1999, p.18).

In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain, e.g. one person's life experience versus another's. A conceptual domain is any coherent organization of experience. A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another. As a basic function of conceptual metaphor, it allows the identification of degrees of similarity and difference within ideas forming the basic structure of figurative phrases and thus can facilitate their comparison within and between languages. A convenient short-hand way of capturing this view of metaphor is the following: CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B).

Kövecses argues that it is obligatory that conceptual metaphor be distinguished from metaphorical linguistic expressions.

Metaphorical linguistic expressions are words or other linguistic expressions that come from the language or terminology of the more concrete conceptual domain. Conceptual metaphors underlie the metaphorical expressions. They tend to be pre-linguistic and make basic assumptions regarding space, time, moving, counting, controlling, and other core elements of human experience.

Source domain: the conceptual domain from which we draw metaphorical expressions.

Target domain: the conceptual domain that we try to understand.

Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. For instance, metaphors such as 'the days -the more abstract or target concept- ahead' or 'giving my time' rely on more concrete concepts, thus expressing time as a -more concrete- path into physical space or as a substance -that can be handled and offered as a gift-. Different conceptual metaphors tend to be invoked when the speaker is trying to make a case for a certain point of view or course of action. For instance, we associate 'the days ahead' more with leadership, and 'giving my time' more with bargaining -if time is a substance, clearly, it should be treated for things of substance, and this metaphor makes that more obvious than the path metaphor. Selection of such metaphors tends to be directed by a subconscious or implicit purpose, in the mind of he or she who chooses them.

A conceptual domain is any coherent organization of experience. To see these target domains by making use of such source domains as war, journey, food, it is worth considering some classic examples of each from Lakoff and Johnson. The small capitals for the statement of conceptual metaphors and italics for metaphorical linguistic expressions:

AN ARGUMENT IS WAR

Your claims are *indefensible.*

He *attacked every weak point* in my argument.

His criticisms were *right on target.*

I *demolished* his argument.

If you use that *strategy*, he'll *wipe* you *out.*

He *shot down* all of my arguments.

LOVE IS A JOURNEY

Look *how far* we've come.

We're *at a crossroads.*

we'll just have to *go our separate ways.*

We can't *turn back* now.

I don't think this relationship is *going anywhere.*

Where we are?

This relationship is a *dead-end street.*

We're just *spining our wheels.*

Our marriage is *on the rocks.*

We've *gotten off the track.*

THEORIES ARE BUILDINGS

Is that the *foundation* for your theory?

The theory needs more *support.*

We need to *construct* a *strong* argument for that.

We need to *buttress* the theory with *solid* arguments.

So far we have *put together* only the *framework* of the theory.

IDEAS ARE FOOD

All this paper has in it are *raw* facts, *half-baked* ideas, and *warmed-over* theories.

There are too many facts here for me to *digest* them all.

I just can't *swallow* that claim.

That's *food* for thought.

She *devoured* the book.

Let's let that idea *simmer on the back burner* for a while.

Let me stew over that for a while.

3.3.1. Conceptual metaphor and linguistic expressions

As for the relationship between the conceptual metaphor and the metaphorical linguistic expression, the linguistic expressions (i.e.,ways of talking) make explicit, or are manifestations of, and the conceptual metaphors (i.e., ways of thinking). Kövecses points out this nexus *"it is the metaphorical linguistic expressions that reveal the existence of the conceptual metaphor" (2002, p.6).* Bailey (2003) asserts that linguistic metaphors are motivated by conceptual metaphors and are the realisations that appear in everyday written and spoken forms.

For example, the conceptual metaphor LIFE (target) IS A JOURNEY (source) motivates common linguistic metaphors such as *we're on the right (wrong) track (path), we've come too far down this road to turn back now, he's looking for a change of direction*, and a great many more typical everyday expressions as well as more elaborate extensions that occur in poetic language. Through these linguistic instances it is strongly possible to hypothesize the existence of a wide range of conceptual forms. All the expressions above use different words and since it is much more than a linguistic device it becomes possible to talk about them as fundamentally the same metaphor. Lakoff et al. suggested that metaphors create meaning: Conceptual systems are projected from a familiar concrete or "embodied" domain to a more abstract domain. In contrast, Murphy (1996) puts forward that metaphors do not provide new structure for the target domain, but rather display a structural parallelism between these two domains. Structure mapping incorporates aspects of both these accounts. "According to structure-mapping theory, metaphor interpretation begins with structural alignment, but then projects further inferences from base to target that are consistent with, and

connected to, the common alignment. Thus, it predicts both structural parallelism and a highly selective kind of meaning creation" (Gentner et al., 2001, p.238).

In Lakoff and Johnson's (1980) "conceptual metaphor", the Vehicle domain is held to be a conceptual system mapped, at least partially, on to the conceptual system of the Topic domain *"with the crucial additionally hypothesis that the underlying conceptual domains themselves metaphorically structured and stored as such in long term memory"(Cameron 1999, p.18)*. So to speak that metaphor does not only link conceptual systems but basically construct concepts or "motivates or constrains" (Gibbs, 1994, p.7) them as well. If metaphors are a cognitive tool for understanding one domain by reference to another, there must be some grounding, namely concepts that are not understood via metaphor.

Cognitive linguists have posited the existence of Image Schemas which serve as this grounding. These Image Schemas are based on the physical, bodily experience of being in the world. Lakoff and Johnson (1984) assert that "*Much of the evidence for physical schemas in humans comes from linguistics*" .They are the first to speculate that metaphor is evidence that we organize experience in terms of a relatively small number of schematic models. Subsequently, Lakoff and Johnson call these models *image schemas* and they described their structure informally, how they are used, and what they entail. For example, there are several conceptual metaphors with an up-down orientation, and these are argued to have developed from an Up-Down Image Schema. This Schema is, in turn, said to have developed from our bodily experience of being vertical when awake and well, and horizontal when asleep, ill, or dead. Thus, metaphors are active in understanding.

Gibbs (1999) states that image schemas emerge throughout "sensorimotor activity" as we use metaphors to group kinds of experience (my consciousness was raised), to orientate ourselves (life is a war), to convey expression through the senses (my heart was electrified by her eyes), to describe learning (it had a germ of truth in it), etc. Even ideas are commonly pictured as objects (I just can't swallow that claim), as containers (We couldn't get anything out of that conversation), or as things to be transferred (he got the idea across). Moreover, this schema helps motivate some of the

complex ways that people structure single abstract concepts. (Gibbs, 1999, p.45) For instance, the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER takes the image schema for CONTAINMENT as part of its source domain and maps this image-schematic structure onto anger. Thus, people know that when the intensity of anger increases, the fluid in the container rises (*e.g. The manager's pent-up anger welled up inside of him)*, people know that intense heat produces steam and this creates pressure in the container (*e.g. He was bursting anger)*, and people know that when the pressure of the container becomes too high, it explodes (*e.g. The boss blew up at me*). In sum, metaphors have entailments that organise our experience, uniquely express that experience, and indeed create necessary realities.

Metaphors primarily refer to a principle by which one concept is understood in terms of another. When we use refer to a linguistic expression, we mean an expression that is an instance of a conceptual principle. What is important to generalize that conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. That is, argument, idea, life, love are all more abstract concepts than war, food, journey, or plant etc. Kövecses illuminates this:

> *"If we want to better understand a concept; we are better off using another concept that is more concrete, physical, or tangible than the former for this purpose. Our experiences with the physical word serve as a natural and logical foundation for the comprehension of more abstract domains" (*2002, *p.6).*

This is the reason why in most cases metaphors used pervasively in daily life the source and target domains are not reversible. For instance, we do not talk about ideas as food or journey as love. This is called the principle of *unidirectionality;* namely, the metaphorical process typically goes from the more concrete to the more abstract.

3.3.2. Conceptual metaphor as a set of mappings

There is a set of systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituent elements

of A. Technically, these conceptual correspondences are often referred to as mappings. The metaphor is "not just a matter of language, but of thought and reason. The mapping is primary, in that it sanctions the use of source domain language and inference patterns for target domain concepts" (Lakoff 1993, p. 208). The mapping is conventional, that is, it is a fixed part of our conceptual system, one of our conventional ways of conceptualizing love relationships. This view of metaphor is thoroughly at odds with the view that metaphors are just linguistic expressions.

If metaphors were merely linguistic expressions, we would expect different linguistic expressions to be different metaphors. Thus, *"We've hit a dead-end street"* would constitute one metaphor. *"We can't turn back now"* would constitute another, entirely different metaphor. *"Their marriage is on the rocks"* would involve still a different metaphor and dozens of examples. Yet we don't seem to have dozens of different metaphors here. We have one metaphor, in which love is conceptualized as a journey. The mapping tells us precisely how love is being conceptualized as a journey. And this unified way of conceptualizing love metaphorically is realized in many different linguistic expressions.

It should be noted that contemporary metaphor theorists commonly use the term *metaphor* to refer to the conceptual mapping, and the term *metaphorical expression* to refer to an individual linguistic expression (like dead-end street) that is sanctioned by a mapping. In giving the correspondences, or mappings, the target-source order of the conceptual metaphors is reversed to yield source-target. This highlights the point that understanding typically goes from the more concrete to the more abstract concept. Notice this example of how correspondences or mappings make up a conceptual metaphor:

SOCIAL ORGANIZATIONS ARE PLANTS

He works for the local *branch* of the bank.

Our company is *growing.*

They had to *prune* the workforce.

The organization was *rooted* in the old church.

There is now a *flourishing* black market in software there.

Employers *reaped* enormous benefits from cheap foreign labour.

This seems to be characterized by the following sets of mappings:

Source: PLANT		Target: SOCIAL ORGANIZATION
a)	the whole plant	→ the entire organization
b)	a part of the plant	→ a part of the organization
c)	growth of the plant	→ development of the organization
d)	removing a part of the plant	→ reducing the organization
e)	the root of the plant	→ the origin of the organization
f)	the fruits or crops	→ the beneficial consequences

Considering this case, constituent elements of plants correspond systematically to constituent elements of social organizations, such as companies, and the words that are used about plants are employed systematically in connection with organizations. In the light of this, when we know a conceptual metaphor, we use the linguistic expressions that reflect it in a way that we do not violate the mappings that are set for the linguistic community. As Kövecses points out "*not any element of B can be mapped onto any element of A. The linguistic expressions used metaphorically must conform to established mappings, or correspondences, between the source and the target" (2002,p.9).*

Nevertheless, it must be borne in mind that the mappings between A and B are, and can be partial. Just one part of concept B is mapped onto target and only a part target A is involved in the mappings from B. In case a source domain is applied to a target domain, not all aspects of the target but some parts of the target are brought into focus. For example, THE MIND IS A BRITTLE OBJECT metaphor the expressions "The incident *shattered* her", "We have to *handle him with a care* due to his wife's death" or "he has cracked up" the centre attention is on the aspect that it may be called, as Kövecses illustrates, "psychological strength". That is, when a metaphor focuses on one aspect of a target concept, it highlights that or those aspect(s), and the other aspects of the same concept are hidden that is, it becomes out of focus. *Highlighting and hiding presuppose each other.*

How a metaphorical concept can hide an aspect of our experience can be seen in what Michael Reddy called the "conduit metaphor." Reddy observes that our language about language is structured roughly by the following complex metaphor:

IDEAS (or MEANINGS) ARE OBJECTS.

LINGUISTIC EXPRESSIONS ARE CONTAINERS.

COMMUNICATION IS SENDING.

The speaker puts ideas (objects) into words (containers) and sends them (along conduit) to a hearer who takes the idea/ objects out of the word/containers. (Lakoff and Johnson, 1980, p.10).Reddy manifests this with more than a hundred types of expressions in English, which he estimates account for at least 70 percent of the expressions we use for talking about language. Looking at what "conduit" metaphor entails it is seen some of the ways where it hides aspects of the communicative process. Lakoff and Johnson (1980) argue that sometimes words or sentences have meanings independent of contexts and speakers. The metaphors are appropriate in many situations-those where context differences don't matter and where all participants in the conversation understand the sentences in the same way, like

"*The meaning is right there in the words*",

Conduit metaphor can precisely be said of any sentence. Yet there are some cases that context does matter. As an example, a famous record in an actual conversation by Pamela Downing may be given:

"Please sit in the apple-juice seat"

Independently this sentence is not of meaning at all, since the expression "apple-juice seat" is not a conventional way of use. But the sentence makes a good sense in the context where it is used. Your guest is ready for breakfast. There are four place settings, three with orange juice and just one with apple juice. It is clear what the apple-juice seat is. These examples display that the metaphorical concepts given provide with a partial understanding, and this metaphorical structuring is partial not total; if it were so one concept would actually be the other, not solely be understood in terms of it. On the

other hand, metaphorical concepts in the form of figurative, poetic, or ornamental etc. can be extended beyond the literal way of thinking and use.

That is why, a concept is structured by a metaphor, the way it is partially structured and that it can be extended in some ways.

3.4. Common Source and Target Domains

Topic and Vehicle domains seem not to be single unified domains underlying single lexical items and these domains are constrained and affected by the discourse context and what participants contributed into the discourse. According to Aristotelian view, metaphor is a process of being able to perceive the common points between Topic and Vehicle; *similarities within differences*. Later tenets of metaphor have drawn upon the notion of matching or comparison of attributes, properties or features of Topic and Vehicle domains.

Levin developed a theoretical view where metaphor was seen as operating through processes of feature addition or deletion. Ortony introduced the idea of "differential salience" of features to account for the asymmetry of transfer of features from Vehicle to Topic. Cameron (1999) illuminates that in labelling the components of a metaphor, the first *something* is labelled the "Topic" (occasionally the "Tenor") referring to *the metaphorized subject,* and the "Vehicle" referring to *the metaphorized object* is the label given to *something else.*

Black (1979) suggested the alternative terms "primary subject" and "secondary subject" .Burke's statement alluded to above implies the nexus between topic and vehicle in a metaphor in the process of understanding. Richards (1936) was the first to coin terms for the two concepts that operate simultaneously in the formation of a metaphor: *tenor* and *vehicle.* He did not explicitly define these concepts, but Kittay, who realized an important contribution constructing a relational theory of meaning which augments semantic field theory with pragmatics so as to develop a theory of metaphor identification and interpretation, later suggested that "the *vehicle* is the idea conveyed by the literal meaning of the words used metaphorically. The *tenor* is the idea conveyed by the vehicle" (1987, p.16).

In Kittay's theory, interpretation of a metaphor involves the transfer of relations between the semantic field of the Vehicle and the Topic. However, context becomes essential when defining referents, as shown in the following sentence: **Man is a wolf**. The metaphorically used "wolf" and the term *wolf* with its usual connotation lend ambiguous readings to this one word. Kittay suggests that additional confusion is created if the *vehicle* is perceived as being equivalent to what was traditionally called the *image* (1987, p.25).

Images occur more frequently with traditional metaphors than with nonmetaphorical language. Black originally referred to the *tenor* as *principal subject* and the *vehicle* as *subsidiary subject*. Kittay retains the use and definition of Black's *vehicle*, with its suggestion of transport, to denote the focal term in a metaphor (1987, p. 26). She refers to the *tenor* as the *topic*. This topic suggests what the text is about and picks out what is named or spoken of in the metaphor. Thus, for metaphorical extension to take place, transference of relations from the semantic field of the vehicle to the conceptual domain of the topic occurs.

It is worth noting that the basis of current cognitive views of metaphor stems from the consideration that the Topic and Vehicle are not only a surface form but rather phenomena having to do with fundamental systems of semantic and contextual structure. In an applied linguistic viewpoint, language items are not considered in isolation, but within their discourse context, as a part of a text or a part of language usage for a particular goal. This context may be in written or spoken form.

Scholars on metaphor through long –terms have seen the Topic and Vehicle terms of metaphor as the surface forms of fundamental systems of conceptual information. He first alluded to the vehicle as a "system of associated commonplaces" (Black, 1962) and then as an "implication complex" (Black, 1979; cited in Cameron, 1999). The topic term was regarded as belonging to a system of relations; finally according to Black *metaphor acts to juxtapose two conceptual systems* (Cameron, 1999, p.17).

The process of analogical reasoning or 'seeing in terms of ' appears to be an basic human skill or an ability (Vosniadou & Ortony, 1983; Cohen & Steward, 1994;

cited in Cameron, 1999). In an empirical study exploring how people could make sense of anomalous word pairs, Matic and Wales (1982) found that subjects experienced no problems making sense of constructed anomalous collocations. Data from children's metaphoric comprehension also display that cognitive mechanisms for making sense of metaphor function from the early years of infancy, and that problems are more likely to stem from insufficient familiarity with, or knowledge of Topic and Vehicle terms (Vosniadou, 1987; cited in Cameron, 1999).

In Applied Linguistic area, centrally pertaining to language in use, the processing of metaphorical language exists in the context of the discourse. Though much metaphor theory is not explicitly related to specific discourse contexts, to Cameron, it should be bornee in mind that *context is still and always present.* Cameron adds, "Processing metaphorical language takes place in context and draws on the discourse expectations of participants" (1999, p.25).

Through the cognitive views of metaphor, as Lakoff and Johnson (1980) put forward, if our mental representations are metaphorically structured, then activation in processing would be automatic. Quinn (1991) further suggests that conceptual metaphor also enjoys a cultural basis, rather than a purely cognitive structure, and people acquire metaphors that reflect the common cultural tendency of the community they belong.

What should be acknowledged that it is still impossible to comprehend the complexity of human brain whilst making sense of analogies by finding connections between concepts, that is why the theory of metaphoric interpretation and understanding is so poor and needs much more comprehensive studies. What it may be stated that Topics and Vehicles may be such that similarities pre-existing, either because the metaphorical link is very simple, or because the Topic is mentally structured and stored in terms of the Vehicle (Gibbs, 1994; cited in Cameron, 1999).

Consequently, metaphor in use is a complicated socio-cultural and psycholinguistic phenomenon that requires multiple investigative methods.

3.5. Kinds of Metaphor

In a very simple definition, metaphor can be characterized with the formula A is B, where the target domain (A) is comprehended through a source domain (B). This comprehension is based on a set of mappings that exist between elements of A and elements of B. The understanding of conceptual metaphor is to understand of this set of mappings. It is worth remembering that conceptual metaphor with the form of *A is B* is different than metaphorical linguistic expressions.

As Kövecses (2002) points out the metaphorical expressions that characterize A is B formulas are regarded as the linguistic realizations or manifestations of underlying conceptual metaphors. Nevertheless, conceptual metaphors may be realized in diverse ways, not only in language but also in many human experiences such as, in literature, movies, symbols, advertisements, politics, or in social institutions etc.

However, the question arises whether all conceptual metaphors are like the ones that have been scrutinized so far. There are different kinds of conceptual metaphor and it is possible to subsume metaphors in different ways. These include classifications according to the *conventionality, function, nature and level of generality of metaphor.* It is indeed possible to classify metaphors in several other ways but these ways are of a special importance in the cognitive linguistic view.

3.5.1. Conventionality of metaphor

A most common way where metaphors may be classified is their degree of conventionality. In other words, it may be posed how profoundly established, and how well formed a metaphor exists in everyday use by people anywhere. Therefore, metaphor may be said to be highly conventional (i.e. well established and deeply entrenched) in the usage of linguistic area.

Now that there are both conceptual metaphors and appropriate linguistic expression, the notion of conventionality includes the nexus between conceptual metaphors and the linguistic manifestations of their own. The conceptual metaphors which were previously given are conventional in that speakers employ them spontaneously and effortlessly within their everyday, normal lives when they talk about such concepts e.g. love, life, argument and so on. Take into account the examples again below:

ARGUMENT IS A WAR: You couldn't *defend* your argument.

LOVE IS A JOURNEY: It is a bit late for *going our separate ways*.

THEORIES ARE BUILDINGS: We must *construct* a counter-theory

IDEAS ARE FOOD: I can't *digest* all this sad truth.

LIFE IS A JOURNEY: You can have a *head start* in your life.

Most speakers do not in fact even notice that they use metaphors when they use the expression "defend" related to argument, or go our separate ways related with "love", or "digest" related to ideas. Conventional conceptual metaphors are most easy and natural way of thinking about or comprehending an abstract domain, while conventional linguistic manifestations are well established and employed more often than not to talk about abstract concept. Thus, both conceptual and linguistic metaphors may be more or less conventional.

Nevertheless, there are many linguistic expressions that have not been conventionalized for speakers and they are most difficult for most of us to comprehend and we do not hear them everyday for ordinary purposes of communication. That is, conventional metaphors are used in an unconventional way. Such novel metaphorical expressions enjoy their source not only in poetry or literature but also the very creative speakers who can produce novel linguistic metaphors based upon conventional conceptual metaphors. The prominent examples of the owners of such ability may be alluded to journalists, politicians, religious figures, graffiti writers, or writers of song and so on.

Kövecses (2002) gives an example to unconventional usage of a conventional conceptual metaphor " LIFE IS A SPORTING GAME". This is the metaphor that American politician Ross Perot used, when he commented in June 1992 on the nation's high medical costs with the following words: "We're buying a front row box seat, and we're not even getting to see a bad show from the bleachers."

Another example, love is metaphorically conceptualized in several ways; in addition to LOVE IS A JOURNEY, we can also understand it in terms of FIRE (*burning* with fire), PHYSICAL UNITY (We are *as one*), INSANITY (I am *madly* in love), or MAGIC (I am enchanted) and so on. These examples are conventional ways of

conceptualizing love. Most people comprehend their individual and social experiences via conventional conceptual metaphors.

3.5.2. Metaphor in terms of function

Conceptual metaphors, also, may be classified according to the cognitive functions that they fulfill. Upon these bases, three kinds of metaphor may be reached: *structural, ontological, and orientational.*

3.5.2.1. Structural metaphors

Within this kind of metaphor, the source domain provides a rich knowledge structure for the target concept. In other words, it is the very cognitive function of these metaphors is to provide speakers to understand target A via the structure of source B. This understanding is based on a set of conceptual correspondences between elements of the two domains. As an example, this concept of time is on the basis of "motion and space". Given the TIME IS MOTION metaphor, time is comprehended as follows:

> "*We understand metaphor time in terms of some basic elements: physical objects, their locations, and their motion.*
>
> *There is a background condition that applies to this way of understanding time: the present time is at the same location as canonical observer. (Kövecses, 2002, p.33)*

Given the basic elements and the background condition, we get the following mappings:

> *Times are things.*
>
> *The passing of time is motion.*
>
> *Future times are in front of the observer; past times are behind the observer.*
>
> *One thing is moving the other is stationary; the stationary thing is the deictic center.*

Through these two versions of time in which metaphor takes place can be observed, in English, in such examples as:

The time will *come* when...

The time to go has *arrived.*

In the weeks following next Tuesday…

On the *preceding* day…

We're *coming up* on Christmas.

His stay in Russia *extended* over many years.

They *passed* the time in a happy way.

Metaphors employed within certain mappings can be seen as numerous linguistic manifestations in English. Those mappings not only display why those particular expressions mean what they do, but also they provide a fundamental structure that is comprehension or understanding as for our notion of time. Otherwise, in the case of absence of metaphor it would be rather difficult to visualize what our notion of time may be. That is why; structural metaphors do enjoy a role of importance in terms of structuring and understanding the target concepts.

3.5.2.2. Ontological metaphors

Ontological metaphors unlike structural metaphors, which exactly specify the concepts, namely structure especially abstract phenomena in an elaborate way, function a less cognitive role. Nonetheless their first and basic role is to give an ontological situation, a general categorization, of abstract target notions. What this simply means that we perceive the experiences, in terms of object, substance, or container at a general grade, without understanding much the target concepts concerned. Of necessity, ontological metaphors become inevitable towards vague or abstract concepts.

Personification can be perceived as a usage of ontological metaphor. In personification human qualities are given to nonhuman concepts. Personification is a metaphorical tool that is used so abundant in literature as well as everyday language as the instances below display:

Life has *cheated* again me.

Inflation is *eating up* our incomes for years.

Cancer ultimately *caught up* with her.

3.5.2.3. Orientational metaphors

Those conceptual metaphors enable speakers to make a set of target concepts, which are coherent via some basic human spatial orientations, such as up-down, in-out, center-periphery, and so forth. This kind of metaphor would be coherent, coherence has to do with the conceptualisation is fulfilled in a uniform manner. For instance, the following concepts are realized by an "upward" orientation, while their "opposites" receive a "downward" orientation

MORE IS UP; LESS IS DOWN: Prices are still going up. The level of unemployment is down

HEALTY IS UP; SICK IS DOWN: Rise and shine! I have fallen ill.

CONTROL IS UP; LACK OF CONTROL IS DOWN: After the match, they felt on top of the world. The suspect is under the control now.

HAPPY IS UP; SAD IS DOWN: We are feeling up today. Her spirits were at a very low ebb.

Upward orientation refers to a positive situation, while downward orientation inclines towards a negative assessment. This way of assessment is not only within the realm of the spatial orientation up-down but also diverse spatial image schemas are so common.

3.5.3. Nature of metaphor

Metaphor may be based on both knowledge, which realizes via source and target, and image, another kind of conceptual metaphor that can be called image-schema where conceptual elements of knowledge get mapped from conceptual elements of image-schemas. The following examples with the word *out* have to do with image-schema metaphors:

Be washed out

Out of order

Zone out

Space out

The expressions above indicate a negative state of affairs. These metaphors map little from source to target. Metaphors of this kind have source domains that have skeletal image-schemas, such as the one related to *out*. In general structural metaphors are rich in terms of knowledge structure and of course have relatively rich mappings between target and source. The role of image-schemas stems from our interactions with the world, thus we explore the objects around us, we experience them physically and we come to know the world. These interactions, which frequently occur in human life, focus on image-schemas, and they "structure many of our abstract concepts metaphorically" (Kövecses, 2002).

Here are some examples:

Image-Schema	Metaphorical Extension
In-out	The device is out of order.
Front-back	She has an up-front characteristic
Up-down	Her spirits were at very low ebb.
Motion	They will just go mad!
Force	You're driving me crazy.

3.5.4. Levels of generality of metaphor

Conceptual metaphors can also be subsumed according to levels of generality. In this level, metaphors occupy a high level in terms of generality. They are composed of generic level source and target domains. They are realized by specific-level metaphors. That is why the metaphor EMOTIONS ARE FORCES is realized by the specific-level metaphor ANGER IS A HOT FLUID IN A CONTAINER. They are defined by a small number of properties that is they are the basic structure. As for a single event there are many different kinds of events that are changed by some external effects: eating, breaking, loving, improvement, the wind blowing etc. These are all examples of the generic concept of event.

On the other hand specific-level metaphors are instantiations, or special cases of generic-level metaphors. LIFE IS A WAR, YOUR ARGUMENT IS YOUR CASTLE. IDEAS ARE FOOD, etc. Life, argument, war, ideas, food are specific –level concepts.

3.6. Critical Aspects of Metaphorical Thinking

3.6.1. Metaphor, language and thought

Metaphor is not just a poet's tool to express touching feelings. Metaphor is pervasive in our language. "His life was a nightmare", "My room is a jungle", "She is a snake", "This task is a piece of cake", etc.; *we communicate all the time metaphorically.* The reason metaphor is so convenient is that it allows us to express a lot with very little: metaphor is a linguistic device to transfer properties from one concept to another. Max Black was effective as to moving metaphor from the level of words to the level of concepts. His "interactionist" theory of metaphor (2002) sees metaphor not as a game of words, but as a cognitive phenomenon that involves concepts.

In literal language, two concepts can be combined to obtain another concept without changing the original concepts (e. g. "large" and "room" form "large room"). In metaphorical language, two concepts are combined so that they form a new concept (e.g. a healthy society) and additionally they change one another (both "marriage" and "torture" acquire a different meaning, one manifesting the torture-like aspects of marriage, and the other one manifesting the marriage-like quality of a torture). Thus, it may be put forward that metaphor realizes an activation domain between two concepts and interpretation of both concepts change. The contemporary theory challenges the views of traditional linguistics. The traditional view maintains a distinction between literal and figurative language. It sees the workings and interpretation of metaphor to be in the field of pragmatics where metaphorical meaning is derived from 'literal' language according to the application of cumbersome principles and the influence of context.

Gibbs states the case that "there is only a remote chance that any principled distinction can be drawn between figurative and literal language" (1994, p.78). Contrary to the classical view, this argues that most language exists somewhere between the truly literal and truly figurative. Cognitive linguistics rejects the notion that metaphor is separate and understood differently from literal or conventional language.

Interestingly, in many languages speakers draw upon experiences and beliefs about the human body to evaluate several social phenomena. Charteris-Black assumes that "*words and phrases referring to physical bodily knowledge are often used to convey mental or abstract meanings in different languages" (2002, p.106).*

In English there are several expressions describing someone such as *kind-hearted,* or *big-mouthed,* or as *doing x in cold blood,* or *turning a blind eye to something.* Figurative language, indeed, should be regarded as a significant source of insight into the feelings, thoughts and beliefs of speakers of a language. In this sense Charteris-Black defines figurative language as "language in which the senses of words are believed to differ from their primary established senses" (2002, p.107). It must be bornee in mind that most of those senses are closely connected with chief human experience.

Metaphor is so pervasive that every single word of our language may have originated from a metaphor. Some thinkers have even suggested that all language may be metaphorical. Given the importance of language among our mental faculties, some thinkers go even beyond and maintain "metaphor is a key element of reasoning and thinking in general". In other words, being able to construct and understand metaphors (to transfer properties from a "source" to a "destination", from "nightmare" to "marriage", from "jungle" to "room", etc.) may be an essential part of being a mind.

Our ability to think and our ability to use language are interrelated. The innovative and creative interplay of language and thought is axiomatically evident in figurative language; Katz indicates this as "the ubiquitous characteristic of speech." In a general sense, thought has been considered as a form of mental experience (see for instance Johnson, 1972 cited in Katz, 1998) that mediates mental activities. And thought enjoys "structural and processing" elements that include the entities such as ideas, concepts, images and propositions. Also language has been conceptualized in terms of structures (e.g., phonemes, lexical units, phrases etc.) and processes (e.g., rules that govern syntax).

More fundamentally, language has been discriminated as language-as- used and language-as-an-ideal, in a way that has not been regarded for thought. Katz argues that

unlike thought, language has traditionally been assigned to a social communicative role although the communicative functions of language undoubtedly are, like thought, based on cognitive structures and processes (1998, p.4).

A growing number of researchers have proposed that metaphors are best treated as categorization statements rather than as comparison statements. For Lakoff and Johnson, metaphor is in essence "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p.5); it is a matter of thought rather than language. Traditionally, figurative language, especially in literary contexts, is regarded as something used for effect or for ornament and contrasts with "literal" language; cognitive metaphor challenges the very basis of that notion. Metaphor, of course, is not merely placed in poetry or great works of writing, and it has become an important part of everyday speech.

Metaphor is often regarded as a figure of speech, as if they were solely the very way of speaking rather than thinking, yet, considering that they influence concepts apart from modes of expression, it is inevitably stated that metaphors are more than figures of speech. The striking argument by Lakoff and Johnson of metaphor that it is conceptual and even if we are not aware of such spontaneous processes that metaphor governs our thinking. It is widely shared claim that we can think using explicit metaphors. As Lakoff argues there are "metaphors that map complex conceptual structures in a source domain onto conceptual structures in a target domain"(1987, p.219). Nonetheless, what is controversial assertion is that implicit metaphors significantly influence our basis of thinking (Kennedy & Vervaeke, 1993).

3.6.2. The nexus between metaphor and thought

Researchers concerned do need to resolve, at the very outset, whether metaphor is being considered as phenomenon of language, or of solely thought, or both, and consider the implications of that decision. Taking a broad historical perspective on metaphor studies it is seen that scholars have highlighted the cognitive aspects of metaphor, not just the linguistic paradigms. Moreover, metaphorical language has been studied within diverse contexts of use, as an example joining the cognitive and socio-cultural dimension.

In using the term conceptual metaphor, Lakoff and Johnson emphasize the difference between metaphor as a kind of utterance and metaphor as a realm of thought. That metaphor is a mental phenomenon, sometimes confined to language, or manifested even in gesture appears to be axiomatic. But it should be recalled that the fact metaphor is more than language does not come to mean that language form is irrelevant to the study of metaphor. The recent cognitive shift in metaphor studies, not in a very long period, takes to the concern with the interaction between the mental and the linguistic fields. It seems to be in this century that the cognitive dimensions of metaphor have been perceived less important, as metaphor theory increasingly become the concern of linguists and philosophers working with a formal logic and on the assumption that language was a static and decontextualised system metaphor was regarded as irrelevant to formal language study but confined to the domain of pragmatics, where the meaning of metaphor is to be inferred from literal sense of the words. Therefore, Lakoff and Johnson could point out,

"... metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action (Lakoff & Johnson, 1980, p. 3).

The interaction between language and thought leads to a transfer of meaning of words, which is known as metaphor. Oral language may be the most common medium so as to express thought, and the language by which we convey out thoughts is constantly changing as Pugh et al. highlight *"Just as cognition is more than an electrical impulse, language is more than a means of communication; it is also a tool for discovering, extending, and interpreting meaning"(1992, p.68).* Therefore, metaphor is both a linguistic and a cognitive phenomenon.

Cognitive Linguistics suggests that we use metaphor intuitively and spontaneously to understand the mind, emotions and all other abstract concepts. Such metaphors enable us to make sense of a concept such as 'mind', which we cannot see with our eyes or grasp with our hands. Cognitive linguistics suggests that, without such conventional metaphors, there would be no abstract thought. It also suggests that metaphors may make 'privileged' some understandings and exclude others. If we do not

acknowledge metaphor, it may distort our understanding of the nature of abstract concepts.

Indeed, it is the very consensus that metaphor is of the essence for how people communicate about abstract, difficult-to-talk-about ideas, several aspects of daily experience. Once metaphor is defined as the process of experiencing something in terms of something else, metaphor turns out to be pervasive, and not only in language but also in action and thought. In just the same way, Mitten et al. (2001) highlight that the human conceptual system is fundamentally metaphorical in nature, as most concepts are understood in terms of other concepts. Language comprehension always consists in comprehending something in terms of another.

All our concepts are of metaphorical nature and are based on our physical experience. According to them, human understands himself, people, objects, briefly the world by means of metaphors without any difficulty or an effort but most naturally and unconsciously, in this way we are thinking in a metaphorical way without being aware of it.

For Coleridge, language is the ground for the work of the imagination. Imagination is " the power by which one image or feeling is made to modify many others and by a sort of fusion to force many into one ... combining many circumstances into one moment of thought and human feeling, unity" (Biographia Literaria (1817); cited in Kittay 1991, p.6). Metaphor is the linguistic realization of this unity. Metaphor is the linguistic means by which we bring together several thoughts and finally re-forms our perceptions of the world.

The past few decades have witnessed an intellectual movement leading to the recognition that metaphor is not a merely figure of speech, but also "a figure of thought" (Lakoff, 1986). According to the theory of conceptual metaphor, metaphor is conceptual in nature, with surface manifestations in language. Consequently, one cannot think abstractly without thinking metaphorically.

3.6.3. Metaphorical thinking and creativity

Metaphor lies at the root of the human creative faculty. Metaphor thus appears central to creativity because it involves the ability to detect unity in variety. In this regard, Lakoff and Johnson (1980) contended that it is an important component of how adults construct and use their conceptual systems in understanding the everyday world. One could say, then, that our ordinary experience is built upon a metaphorical foundation. Ozick illustrates the creative potantiality of metaphor as follows:

> "*Through metaphor, the past has the capacity to imagine us, and we it. Through metaphorical concentration, doctors can imagine what it is to be their patients. Those at the centre can imagine what it is to be outside. The strong can imagine what it is to be weak. Illuminated lives can imagine the dark. Poets in their twilight can imagine the borders of stellar fire. We strangers can imagine the familiar hearts of strangers." The Moral Necessity of Metaphor.*

Pugh et al. (1992) establish their definition of metaphorical thinking as "drawing parallels between apparently unrelated phenomena to gain insight, make discoveries, offer hypotheses, wage arguments, and accomplish other such useful purposes." George Lakoff's major treatment of metaphor is used to establish four basic categories involved in the dynamics of metaphor: Grounding (the background knowledge required to be able to understand the comparison being made), Form (the main structural likeness between the two items being compared), Correspondences (the points of comparison within the form); and Connotation (the emotional implications of the metaphor, whether positive or negative). This system is used to examine the kinds of comparisons that may be involved in metaphor as broadly defined. They argue that a broad definition of metaphor is more useful to the concept of metaphorical thinking because different ways of making imaginative comparisons all entail "attending to likenesses, to relationships, and to structural features in seeking what Aristotle called similarities in dissimilarities."

Metaphor enjoys such a function in terms of stimulating imagination and as McCormick argues it transforms an intangible idea into an image that people can more easily grasp. We associate metaphors with creativity, which Timothy N. Thompson has metaphorically described as "weaving perspectives" or "aesthetic pattern meshing."

Gardner, a Harvard researcher, studying the nature of creativity believes that creativity is a culturally defined phenomenon in which individuals combine their special talents with their chosen media (cited in Pugh et al, 1992). Thus, the success of the process depends upon the interrelation of three significant components; culture, talent, and medium. He defines creativity as "a dynamic interaction among an individual's unique blend of intellectual and personal strengths, the domains of knowledge in which those strengths are applied, and the people who judge what works and ideas are worth preserving" (Gardner and Perkins, 1990, p.15; cited in Pugh et al. 1992, p.97).

Perkins constructed a model called "snowflake model" to suggest that every person's creativity has six components:

1. A drive to reduce complexity to order and simplicity
2. A drive to be original
3. The ability to cut across traditional boundaries and make novel connections
4. The habit of working at the edge of one's competence, pushing one's limits outward
5. Willingness to entertain criticism and different viewpoints
6. A strong need for self-direction and control over tasks

This view is in the parallel with the cognitive science and educational theory highlighting the constructive, dynamic nature of knowledge in contrast to earlier, static views that tended to favour directive teaching and passive reception in learning. Via metaphor a complex phenomenon can be simplified without distorting its meaning, thus through this snowflake metaphor, it seen that how metaphorical thinking comes into existence. It is the very special feature that passes the established boundaries of thought and perceptions does include metaphorical thinking.

Metaphorical thinking encourages mind or as Timothy Thompson (1986) puts it, metaphorical thinking encourages us to "wander in the neutral zone." Meanwhile sharing metaphors provide individuals with the judgement of others "allowing us to sharpen our metaphorical skills." Because human beings have the capacity to generate original, clever or ingenious products, solutions, and techniques-if that capacity is developed.

Creative human beings try to conceive problem solutions differently, examining alternative possibilities from diverse angles. They attempt to project themselves into different roles using analogies and metaphorical thinking, starting with a vision and working backward, imagining they are the objects being considered. Creative people take risks and frequently push the boundaries of their perceived limits. In terms of the pedagogical significance metaphorical thinking , in that it is original, leads students toward increasing control of their own expression, encouraging self-confidence. Ricoeur (1978, 1981) describes the ability to comprehend and use of metaphor as the kernel of creative thought. Thus metaphorical thought can be defined as the ability to link disparate perceptual, affective, and conceptual domains.

Metaphor appears central to creativity because it involves the ability to detect unity in variety. In this regard, Lakoff and Johnson (1980) contended that it is an important component of how adults construct and use their conceptual systems in understanding the everyday world. It is possible to say, then, that our ordinary experience is built upon a metaphorical foundation. Accordingly, the position taken here is that creative processes share much in common with ordinary psychological processes, whether in the ability of discriminating certain objects during infancy or the competence in the school-age period in solving complex problems.

3.7. Cognitive Aspect of Metaphor

Metaphor as a cognitively-realized agency organizes our thoughts and judgments, and structures our language. Once metaphor is defined as the process of experiencing something in terms of something else, metaphor turns out to be as aforementioned pervasive in everyday language in a systematical way. Not only is metaphor a ubiquitous phenomenon in language but influences our way of thinking as well. Thus, metaphor is a both linguistic and cognitive phenomenon because of the interaction of thought and language.

Human conceptual system is fundamentally metaphorical in nature, as most concepts are understood in terms of other concepts. Language comprehension always consists in comprehending something in terms of another.

All our concepts are of metaphorical nature and are based on our physical experience. In terms of facilitating thought metaphor provides an experiential

framework for understanding newly acquired or more abstract concepts, in other words, reaching the unknown through the known. MacCormac (1985, p.50) proclaims that "without them, humanity would find it difficult to extend its knowledge into the unknown, and language would be largely static" (Cited in Ross, 1993, p.152). Therefore, metaphor can be viewed from multiple perspectives as text decoration, a different way of teaching, a way of perceiving and constructing many issues and so forth.

Figuration to Gibbs (1994) is a natural aspect of cognition involving a mental process realizing spontaneously. Beyond that Gibbs argues:

> *"The traditional view of mind is mistaken, because human cognition is fundamentally shaped by various poetic or figurative processes. Metaphor and other tropes are not linguistic distortions of literal mental thought but constitute basic schemes by which people conceptualize"(1994, p.1; cited in Hoffman, 1997, p.81).*

Suffice it to say that figurative thought comes from the experiences of us with the world, with people, and even with our bodies. Therefore the basic cognitive operations such as categorization, comparison, and the meanings of words are context-dependent that is flexible and a part of real-world knowledge but not fixed sets of literal semantic occurrences.

It is the main mechanism that abstract concepts are comprehended and abstract reasoning is performed since thinking abstractly cannot be possible without thinking metaphorically. Therefore, it may strongly be suggested that a function of importance of metaphor be the creation of schemas for understanding abstract domains of experience.

As a cognitive function Camac and Glucksberg (1984; cited in Allbritton, 1995) suggest that metaphors perform the process of creating similarities between topic and vehicle domains.

Quite the contrary that some theories of comprehension propound that the metaphors are situated on pre-existing semantic associations between topic and vehicle, they propose the associations are instead created as a product of the comprehension process. Another cognitive function that metaphor basically carries out is the function of providing a framework for understanding a new domain or reshaping the known domain. This function is of importance in terms of scientific theories. Roediger's (1980)

analysis of metaphor may provide some examples within the realm of human memory. Metaphors for memory have been derived from such things as wax tablets, phonographs, switchboards, and computers. Each of these metaphors has influenced the theoretical accounts of human memory (Cited in Allbritton, 1995).

As for the cognitive and language processes of conceptual metaphor, it may be stated that metaphors have a significant role in the existence of schematic knowledge, which can affect the information about a metaphor's topic domain is processed in memory. So as to emphasize the metaphorical origins of such structures, Allbritton refers to them *metaphor-based schemas* (1995, p.38). For example, the entailments of a conceptual metaphor, such as "BRIBERY IS A STIGMA" form a systematic framework, or schema, for understanding the topic domain of the metaphor, "bribery". In such a schema for "BRIBERY AS A STIGMA" includes "the source of bribery has an identifiable cause" and bribery can be cured and can be eliminated, Schank and Abelson state that when one piece of information from the schema is encountered, additional information from the schema can then be filled in (1977, cited in Allbritton, 1995, p.38) the example above indicates a particular way of understanding a concept, bribery, here, that it stems from the metaphorical comparison of bribery to a stigma.

It is hypothesized that the information is filtered highlighting incoming information consistent with the schema, and hiding the information which is inconsistent. Another function attributed to schemas is that of ordering information systematically on the basis of the schema's structure. According to Bower, Black, and Turner (1979) the information is organized to fit within the order of events specified by the schema. In addition to these functions schemas have a role of connecting pieces of information in memory.

Allbritton et al. (1995) point out that metaphor-based schemas can be used as a basis for relating and connecting pieces of information in a text, and metaphor in the role connecting the ideas in a text, functions significantly in terms of comprehension not only figurative expressions but also discourse.

All in all as Kittay elucidates, metaphors do more than compare two concepts and they create similarity by referring to concepts in different categorical boundaries. Therefore, the different referents of a metaphor, coming from two distinct categories, exert a tension that generates a new meaning (1987, p.183 cited in Wilcox, 2002).

Metaphors help us to assimilate information already within our conceptual organization. Kittay says, "The cognitive force of metaphor comes, not from providing new information about the world, rather from a (re)conceptualization of information that is already available to us" (1987, p.39).

Consequently, all the hitherto submitted arguments manifest that as Richards indicates metaphor is indeed more than merely "a sort of happy extra trick with words" (1936/1981; cited in Allbritton, 1995, p.43). Metaphor is displayed to serve a number of cognitive functions of significance such as providing new conceptual domains through metaphorical "scaffolds" using better known domains by means of providing a coherent framework, or schema for understanding such everyday issues as time, arguments, and emotions. Those coherent frameworks can form connections between elements, which is very important in terms of comprehension.

CHAPTER 4

4. ANOTHER FIGURE: METONYMY

Metaphor is not the only figure of speech, which enjoys a role of importance in our cognitive activities, and metonymy, another significant "trope", albeit clearly distinct from metaphor, is closely related to one another in several interesting ways.

4.1. What is Metonymy?

To reply the question above we had best give some metonymic linguistic expressions that might serve as examples taken from Lakoff and Johnson's work:

(a) I am reading *Shakespeare.*
America doesn't want another *Pearl Harbour.*
Washington is negotiating with *Moscow.*
Nixon bombed Hanoi.
We need a better *glove* at third base.

In the sentences above, the words in italics do not refer to the things that they would refer to nonmetonymic applications, such as:

(b) Shakespeare was a literary genius.
We travelled to Pearl Harbour last year.
Washington is the capital of the United States.
Nixon is a former American president.
This glove is too tight for me.

Instead, the expressions pertaining to the sentences in (a) could be stated as follows in

(c) We have read on of *Shakespeare's the complete works.*
America doesn't want another *major defeat in war.*
The American government is negotiating with *the Russian government.*
American bombers bombed Hanoi.
We need a better *baseball player* at third base.

These examples suggest the phenomenon of metonymic use is a process where one conceptual entity, the vehicle provides mental access to another conceptual entity. It

is the very conceptual way that the attention is directed to an entity through another one pertaining to it. Pugh et al. define metonymy as "the use of an associated notion to stand for a complex phenomenon" (1992, p.18). In other words, as Kövecses puts it; "instead of mentioning the second entity directly, we provide mental access to it through another entity" (2002, p.144).

Like the nature of metaphor, metonymic concepts are also grounded in our experience. In the same parallel, metonymic perceptions structure not only our language but also our thoughts, and corollary our actions. Metonymy, here, presents a feature advantageous in comparison with metaphoric concepts by virtue of involving direct physical or casual associations, thus, the grounding of metonymic concepts is in general more obvious and as a result provides a fundamental means of comprehending many concepts which are so common in daily life and as a part of culture.

Booth and Gregory (1987) define metonymy as the substitution of a word for a related word, such as substituting the container for the thing contained ("The kettle is boiling"), the finished product for the raw material ("The foresters cut the lumber."), or a part for the whole ("The hands manned the ship"), or a whole for a part ("unlock the house") when someone uses metonymy, they don't wish to transfer qualities (as you do with metaphor); rather they transfer associations which may not be integral to the meaning. But, metonymy serves some of the same purposes as metaphor does and it helps us to focus more spcifically on certain aspects what is referred to. And it is ,like metaphor, not merely a matter of poetic and rhetorical tool but also is a part of the ordinary, and everyday way of thinking, acting and talking.

Lakoff and Johnson (1980) manifest the place of metonymy in our conceptual system in the case THE PART FOR THE WHOLE, that is, THE FACE FOR THE PERSON as follows:

She's just a *pretty face.*

There are an *awful lot of faces* out there in the audience.

We need some *new faces* around here.

If someone asks you a picture of yourself you show a picture of your face, and they will be satisfied. But if you show a picture of your body without your face, they will consider it strange, find it meaningless. Thus the metonymy THE FACE FOR THE

PERSON is not just a matter of language, in that we look at a person's face, instead of his posture, to get overall information. Lakoff and Johnson state that "we function in terms of a metonymy when we perceive the person in terms of his face and act on those perceptions" (1980, p.37).

As was stated, metonymies, like metaphors, are not random and most metonymic expressions are not isolated and they occur through a particular relationship between one kind of entity and another kind of entity. Thus, the additional examples, below, can be presented as instances of certain specific conceptual relationships between sorts of entities. These specific relationships are displayed in small capitals:

THE PRODUCER FOR THE PRODUCT (THE AUTHOR FOR THE WORK)

They have bought a *Ford.*

Does he have any *Coleridge?*

A *Picasso* was stolen from the national museum.

He is reading *Shakespeare.*

THE PLACE FOR THE EVENT

America cannot stand another *Pearl Harbour.*

Watergate changed our politics.

Let's not let *Thailand* become another *Vietnam.*

THE PLACE FOR THE INSTITUTION

The White House is still silent.

Washington should not be insensitive to this unjust issue.

Wall Street is in a panic.

Hollywood is putting out terrible movies.

THE CONTROLLER FOR THE CONTROLLED

Nixon bombed Hanoi.

Napoleon lost at Waterloo.

Ozawa gave a terrible concert last night.

These instances do not occur in a random way, in contrast, as Lakoff and Johnson (1980) point out; they are the instances of certain general metonymic concepts in terms of which we organize our thoughts and actions. Thus, metonymic concepts, similar to metaphor are conceptual in nature too. They are also grounded in our experience and they usually "involve direct physical or causal associations."

As for metonymy the concept relies upon contiguity, yet for metaphor it is similarity that people operate. In employing metonymy in comparison with metaphor "it is directed more towards actual connections between objects and events, towards sequences of events than toward imaginative similarities" (Hintikka and Sandu, 1994, p.180).Thus they argue that metonymy will normally be a more matter of fact linguistic device than metaphor. As Roman Jakobson puts it:

"The primacy of the metaphoric process in the literary schools of romanticism and symbolism has been repeatedly acknowledged, but it is still insufficiently realized that it is the predominance of metonymy which underlies and actually predetermines the so-called 'realistic' trend, which is opposed to both" (Jakobson, 1956, p.92 cited in Hintikka and Sandu, 1994).

As to the function of metaphor and metonymy, to appreciate metaphors urges and enhances one's sensitivity to different kinds of similarity nexus, likewise to appreciate metonymy requires seeing diverse kinds of relations of contiguity, physical or causal associations. Their creative feature as Hintikka and Sandu (1994) indicate is to create a new metaphor can enrich the resources of one's language and to create metonym can similarly add to the expressive store of one's language in the domains of structural, functional, and causal relations. According to them, metonymy can make a difference to factual discourse, including scientific discourse and scientific thought. Thus, when many writers highlight the significance of metaphors in scientific thinking and improvement, metonymies rather than metaphors on which they focus in reality are prominent.

As Jakobson highlights, "metonymy is also a powerful literal device, and can also serve to introduce new meanings and new kinds of meaning into language" (Hintikka and Sandu, 1994, p.181).

Though in principle metaphor and metonymy are distinct cognitive processes they may be discovered in a combination within actual, natural language expressions. A metonymy involves a function or mapping from one element to another "within a single domain structured by an ICM (an Idealized Cognitive Model)" (Lakoff 1987, p.288; cited in Goossens, 1995, p.176). Typical examples of metonymy are synecdoches, in which a part stands for the whole, as in *"We need a couple of strong bodies for our team" (Lakoff and Johnson, 1980).* Here, the definitions by Halliday (1985, p.319-320) can be quoted:

Metonymy: "A word is used for some thing related to that which it usually refers to; for example *eye* (...) in *keep your eye on the ball* (gaze)".
Synecdoche: "A word is used for some larger part whole of which that it refers to is a part; for example *strings* (...) in *At this point the strings take over* (stringed instruments)."

For an instance where synecdoche is viewed as a part of metonymy, we can refer to Ullmann (1962) who differentiates metonymy from metaphor as including contiguity as opposed to similarity, where contiguity "includes any associative relations other than those based on similarity".

Through the example given earlier, as Lakoff and Johnson indicate, metonymic concepts are systematic. They allow us to conceptualize one thing by means of its relation to something else"; and "they are grounded in our experience" (1980, p.39).

Goossens coined a term for the interaction of metaphor and metonymy in expressions for linguistic action: *metaphtonymy*. He uses this term to generate awareness of the fact that metaphor and metonymy can be intertwined in countless linguistic situations. The fuzzy boundary lines between domains, as well as the non-linguistic and linguistic action of a reading, can affect the interaction of tropes.

For example, *to catch someone's ear* can have a literal meaning, as well as a metonymical mapping (an ear representing a whole person) to designate the process of getting someone to listen and pay attention. It is possible to call the entity which directs attention to another entity the *vehicle entity*, and the kind of entity to which attention is provided the *target entity*. Therefore, in the instances given Shakespeare, Washington, and glove would be vehicle entities, and in one of Shakespeare's works, the capital of the United States would be target entities. Whereas, this is not to be confused with "target domain" as used vis-a-vis metaphor.

In the traditional view of metonymy, it is explained by the claim that the two entities are contiguously related, and in the cognitive linguistic view, this claim is acknowledged yet it is suggested that a vehicle entity can provide mental access to a target entity when two entities belong to the same domain, or as Lakoff puts it, the same *idealized cognitive model* (ICM). For instance, a writer and his works belong to the ICM that can be called the PRODUCTION ICM, in which there are many entities including the producer (writer) and the product (the works), the object use, the place

where the product is made and so on. All of these entities constitute a whole in our experience of the world as they co-occur repeatedly.

4.2. A Comparison of Metaphor and Metonymy

4.2.1. Similarity versus contiguity

Two concepts in metaphor stand in the relationship of similarity. This similarity may stem from not only real similarity but also resemblance and correlations in experience. Metonymy, here, differs from metaphor since it is based on the relationship of contiguity.

4.2.2. Two domains versus one domain

The widespread view that metonymy is a relationship based upon contiguity enlightens the difference between metaphor and metonymy. In that, metaphor includes two different concepts in our conceptual system. This difference stems from that one concept is an abstract one whilst the other is more concrete. For example, the concept of life is different from that of a journey (LIFE IS A JOURNEY); the concept of idea is different from that of food (IDEAS ARE FOOD), and many other instances can be recalled.

In metonymy, on the other hand, there are two entities which are closely related to one another in conceptual system. For example, the producer is related to product made (PRODUCER FOR PRODUCT); a whole is related to its parts (WHOLE FOR THE PART); the controller is related to thing controlled (CONTROLLER FOR THE CONTROLLED), and so on.

Kövecses (2002) emphasizes that in these cases we have a single domain or ICM (such as production, a whole entity, causation, control, action) that involves several elements. Metaphor, in contrast, employs two different and distant domains or ICMs.

4.2.3. Understanding versus directing attention

To understand one thing in terms of another is the fundamental feature and function of metaphor. Mapping the structure of one domain onto another occurs understanding. There is a set of systematic mappings between the elements of the source and target. However, metonymy is used in the function of providing mental,

cognitive access to a target entity rather than for the purposes of understanding though this function is not entirely ruled out. A more concrete or salient vehicle entity is used to provide access to a more abstract or less salient target entity within the same domain. As for metonymy, in contrast to metaphor, a single mapping that takes the listener from one entity to another exists, Kövecses (2002) displays:

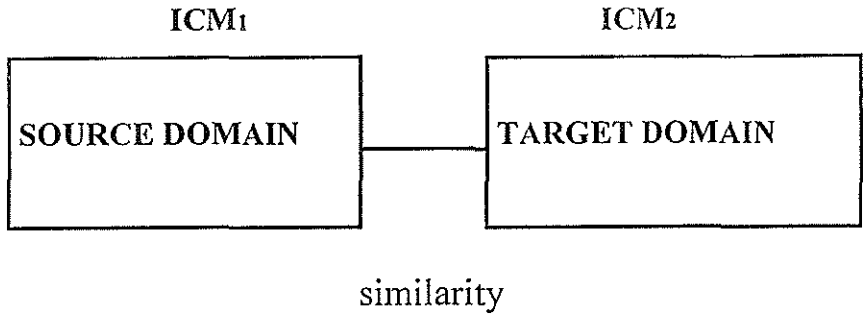


Figure 3.1. Metaphorical relationship

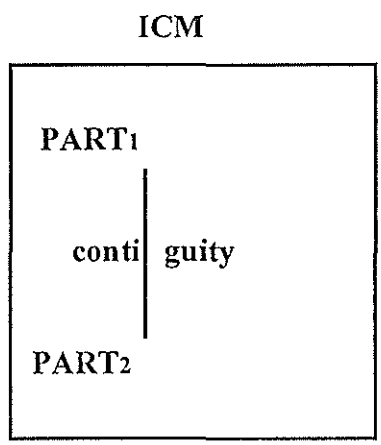


Figure 3.2. Metonymic relationship

4.2.4. Same realm versus distinct realms

As has been emphasized throughout this study, the metaphoric process exists around two conceptual domains. "The realm within which we find metaphor is that of concepts that is the conceptual realm -which is expressed through language" (Kövecses, 2002, p.148). And metonymy is the phenomenon where there are two conceptual entities within the same domain or ICM. Metonymy does not occur not only between concepts but also metonymic relation may be found between word forms real-world (non-linguistic) referents and between word forms and corresponding concepts.

As for the occurrence of the metonymic process, Kövecses highlights, it is not only between concept 1 and concept 2, metonymy can also occur between form 1 and concept 1 or between form I and thing/event I – that is, form can stand for concept 1 or form 1 can stand for thing/event. Metaphor arises as an interaction of two concepts but metonymy can be produced by a more varied set of "things" (concepts, forms, and referents) belonging to different realms.

In consequence, metaphor and metonymy distinction may be briefly characterized in the following ways: firstly, while metonymy is based upon *contiguity,* namely, on elements that are parts of the same ICM, metaphor is based on similarity. Secondly, while metonymy involves one domain metaphor involves two domains. In the third phase, while metonymy provides mental access to a single entity within a single domain, metaphor mainly is employed to understand a whole system of entities in terms of another. Finally, metonymy occurs between concepts, as well as linguistic forms and things/event in the world, whereas metaphor occurs between concepts.

4.3. The Interaction of Metaphor and Metonymy

It is rather difficult to clearly discover whether particular linguistic expressions are metaphors or metonymies. Often, what we consider is that the expression involved is both; in this case they are the examples in which metaphor and metonymy interact. This process is different from the occurrence mentioned formerly.

As an example, the expression *to be close-lipped* literally means "to have one's lips close together." Whereas this expression enjoys two non-literal meanings: (1) "to be silent" and (2) "to say little". Gooseens (1995) argues that when it is used in the sense of "to be silent" there is a metonymic utterance because having the lips close together results in silence. Nonetheless, if we describe as *closed-lipped* a talkative person who does not say what we expect him, then there is a metaphoric situation. Given the saliency, Gooseens mentions, of the metonymic reading, we have a case here that can be described as "metaphor from metonymy."

Another way of interaction between metaphor and metonymy called "metonymy within metaphor" can be manifested through the example of Gooseens *to shoot one's mouth off.* It is the process that a metaphor incorporates a metonymy in the same linguistic manifestation. In the expression above there is a metaphoric meaning "to talk

foolishly about something that one does not know much about or should not talk." In the metaphorical meaning where the source domain element, the gun, is mapped onto the target domain, speech, namely onto mouth.

In this way, the foolish use of a firearm is mapped onto foolish talk. Here the mouth stands for the faculty of speech. Thus, it is stated that metonymy is within metaphor.

So to speak that metaphors and metonymies often interact in certain linguistic manifestations. Some of these can be the case of *metaphor from metonymy,* or the others as *metonymy within metaphor.*

CHAPTER 5

5. METAPHOR IN LANGUAGE TEACHING

Now that metaphor is central to our understanding of how language, thought and discourse are structured, the study of metaphor has attracted attention amongst the scholars in a wide range of disciplines including also Applied Linguistics, and language learning and teaching. As has been emphasized so far, metaphor is so omnipresent in everyday language, then language learners are bound to be confronted with metaphoric expressions at diverse stages of the learning process. In addition to this, figurative language is potentially challenging for second language learners and teachers because it is more difficult to approach systematically in second language environments. As we have shown, metaphor builds abstract meaning in language and as several researchers and linguists all have in common is the idea that our way of understanding the world is basically metaphorical.

Lakoff and Johnson famously claim that 'metaphor is primarily a matter of thought and action and only derivatively a matter of language" (1980, p.153). They found systematicity in the usage of conventional expressions and in the reasoning of abstract concepts. Their findings led them to the generalization that "our ordinary conceptual system is metaphorical in nature"(1980, p.4).This influential view has motivated a massive research effort by cognitive linguists and psychologists in the past decades, and there is now substantial evidence in support of the role of cognitive metaphor in the processing of linguistic metaphor (Gibbs, 1994). The theory has also played an important role in metaphor-related Applied Linguistic work.

The ongoing improvements in Cognitive Linguistics have provided new insights in descriptions of many figurative expressions such as metaphoric and metonymic or idiomatic expressions, a number of researchers argue that improvements in figurative language description have the potential to carry over to the second language classroom.(e.g. Kövecses and Szabo, 1996; Boers and Demecheeler 1998; Cameron and Low, 1999; Boers, 2000; Charteris-Black, 2000; cited in Charteris-Black; 2002, p.105). Through the improvements in Cognitive Linguistics it has been revealed that mental or abstract meanings are shaped via bodily experience. We understand and express such concepts as time, causation, direction or love through metaphors that are shaped out of

our sense of ourselves as embodied creatures (Lakoff 1987, Johnson 1989, 1991, 1992, 1993). In English there are some prepositions still display how we infer concepts of spatial direction from the sense we have of our own bodies. The head leads the body. The head holds the eyes. Our eyes face forward and when we walk towards what they reveal, we move 'ahead'. The sense of our 'back' or 'behind' conceptualizes an opposite direction. In such prepositions, we can see how, over time, metaphor shifts lexical meaning towards grammatical meaning (Heine, 1997; cited in Holme, 1999). Furthermore, it is possible to describe someone as *kind-hearted*, or *big-mouthed*, or as *doing x in cold blood*, or *turning a blind eye to something.*

Similarly, in Turkish someone may be described as *ince ruhlu-* kind hearted- or as *boş boğaz-* someone interferes unnecessarily- or as *kulak asmamak* which means "turning a blind eye to something". In both languages, speakers draw on experiences and beliefs about the human body to evaluate social phenomena. Although the actual body parts and actions referred to, and the senses of these statements, do not have to correspond in the two languages.

In terms of language acquisition theory, it is based upon Krashen's (1982) distinction between two processes:

- conscious learning, resulting in a monitored and hesitant use of language
- unconscious acquisition where learners rediscover the faculties that helped them to acquire their first language.

In the axis of SLA, some scholars such as Ellis display some cognitive strategies in the process of learning in which students employ so as to understand and reuse language. According to them, to state an entire dichotomy between natural and unconscious process of acquisition, and the conscious and artificial procedures of learning would be false (Holme, 1999).

In its wider conception, metaphor can be regarded within the communicative language teaching theory's terms of reference as well as acquisition theory. In that, metaphor builds abstract meaning in language and it is the very mechanism of learning. We grasp new knowledge by analogy to the models we already possess (Petrie and Oshlag, 1993). This ability to map the known onto the unknown and thus to give it a conceptual framework holds the key to the question of how we can grasp new

knowledge, as of language, when we have no old knowledge on which to graft it. Yet the role of metaphor in learning is larger even than this.

In a classroom environment, associations not only loosen students' thoughts and activate the language but may also help them explore the webs of meaning out of which a language has been constructed. In this way, a teacher can use a conceptual metaphor such as 'up is happy' to introduce language for describing positive states of mind (on top of the world, on an up etc.). Namely, as Holme (1999) concisely states, "the conceptual metaphor brings order to an idiomatic and superficially chaotic area of language". In addition, metaphor provides the students with a very short and effective way that they can explore their own memories. Thus, the metaphor guides them into a language's conceptual core and fosters an emotional identification with it.

Therefore, it may be suggested that classroom is regarded as a place in which conceptual webs are waiting for the students' attention to be caught so that students can be provided creative support for their intellectual construction of language knowledge. But the mechanisms through which meaning is built in language and through which resultant construct is acquired should be discovered.

Ortony (1975/2001) mentions three characteristics of metaphor where metaphor contributes to learning, that is, compactness, vividness, and inexplicability of arguments. Compactness refers to transfer from well-known to unknown domains; vividness donates capturing one attention and retention of the concepts by virtue of greater imagery aroused by the vehicle, and inexplicability proposes metaphor is employed to encode certain aspect of human life which it would not be possible to encode. Via those hypotheses it is strongly claimed that "*learning can be enhanced though the use of metaphor*".

George Lakoff and Mark Johnson (1980) have pointed out that apart from being poetic and figures of speech, metaphors are pervasive in conventional language and thought. Expressions like, "Your claims are indefensible; He attacked every weak point in my argument; His criticisms were right on target" revealed the underlying metaphorical concept of 'Argument is War'. Thus, they were able to identify many metaphorical concepts underlying our language about time, events, spaces and emotions etc. in a systematic way in the interrelatedness of target (ARGUMENT) and source

(WAR) domains. Another point to be borne in mind that whilst "emphasizing" the Argument is War system, other aspects of the target domain become "hidden".

It is not difficult to state that metaphorical language allows us to express our abstract and difficult concepts in concrete terms. To a native speaker who is unaware of the metaphorical systems operating in the mind readily understands and uses expressions such as: "Look how far we have come", "It's been a long, bumpy road", "We can't turn back now" and "We're at a crossroads" (Lakoff in Ortony, 1993: 206). Lakoff and Johnson say that this is possible due to the "generalizations governing polysemy" and 'generalizations governing inference patterns' found in language (Kondaiah, 2004, p.4). But how can a foreign language learner acquire such unconscious behaviour ? Kondaiah (2004) replies this question in the light of Lakoff's hypothesis; namely, this process of acquisition can be facilitated when the metaphorical systems are used to bring to the attention of the learner the 'generalizations governing polysemy' that are described 'in terms of conceptual organization' (Lakoff, 1987: 334) or for practical purposes exposure to the conventional usage of metaphorical expressions.

It is believed that as foreign language learners already possess "world knowledge" and "discourse knowledge" which can be used to help where there is a lack of "linguistic knowledge" (Singleton and Little, 1991), an awareness of universal and differing metaphorical concepts may also be helpful (Kondaiah, 2004, p.11).

As for the use of metaphorical systems in the learning of foreign language metaphorical idioms may be drawn upon as good source. In that, the idioms under metaphorical systems are better remembered and understood. Furthermore, familiarity to the foreign language can be achieved establishing a familiarity to the metaphorical concepts that are fundamental parts of the target language. For this purpose, teachers of English as a foreign language should provide tools and strategies to their learners to help them effectively build semantic memories of the words and phrases in the target language. Metaphorical language is a part of the authentic material of language, and in dealing with such material that is to be able to understand and use them, a methodology following a systematic and reliable approach entails.

From another applied linguistic perspective, it would be useful to consider the implications of the distinction between figurative and literal language for foreign language learners. Arnaud and Savignon (1977; cited in Charteris-Black 2002, p. 108)

point out that even advanced learners may get some difficulties in understanding complex lexical units and rarely used words. Native speakers may not distinguish between literal and figurative sense but rely on general pragmatic knowledge. Yet second language learners in the case of confronting unfamiliar expressions are likely to look initially for literal readings based on their knowledge of established and common senses rather than on pragmatic knowledge.

According to Kellerman (1977), this is particularly due to learners' perception in a typological distance between the L1 and L2. He found that Dutch learners were more likely to accept Dutch-like idiomatic expressions in German as compared with English owing to the perceived greater distance between Dutch and English (Charteris-Black, 2002).

Another issue as for the "over reliance" on literal readings is that this may cause learners to overlook speaker evaluation or other aspect of the language. As to gathering pragmatic and semantic features of language Carter and McCarthy (1988) suggest that "In second language learning contexts, it is often the case that semantic and pragmatic meanings are initially separate and it may well be one of the goals of advanced vocabulary instruction to ensure their convergence. This is to encourage the type of competence with figurative language that is possessed by native speakers" (Cited in Charteris-Black, 2002 p.109). In case figurative language is included in second language instruction it would provide a contribution of significance in terms of the communicative proficiency of the learners and, it provides L2 learners with insight into the conceptual systems of the L2 culture.

Metaphor plays an important role concerning emotionally charged subjects in an interactional manner. This functionality and pragmatic awareness are akin to communicative language teaching but such a focus on functionality may have limiting aspect since it neglects a closer examination of the cultural aspects of language as well as the elements of systematicity and coherence identified through a conceptual approach.

Lindstomberg (1997) reviewed a wide range of published ELT materials, learners' dictionaries and reference books and found no reference to metaphor. Most of them do not consider the conceptual basis of language yet there is little attempt to show how expressions can be linked or differentiated. The result is, as Low (1988) points out,

that learners are not told when the expression may be used, what the possible extensions and constraints are, and what aspects of the target domain are highlighted by the source (Cited in Bailey, 2003).

Holme (1991) presents some alternatives for the process of ELT and ESP such as collaborative activities for learners to study on paraphrases of metaphors provided by the teacher from a text. Students are asked to make their own expressions and compare these with the originals. Other examples include classroom activities which use gap-fill and classifying activities and require learners to consider aspects of metaphoric use (Lazar, 1996) and specifically cross-linguistic comparisons (Deignan, et al., 1997).

Low (1988) emphasizes the role of analytic discussion in developing metaphorical awareness and understanding. This method is most appropriate to the capabilities and needs of more advanced learners. However, as Cameron and Low (1999) comment, while there is some recognition that the linking of meaning through metaphor can contribute to language learning efficiency (Bailey, 2003).

The idea of using figurative language in teaching is sure enough not a new phenomenon. Comparisons have long been used to explain and clarify unfamiliar and unseen concepts. For instance, early scientists used a visible phenomenon, the movement of water in waves, to explain an "invisible" phenomenon, the movement of light and sound (Pugh et al, 1992). Linda Williams (1983) has manifested several advantages of using metaphor as teaching device as follows:

1. *Metaphors are more engaging than dictionary definitions because they clarify the concept as well as stimulate the mind to further exploration.*
2. *Metaphors present concepts in terms of students' experiences.*
3. *Metaphors suggest a specific context for asking questions: "If X is like Y in this way, is it also like Y in this other way?"*
4. *Metaphors are efficient vehicles for organizing and retaining information.*
5. *Teachers can assess understanding of a concept more exactly by having students generate their own metaphors. (Pugh et al, 1992, p.102)*

Objectively speaking the process of devising a teaching metaphor entails preparation and well-structured thought, requires an obvious understanding of the concept. The first phase may be recognized as discovering the exact area to be grasped in a metaphorical concept. As a second phase, in addition to the similarities, also the discrepancies between the metaphors and concepts are to examine and see alternative

metaphors. The third phase is to present the metaphor with several demonstrations, it is axiomatic that the students' critiques and their comprehension will enlighten the topic well and broaden their horizons.

5.1. Metaphor Awareness

Of evident importance to students is the development of metaphors that help them in the process of learning and contribute to their retention foreign language elements. Moreover, students confront with metaphoric expressions both in their real-life situation and learning environment.

Therefore, mastering conventional figurative language must be an inherent part of the language learning process too, especially since metaphors vary across cultures (Kövecses, 1995; cited in Boers 2000, p.553). Furthermore many figurative items are very frequently derived from their literal senses. That is why drawing learners' attention to these literal senses can enhance in-depth comprehension (Boers, 2000). According to Kövecses et al. recurring metaphoric themes can be employed as an alternative type of lexical field.

Meanwhile it may appear that this structure and organization in the domain of figurative language are mainly arbitrary. All in all enhanced metaphor awareness has a remarkable role in language learners' comprehension, and especially in their vocabulary acquisition. Boers points out the potential contribution of such an approach as an complementary technique as follows:

> *"As an awareness raising technique it may fit in the broader pedagogical movement of Language Awareness (Donmall, 1985, James and Gareet, 1991), where language learners are encouraged not only to perform in a language, but also reflect upon its use and characteristics" (2000, p.554).*

The general purpose of enhancing language learners' metaphor awareness may be underlined within more detail objectives:

a) To make learners recognize the fact that metaphor is a most common ingredient of everyday language.
b) To make learners recognize the metaphoric themes underlying many figurative expressions.

c) To make learners recognize that in metaphoric expressions there may occur cross-cultural and cross-linguistic discrepancies.

d) To make learners recognize that there are many metaphoric expressions which do not enjoy an arbitrary nature.

e) To facilitate remembering of unfamiliar figurative expressions.

One way of making learners aware that metaphor is a very frequently employed phenomenon in real-life is to ask them to take their own language about an abstract concept into account. A sample activity in classroom environment is to have students define the difference between two abstract concepts (e.g. love and friendship, emotions and logic, happiness and unhappiness etc.).

Drawing students' attention to the figurative nature of their definitions, they will realize that metaphor is not solely an ornamental tool unique to poetry, but rather a natural and spontaneous aspect of language. In the second purpose, a wide variety of figurative expressions are mainly dependent upon a system that does not occur randomly. Towards this purpose, for example, students can be asked to list the symptoms of anger. When people become angry, typically their faces become red, they lose their self-control and become irrational and so forth. Each of these symptoms focuses on different metaphoric conception of anger, (ANGER IS HEAT, ANGER IS ADRENALIN, etc.) and such versions of this concept reflect in figurative language.

Directing and encouraging the use of a given metaphoric theme referring to its correlation in physical experience may improve students' deep understanding of its linguistic examples. With this regard, the learner will move forward as for using true words and expressions in true contexts. In other words, as Boers suggests *"the logic of the metaphor helps the language user choose its appropriate instantiations to fit a given context"(2000, p.568).*

A metaphor-centered approach in terms of foreign language teaching is a very advantageous dimension for introducing cultural diversities. Naturally, every language is rich in metaphoric expressions but of course are viewed and comprehended differently. It is because of the cultural background of diverse cultures. According to Ponterotto (1994), the basis of language is not form or structure as emphasized by both the Structuralist and Generative Grammar Schools. It lies to the heart of Semantics. The cognitive aspect of linguistics has focused on the dimension of meaning, idiomaticity

and metaphoricity in language. Therefore new insights may evoke new horizons for the learners' foreign language towards the stumbling-block of language learning.

In normal learning environment many figurative expressions are encountered in context, and they facilitate comprehension, Boers (2000) states that the lower the degree of semantic transparency of the expression, the more the learner will have to depend on contextual clues to understand the meaning of the expression.

Language as culture carrier, metaphors akin to daily life and belief systems inform us about the people who use these terms. Through metaphors it is strongly possible to view the understanding of the world of a society. As Mary McBride and Thomas Mullen write:

"Through metaphor we create bridges, ways of crossing over from one experience to another. By analyzing metaphor, we may track the pathways of our own or another's experience" (1984; cited in Pugh et al., 1992, p.50).

Therefore, it is axiomatic that many instances of metaphoric expressions are the reflections of cultural backgrounds. With this historical-cultural perspective, language learners do have the opportunity to compare the figurative discourse of target language with their own language with regard to the importance of culture and cross-cultural depth in foreign language learning.

Nonetheless, it should be borne in mind that not all figurative language including all metaphors lends itself equally well to such an approach. That is why it is imperative that further research and new suggestions be carried out. It will certainly present new pedagogical perspective where new horizons and creative alternatives should always be considered.

5.2. Metaphoric Intelligence and Foreign Language Learning

A reality of significance has been caught attention in recent years that individual differences such as age, gender, foreign language aptitude, motivation, etc. are effective in process of language learning. Intelligence is also recognized as one of the important predictors for a language learning success. Thus, as Littlemore (2001) argues that metaphoric intelligence is an additional aspect of intelligence and may bring a number benefits to the language learning since it is thought to play a role in communicative competence and communication strategy usage.

Gardner's theory (1983) proposes eight different intelligences to account for a broader range of human potential in children and adults. The theory of multiple intelligences suggests that there are a number of distinct forms of intelligence that each individual possesses in varying degrees, According to Gardner, the implication of the theory is that learning/teaching should focus on the particular intelligences of each person, these intelligences are:

- Linguistic Intelligence
- Logical-Mathematical Intelligence
- Spatial Intelligence
- Bodily- Kinaesthetic Intelligence
- Musical Intelligence
- Interpersonal Intelligence (e.g., social skills)
- Intrapersonal Intelligence (e.g., insight, metacognition)
- Naturalistic Intelligence

Bottini et al. (Cited in Littlemoore, 2002) through their research suggest that the processing of metaphors gave rise to activation in a number of areas of the brain that were not activated during the processing of literal sentences.

Another communication strategy, paraphrase frequently involves metaphorical analogies. Such a strategy provides learners with activating their creativity with their knowledge available. By using such strategies, metaphorically intelligent language learners are able to use their language so as to express a wider variety of concepts. One technique, which promotes loose analogical reasoning and metaphorical extension, is to give student pictures in which they do not know the word or phrase in the target language, and to ask them to describe these pictures to a friend. To use metaphoric imagination is necessary to be employed by both the speaker and listener.

For advanced students, drawing the students' attention to the fact that argumentative texts are often based on "conceptual metaphors", such as "a theory is a building" or the "economy is a sick patient". Via such short texts, which students can identify the underlying metaphors, and take the limitations of these metaphors into account, students focus on not only language and but also improve their critical thinking abilities.

As to the analysis of multiple sources of metaphors, advertisements, movies, cartoons, and of course politics etc. can be noticed as authentically good examples. Additionally, metaphor can help students' understanding of phrasal verbs and prepositions which seem to be important handicaps for an ideal learning of foreign language.

As an example, "cheer up", "tear down", or "look forward to something" can be related to the original conceptual metaphor "good is up", "bad is down" and "time is a journey". Lakoff and Johnson cite that (1980) those types of metaphors provide a framework for all abstract thought.

Consequently, metaphor can be used to help students' learning process, by means of several techniques as exemplified above. It is seen that most of the techniques alluded to focus on vocabulary knowledge, which is a most significant aspect of language learning as a problem, nevertheless, it is possible to develop in-depth as for the teaching of grammatical concepts such as tense system, modality etc. As more is enhanced the metaphoric awareness, in terms of metaphoric intelligence, pedagogical results, it is most probably to be taken place more and more imaginatively in learning environment.

CHAPTER 6

6. METHODOLOGY

6.1. Introduction

As scrutinized formerly as an important concept, metaphor in the realm of language and thought has become also an interest worth studying profoundly within the reference of educational area since metaphor analysis is a great heuristic phenomenon for bringing implicit assumptions to awareness, encouraging reflection, finding contradictions, and eventually fostering change in pedagogical beliefs and practices.

Thus, such intelligence requires metaphoric competence and the purpose of this study is to examine metaphoric competence of the Turkish students in the EFL department in Kazım Karabekir Education Faculty at Atatürk University.

The data, which were obtained by means of computer-based test, completion test concerning metaphor production in which they were asked to complete the sentences through their creative imagination both in L1 and L2 on different papers, and interpretation form in which metaphoric expressions were given and the Turkish students at the level of upper-intermediate were asked to write down their interpretation about the metaphoric expressions were analyzed via simple statistical criteria and converted into the numerical expressions by means of SPSS program and were showed within tables and figures. Then the data were interpreted and some conclusions were reached.

The reliability of metaphoric competence test (originality of metaphor production and fluency of metaphor interpretation) was quite low (Cronbach's Alpha =0.78). Alpha (Cronbach) is a model of internal consistency, based on the average inter-item correlation.

In the test of originality of metaphor the low number of items may have resulted with the low reliability. Nevertheless, the addition of more items may have had a boring and discouraging effect.

6.2. Subjects

The 90 participants were 18-20-year-old native speakers of Turkish spent at least 5 years learning English at the upper-intermediate or intermediate level, who attend the

Preparatory school or first year students (on condition a score of more than 60) of ELT Department of Kazım Karabekir Faculty of Education at Atatürk University during 2002-2003 academic year.

6.3. Instruments

Though little research has been carried out on metaphors of foreign language and foreign language learning and teaching the data available display influence and extension of metaphorical language in L2 and foreign language learning and teaching. Theory and practice argue that the ability to acquire, produce and interpret metaphors in the target language is important for language learning.

To determine metaphoric competence of Turkish foreign language learners three-phase test adopted from Littlemore (2001) and designed by the researcher was administered to those subjects. The test was conducted according to the criteria concerned as follows:

Test of ability to find meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation:

a. A computer-based metaphor interpretation test

b. A written "metaphoric fluency" test

c. Originality of metaphor production test

To measure the ability and speed of participants in finding meaning in metaphors, a computer-based test using Delphi computer program was created. In this test, in the same parallel of the test of Littlemore who partly made this through the test devised by Pollio and Smith (1979) the participants were asked to score the sentences given, from (1) to (5) and those criteria were told clearly, the participants were well informed in their native language.

The test of original metaphor production was created by Gardner et al. (1974) to test children's capacity to create and appreciate novel metaphors and subsequently used by Trosborg (1985) to investigate the ability of foreign language students to produce novel metaphors.

The phase of metaphor fluency interpretation test was adapted from Littlemoore (2001) who used the expressions in L2 from the most frequent used and understood metaphors focused in their article by Katz et al.

6.4. Procedure

6.4.1. Test of ability to find meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation

Variation between individuals has been highlighted in the realm of at least four areas of metaphoric competence in the participants' first language and second one: (a) originality of metaphor production, (b) ability to find meaning in metaphor, (c) speed in finding meaning in metaphor, and (d) fluency of metaphor interpretation. One of the aims of metaphoric competence tests was therefore to reflect as wide a variety of metaphoric skills as possible. The empirical phase of the study was adapted from Littlemore (2001). Littlemore (2001) identifies four psychological processings that were thought to underlie metaphoric processing. It was therefore decided that four metaphor tests would be used, each of which reflects one of these four processes as is shown in the table below:

Table 6.4.1. Tests of Metaphoric Processing and the Corresponding Psychological Processes Hypothesized to Underlie Them

Test of metaphoric processing	**Predominant underlying psychological process**
Novel metaphoric production	Originality in divergent retrieval
Metaphoric fluency	Associative fluency
Tendency to find meaning in metaphor	Loose analogical reasoning
Speed in finding meaning in metaphor	Rapid loose analogical reasoning

6.4.2. A computer-based metaphor interpretation test

It is hypothesized that metaphor would depend largely on the psychological process of *loose analogical reasoning.* The thinking behind this hypothesis is that

subjects with a loose analogical reasoning style would be more likely to find and to tolerate analogies, which are not clearly caught between the two parts of the metaphors, and would therefore be more likely to accept the metaphors as meaningful.

So as to measure this metaphoric competence a test was used in the light of the study of Littlemore (2001), which was partly inspired by the test devised by Pollio and Smith (1979). Participants were displayed a rubric in their L1 explaining *metaphor* and *anomaly* (see Appendix 1). This rubric also told them that they would be displayed a number of metaphors and they were asked them to rate, on a scale of 1-5, the parameters they thought each metaphor made sense. The scale, which appeared on the screen throughout the test, is translated below:

(5) "It's obviously a metaphor. The relationship between the two elements is clear"
(4) "The metaphor is less convincing. One can see that there is a relation but it's not immediately obvious"
(3) "This is the middle of the scale. You're really not sure if it's a metaphor or not"
(2) "There could be a metaphorical meaning but you can't see it"
(1) "It's obviously an anomaly. It is not possible to find a relationship between the two elements"

In this rubric it was certainly made noticed that their task was not to say whether or not they agreed with the metaphor. When they had read the rubric, they were told to click on a button in the bottom right hand corner of the screen and at this point the test began. In case any words not known by the participants were explained, participants would ask them easily. The metaphors had been pre-selected from an article by Katz et. al. (1988) in which 464 metaphors were normatively rated on 10 scales by 634 raters. According to Katz et. al., the aim of this article was to help researchers interested in systematic investigation of metaphoric processes control for different metaphor-related variables.

The participants in ELT department of Kazım Karabekir Faculty of Education, first year students were seated the way they could not influence or interfere with one another in the computer lab where twenty computers were active, of the faculty building.

Then 25 L1 and 25 L2 metaphors were displayed one after another on the screen to the groups consisted of 10 students. It was frequently emphasized that participants were just to decide whether there was a relationship between the two items of the sentence not to judge the quality of that relationship! Such an approach was important in terms of encouraging participants to focus on comprehensibility and semantic relatedness, which was the aim of this aspect of the study, rather than "metaphoric goodness".

Before the test, the participants were informed in terms of using the program, participants were asked to write their names and click the button on the screen shown to start the test. Half of the participants were shown the Turkish metaphors first, and half the English metaphors. They would click on the appropriate part of the scale for each response. The computer recorded the participants' answers for each expression as well as their response latencies and produced two scores. As soon as the participants had completed the test, the program the way described on-screen and explained orally calculated the results automatically.

6.4.3. A written "metaphoric fluency" test

Metaphoric fluency is defined as the mean number of interpretations that a subject can find for a number of metaphors (Littlemoore, 2001). After completing the computer-based test, the second part of test, which was designed to measure fluency of metaphor interpretation. The participants were presented five metaphors in both languages (Turkish& English) and were asked to write down their interpretations for each metaphor using the language in which the metaphor was given. Here a qualitative scoring technique would have to be applied to the metaphor interpretations. The mean number of interpretations given by each participant was taken as a measure of fluency of metaphor interpretation (Johnson & Rosano, 1993; cited in Littlemore, 2001)

6.4.4. Originality of metaphor production test

It is highly difficult to make a qualitative assessment of the metaphor interpretation and it was thought that a metaphoric production test would give freer reign to the students' creativity. The "metaphoric production" test was adapted from a technique originally used by Gardner et. al. (1974) to test children's capacity to create and to appreciate novel metaphors, and which was subsequently used by Trosborg

(1985) and Littlemore (2001) to investigate the metaphoric skills of foreign language students.

Participants were given sixteen sentences, eight of which in Turkish and the others in English, and were asked to create endings they wanted and found right for the expressions. They were asked to complete the sentences as creatively as possible. These items had been selected on the basis of statistical reliability from 12 items used in a pilot test. The average score was calculated according to scoring criteria (which were adapted from Gardner et al., 1974; cited in Littlemoore 2001).

Criteria Used in Scoring Test of Originality of Metaphor Production

Score:

1=inappropriate ending

2=literal ending

3=conventional metaphor ending

4=novel metaphor ending

Criteria and Examples:

(a) The topic was projected onto a sensory domain where it was not literally applicable, and the resulting metaphor was not a familiar English or Turkish saying. (For example: Dr. Livingstone had been walking across the Sahara for five days without any water. His throat was beginning to feel as dry as... *a sheet of paper in Moses' bible.)*

(b) The topic, which was typically associated with the physical world, was projected on to a psychological state or the reverse, and the resulting metaphor was not a familiar English or Turkish saying. (For example: We could tell by the look on the teacher's face that his anger was... *like a rocket searching its target.)*

(c) The topic remained in its customary domain (sense modality or physical reference) but a radical shift in perspective was required, and the resulting metaphor was not a familiar English or Turkish saying. (For example: When I was a child, I was frightened of my grandma's teeth soaking in the glass in the bathroom. They made me think of... *an old wreck forgotten in the sea.*)

So long as the underlying rationale for the metaphor was an established or familiar one, inclusion of a novel word or phrase did not qualify it as "novel".

Endings were scored as "conventional metaphors" if the metaphor was familiar with English or Turkish saying. (For example: When she was young she had skin... *like a peach.)*

Endings were scored as "literal" if the adjective remained in its customary domain. (For example: What a beautiful day! The clear day reminds me of ... my hometown.)

Endings were scored as "inappropriate" if neither of the two judges could find a meaning. (For example: he is always knocking things over. You might say... *that it's a bit for her.)*

Two instructors reaching an agreement carried out scoring of the both English and Turkish versions of the expressions, and then the assessment scores were calculated for each student. A high score was interpreted as a meaning that the student had a preference towards metaphorical production, and a low score was interpreted as meaning that a student had a preference towards literal production. Finally the data obtained were analyzed by means of simple statistical ways e.g. Cronbach's Alpha, and they were showed through the tables and computer-based test with the figures was displayed by the Delphi computer program.

CHAPTER 7

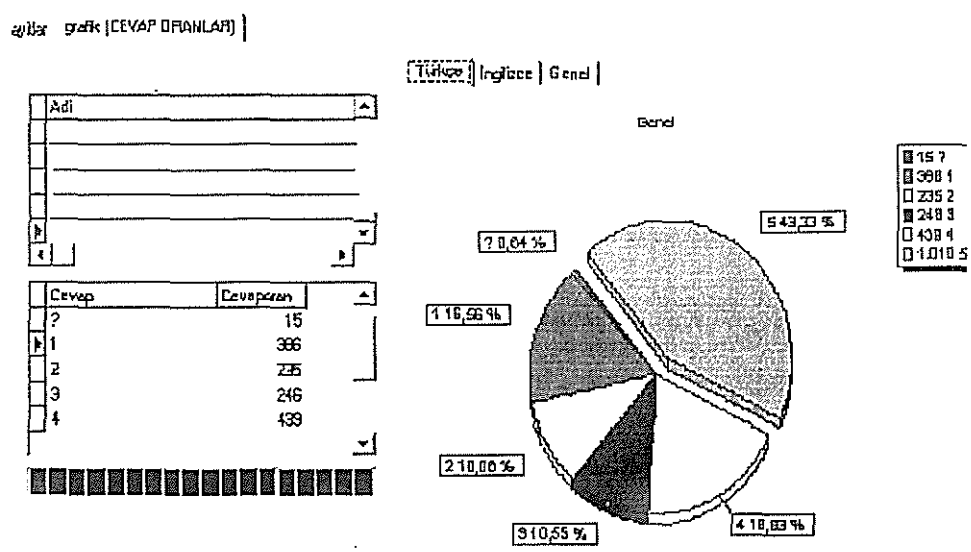
7. DATA ANALYSIS

In the previous chapter, the methodology of the study, subjects, instruments, and procedures were given in detail. In this chapter, the statistical analysis of data is presented. Through the computer-based test and the production and interpretation related test, the data were scored in terms of both L1 and L2 within Turkish students (N=90).

7.1. Analysis of Computer -Based Test about Speed and Finding Meaning in Metaphor in Both L1 and L2

To answer the first research question, which asked whether the different aspects of metaphoric competence are related, correlations between the four sets of data both in L1 and L2 were analyzed. In L1, speed in finding meaning in metaphor the participants who were given a computer- based test displayed a high share in terms of their own language. (Figure 7.1)

Figure.7.1. Performance of Turkish Students at Upper-Intermediate Level about Finding the Meaning in Metaphor in L1.

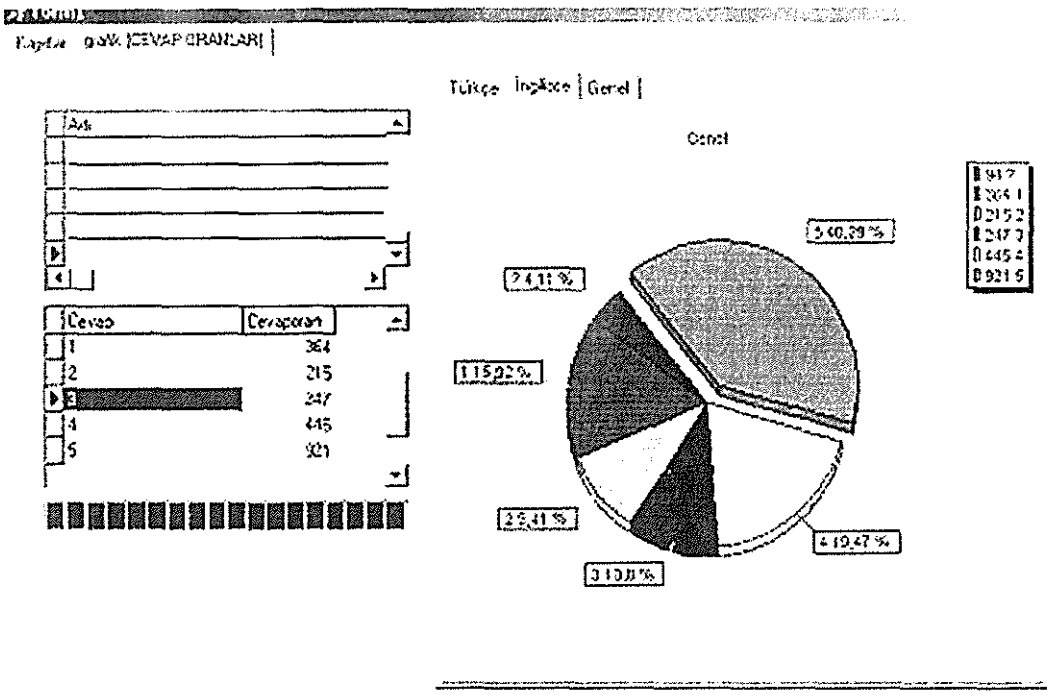


As the figure 7.1. shows that the frequency of the score (5), which is the highest rate that points out the participants, who were Turkish university students in ELT Department, understood the metaphor and the relationship between the two elements was clearly seen by them which was % 43,33 of the whole test given in Turkish sentences. This figure indicates that most of the Turkish metaphoric sentences were comprehended. The second most occupied rate was given by the participants as (4). Such a score indicated participants did not convincingly understood the metaphor, however; they saw a relation in the sentence but did not see this relation immediately.

It was strongly expected that if the highest score (5) took the biggest part regarding the whole, then the following rates would come in the same parallel such as the closest percentage (%18,83), the score became (4). Those two criteria basically point out a loose analogical reasoning. Because as it is hypothesized subjects with analogical reasoning style would be more likely to find and to tolerate analogies, which are not immediately caught between the two parts of the metaphors, and therefore would be more likely to saw the metaphors as meaningful. (The scoring criteria can be seen in detail in the methodology chapter)

Nevertheless, the Turkish participants in Kazım Karabekir Education Faculty at Ataturk University did not manifest the same performance for L2, as seen in figure 7.2.

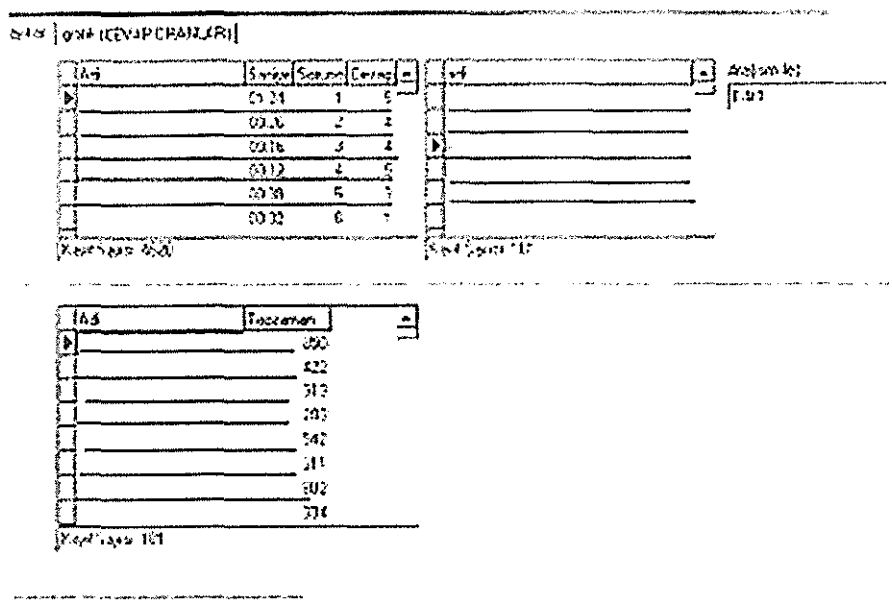
Figure 7.2.Performance of Turkish Students at Upper-Intermediate Level about Finding the Meaning in Metaphor in L2



The figure 7.2. displays that the performance of the Turkish students in terms of finding meaning and tolerating the metaphoric sense in foreign language is very close the performance in native language but not higher.

Again here, the frequency of the highest rate which indicates the well understood metaphoric comprehension was %40.29, and the second highest score (4) occupied %19.47 regarding the whole. Those two figures of data within different languages may suggest that present situation in terms of comprehensibility and semantic relatedness of the Turkish students is statistically related and nearly half of the participants showed a high level of comprehension.

Figure7.3. Performance of Turkish Students at Upper-Intermediate Level about Speed in Finding the Meaning in Metaphor in L1 and L2



The average response on the scale from 1 to 5 was perceived as an indication of their ability to meaning in metaphor. The average response latency when selecting answers 4 and 5 (which indicate that they believed the sentence to be a metaphor) was taken to indicate their speed in finding meaning in metaphor.

As for the time elapsed that participants found meaning among the metaphoric expressions, it is seen that the participants are more successful and faster than in L2, as stored in the computer program.

7.2. Analysis of Metaphor Production Performance of Turkish Students in Both L1 and L2

As it is remembered participants were given some examples, in Turkish and in English, and were asked to create endings they wanted and found right for the expressions. They were asked to complete the sentences as creatively as possible. The average score was calculated according to scoring criteria.

Score:

1=inappropriate ending

2=literal ending

3=conventional metaphor ending

4=novel metaphor ending

Table 7.1. Performance of Turkish Students at Upper-Intermediate Level about Metaphor Production in L1 through the Scoring Criteria

Production - Turkish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,00	3	3,3	3,3	3,3
	2,00	26	28,9	28,9	32,2
	3,00	57	63,3	63,3	95,6
	4,00	4	4,4	4,4	100,0
	Total	90	100,0	100,0	

In terms of the metaphor production test in L1 the participants seemed to use a conventional metaphoric use, (63, 3%) which is familiar to their native language as seen in table 7.1. Most expected rate is not provided which corresponds to the scoring criteria. As seen in table 7.1. production of metaphor in native language by Turkish students is based upon the conventional and familiar use of metaphor according to criteria alluded to within computer-based test which were displayed and instructed to the participants during the test concerned. As well as the finding meaning in a metaphoric expression the participants show a medium level production of metaphoric themes in their native language through the completion test. The numbers from (1) to (4) shows the criteria, namely from anomaly expression to a new, novel metaphor.

The result shows that the participants rarely associated the expression with the physical world and finally projected onto a psychological state and therefore the sentences that were given by the Turkish students are not new but very familiar to their culture. Because most of the scores accumulated in score 3 (63, 3%), which points out a conventional metaphor completion.

However the participants' performance about creating new novel in their own language is very low, which is % 4.4. The score (2) was given because they were considered as literal, namely the expression remained in its customary domain. This may also suggest that such an accumulation (%28.9) on literal completion may indicate lack of creativity, or power of linking different concepts in different domains even in native language.

Table 7.2. Performance of Turkish Students at Upper-Intermediate Level about Metaphor Production in L2 through the Scoring Criteria

Production - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,00	3	3,3	3,3	3,3
	2,00	10	11,1	11,1	14,4
	3,00	65	72,2	72,2	86,7
	4,00	12	13,3	13,3	100,0
	Total	90	100,0	100,0	

Turkish participants are in this case-metaphor production in L2- more successful than native language. The scores (3) – which is % 72.2- and the highest rate (4)- which is % 13.3- are occupied in higher level in L2. Again the conventional production of metaphor is still widely valid in foreign language too.

It is possible to state that there is a relation in terms of the success of metaphor production between two languages in the light of the close rates between two languages.

7.3. Analysis of Fluency of Metaphor Interpretation Performance of Turkish Students in Both L1 and L2

As to metaphoric fluency test, participants wrote their interpretation for five metaphoric expressions both in L1 and L2. Their interpretations were evaluated:

Table 7.3. A measure of Average Number of Performance of Turkish Students at Upper-Intermediate Level about Fluency of Metaphor Interpretation in L1

Interpretation - Turkish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,00	4	4,4	4,4	4,4
	1,00	21	23,3	23,3	27,8
	2,00	62	68,9	68,9	96,7
	3,00	3	3,3	3,3	100,0
	Total	90	100,0	100,0	

By comparison with the other aspects of metaphoric competence the table shows a low level of performance in interpretative fluency in a metaphoric expressions in native language, the score (2) indicates a lower level of interpretative performance contrary to the levels of finding meaning and metaphor production phases (%68.9).

It is very likely to support the hypothesis that fluency of thinking is distinct from flexibility of thinking and originality of thinking. It was assumed that this phase of test was related to the psychological process of associative fluency. Namely the more associations the subject can find in a metaphor the more interpretations he/she will be able to make about the two components of a metaphor.

Their interpretations were then counted and the student was duly attributed a score for "metaphoric fluency". This was simply a measure of the average number of interpretations offered by a subject per metaphor.

Table 7.4. A measure of Average Number of Performance of Turkish Students at Upper-Intermediate Level about Fluency of Metaphor Interpretation in L2

Interpretation - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,00	8	8,9	8,9	8,9
	1,00	45	50,0	50,0	58,9
	2,00	36	40,0	40,0	98,9
	3,00	1	1,1	1,1	100,0
	Total	90	100,0	100,0	

The associative fluency performance in foreign language of Turkish Students is much lower than the performance of L1. Because the distribution of the scores in L2 expressions mostly comes together on the score (1) -which is %50.0- and score (2) – which is %40.0.

In Turkish metaphorical fluency performance the participants were more successful. The highest score (3) were taken less in L2 than L1. These results suggest that relationships among some aspects of metaphoric competence are slightly strong in L2 but that overall the aspects of metaphoric competence are not strongly related.

The first research question asked whether originality of metaphor production, ability to find meaning in metaphor, speed in finding meaning in metaphor and fluency of metaphor interpretation are related. This study found weak relationships between some of the aspects of metaphoric competence. For example, the rate of performance in metaphoric production in L2 is higher than in finding meaning in English items. Perhaps the process of finding meaning in metaphor is less automatic in L2 (% 40.29) than in L1 (% 43.33). If ways could be found, the increase the automaticity of this process among L2 learners, then their metaphoric comprehension ability, which is also a part of their communicative ability, may reach the approximate level of a native speaker. In terms of the differences between two languages a prominent diversity was not observed.

CHAPTER 8

8.CONCLUDING REMARKS AND PEDAGOGICAL IMPLICATIONS

Metaphoric themes or source domains are omnipresent in everyday language. Metaphorical concepts strongly influence the way we think about and talk about many things. Drawing learners' attention to metaphoric use can enhance their in-depth comprehension and creativity, which is crucial for mind and language use.

It has a special significance in terms of foreign language learning, in that lack of imagination and creativity or good ability to benefit from imagination and creativity are the problematic aspects of language learning. It should be stated in advance that such an approach is not a substitute for any established learning method, or does not constitute a separate program, but it should be conceived as being integrated with various other approaches to language teaching and learning.

Referring to L2 learners in particular, Danesi (1986; cited in Littlemore, 2001) claims, "the true sign that the learner has developed communicative proficiency is the ability to metaphorize in the target language". This study has emphasized that the ability to produce and comprehend metaphor is of importance in L2 learning since it broadens horizons, facilitates comprehension, sheds new lights on ideas and clarifies them. The same metaphors in different languages are realized through different linguistic manifestations and thus L2 learners find it difficult to use metaphors in an appropriate way. The empirical phase of this study has displayed that the metaphoric competence in terms of production and finding meaning in L2 of Turkish language learners in Kazım Karabekir Education Faculty at Ataturk University is higher than in L1. It is a very positive result that further implications and empirical studies need to be carried out. But the interpretation phase displays a different feature. This corresponds to Pollio and Smith's (1980) finding that fluency of thinking is distinct from flexibility of thinking and originality of thinking. However metaphoric competence of Turkish learners is in an independent circumstance in terms of metaphor production, finding meaning in metaphor, speed in finding meaning in metaphor, and fluency of metaphor interpretation, through the criteria mentioned formerly in L1 and L2.

Still, little research has been carried out in spite of apparent importance of metaphor and metaphoric competence. It is hoped that this study will contribute to the studies related to metaphor. The study suggests that metaphoric competence consists of different aspects. Then language instructors should not be surprised if students manifest different ranges and aspects of metaphoric competence independently. Metaphors also may be used to evaluate students' ability to comprehend, apply, analyze, synthesize, and evaluate.

In classroom activities students can visualize concepts even the different tenses that are used in target language sentences and they are encouraged to come up with alternative, metaphoric senses for diverse vocabularies and consider situations where these meanings make sense. For instance, they may know that an eye is an organ that humans and animals have to see, but they might not know that a needle, a storm or a plant such as potatoes have also eyes.

Students (and teachers) should be perceptually sensitized. For this the students' ability to create and appreciate may be enhanced. So as to achieve this, the students should appreciate the existence of two linguistically and conceptually different domains then link them effectively. Because language is not a grammatical grid with blanks to be filled in with vocabulary, but each word carries in itself a probable meaning and a tendency to combine with other specific words. For a L2 student it may be interesting to be aware of the relative frequencies of combination and meaning but it is not necessary for him to produce appropriate and striking new combinations. Correctness has to be modeled by the teacher or another authority along the learning process.

Students should be enabled to discover different perceptual ways, to explore different dimensions where a concept could be applied and compare two things from two different categories. Such a contribution to students' metaphoric competence will enrich their critical and creative thought and develop their cognitive devices to explore L2 on their own. The student can and should create metaphors *about* and *in* the target language both to improve his language acquisition and to control his own learning process. The deepest concern of a program of language learning is not the language itself or literature but the development of critical thinking and creative expression through an autonomous learning process.

This peculiar ability lies at the heart of human intellectual inventiveness, creativity, and imagination. It is important to help students keep this ability alive by exercising it frequently thus teaching will help students learn with energy and flexibility.

The focus should be directed towards the presence and effects of conventional metaphor and pedagogical approaches in ELT contexts. It is strongly worth remembering competence can be influenced through instruction and practice including metaphoric competence. To be a skilled language user refers to both receptive and productive skills in the language.

However, in addition to linguistic knowledge, learners need socio-linguistic skill and knowledge to be proficient, or to have attained a level of proficiency that is native-like. In this sense, is metaphor not the very tool that represents and teaches the socio-cultural structure of some cultures? Through the universal and systematic ground generic-level metaphors are more understandable to L2 learners, yet problems occur in linguistic choices with attempts at linguistic metaphor and the pragmatic context. That is why, a number of areas that could be addressed by language teachers, and course and materials designers through explicit instruction in the conceptual basis of language

Consequently, metaphor, as a natural and inevitable phenomenon of language and of course thought, and pervasive in everyday interaction, is an important part of EFL curricula. Metaphor should not be excluded or neglected or considered merely in the realm of special ad hoc exercises, but be integrated into the method and materials of learning process from the very beginning. In that the essence of language is not only form or structure as emphasized by both the structuralist and generative grammar tendencies but it lies closer to the heart of semantic and pragmatic axis. Thus metaphor is worth studying in the realms of foreign language learning and teaching and may provide more effective and creative ways of presenting foreign language to the learners of other cultures.

BIBLIOGRAPHY

Alexander, P.A, Fives, H., Buehl, M. M., Mulhern, J., "Teaching Persuasion", Teaching and Teacher Education, Vol.18, İssue 7, pp. 795-813, 2002.

Allbritton, D.W., "When Metaphors Function As Schemas: Some Cognitive Effects of Conceptual Metaphors", Metaphor and Symbolic Activity, No. 10 (1), pp 33-46, 1995.

Allwood, J., Gardenfors, P., Cognitive Semantics, Philadelphia, John Benjamin Publishing Company, 1999.

Birbaum, L., "Inferential Memory and Linguistic Creativity", Metaphor and Symbolic Activity, 5(3), 1990, pp. 175-193.

Boers, F. and Littlemoore, J., "Cognitive Style Variables in Participants' Explanations of Conceptual Metaphors", Metaphor & Symbol, Vol.15, Issue.3, pp 177-188, 2000.

Boers, F., "Enhancing Metaphoric Awareness in Specialized Reading", English For Specific Purposes; An International Journal, Vol. 19, No.2,pp 137-147, 2000.

----------. "Metaphor Awareness and Vocabulary Retention", Applied Linguistics 21/4, pp 553-571, 2000.

Cacciari, C., Similarity in Language, Thought and Perception, Brepols, 1995.

Carter, R., Vocabulary: Applied Linguistic Perspectives, London and New York, Routledge, 1996.

Charteris-Black, J., "Metaphor and Vocabulary Teaching in ESP Economics", English For Specific Purposes; An International Journal, Vol. 19, No.2, pp 149-165, 2000.

Chiappe, D. L., "Metaphor, Modularity, and the Evolution of Conceptual Integration", Metaphor & Symbol, Vol.15, Issue.3, pp 137-159, 1999.

Corts, D. P., Pollio, H.R., "Spontaneous Production of Figurative Language and Gesture in College Lectures", Metaphor &Symbol, Vol.14, Issue 2, pp 81-101, 1999.

Cotton,G. C., Sharp, "Figurative Language in The Evolution of The Spanish Verb" Metaphor and Symbol, 13(3), pp.205-229, 1998.

De Guerrero, M. C. M. and Villamil O. S., " Exploring ESL Teachers' Roles Through Metaphor Analysis » TESOL Quarterly, Vol.34, No.2, pp341-365, 2000.

Deignan, A., "Linguistic Metaphors and Collocation in Non-literary Corpus Data", Metaphor &Symbol, Vol.14, Issue 1, pp19-37, 1999.

Ellis, R., Johnson, K.E., "Exploring ESL Teachers' Roles Through Metaphor Analysis", TESOL QUARTERLY, vol. 34, no.2, 2000.

Engstrom, A. , "The Contemporary Theory of Metaphor Revisited", Metaphor & Symbol, Vol.14, Issue 1, pp53-62, 1999.

Eynon, T.," Advances in Psychiatric Treatment", Advances in Psychiatric Treatment 8: pp. 399-407, 2002.

Fesmire, S. A., "What is "Cognitive" About Cognitive Linguistics" Metaphor and Symbolic Activity, No. 9(2), pp149-154, 1994

Fine, H.J., and Lockwood, B. R., " Figurative Language Production As a Function of Cognitive Style", Metaphor and Symbolic Activity, No. 1(2), pp139-152, 1986.

Goossens, L., Pauwels, P. Rudzka-Ostyn, B., Simon-Vandenbergen, A.M., and Vanparys, J., By Word of Mouth: Metaphor, Metonymy and Linguistic Action in a

Cognitive Perspective, Amsterdam/ Philadelphia; John Benjamins Publishing Company, 1995.

Hammadou, J., "The Impact of Analogy and Content Knowledge on Reading Comprehension: What Helps, What Hurts", The Modern Language Journal, 84, I, 2000.

Hausman, C. R., Metaphor and Art, Cambridge: Cambridge University Press, 1989.

Henderson, W., "Metaphor, Economics and ESP: Some Comments", English For Specific Purposes, 19, , pp 167-173, 2000.

Herron, C., "Foreign Language Learning Approaches as Metaphor", Modern Language Journal, 66, (Autumn 1982), pp 235-42

.Hoey, M., Patterns of Lexis in Text, Oxford: Oxford University Press, 1991.

Hoffman, R. R., The poetics of mind: Figurative Thought, Language, and Understanding, Book Review, Metaphor and Symbol, 12(1), pp.81-83, 1997.

Katz, A.N., Paivio, A., Marschark, M., Clark, J. M., " Norms for 204 Literary and 260 Nonliterary Metaphors on 10 Psychological Dimensions", Metaphor & Symbol, Vol.3, Issue 4, pp191-214, 1988.

Kintsch, W., Bowles, Anita R., "Metaphor Comprehension: What Makes a Metaphor Difficult to Understand?" Metaphor &Symbol, Vol.17, Issue 4, 2002.

Kondaiah, K., "Metaphorical Systems and their Implications to Teaching English as a Foreign Language", Asian EFL Journal, March, 2004.

Kövecses, Z., Metaphor, Cambridge: Cambridge University Press, 2002.

Krashen, S.D., Principles and Practice in Second Language Acquisition, Oxford, Pergamon Press. 1982.

Lakoff, G. and Johnson, M., Metaphors We Live By, Chicago: University of Chicago Press 1980.

Lee, D., Competing Discourses: Perspective and Ideology in Language, New York: Longman Publishing, 1992.

Liebert W., Redeker, G., and Waugh L., Discourse and Perspective in Cognitive Linguistics, Amsterdam/ Philadelphia: John Benjamins Publishing Company, 1997.

Littlemoore, J., "Metaphoric Competence: A Language Learning Strength of Students With a Holistic Cognitive Style?", TESOL Quarterly, Vol.35, No.3, pp.459-491, 2001.

----------. "Metaphoric Intelligence and Foreign Language Learning", Humanising Language Teaching, Year 3, Issue 2, 2001.

Lodge, D., The Modes of Modern Writing, London, Edward Arnold Publishers, 1979.

Low, G., and Cameron, L., Researching and Applying Metaphor, Cambridge: Cambridge University Press, 1999.

Mio, J. S., and Katz, A. N., Metaphor: Implications and Applications, Mahwah, New Jersey: Lawrens Erlbaum Associates Publishers, 1996.

O'Brien, J., "Metaphoricity in the Signs of American Sign Language", Metaphor & Symbol, Vol.14, Issue.3, pp 159-178, 1999.

Ortony A., Metaphor and Thought, Cambridge: Cambridge University Press, 1993.

Patton, M. Q., "Teaching and Training with Metaphors" American Journal of Evaluation, Vol. 23, No.1, pp. 93-98, 2002.

Ponterotto, D., "Teaching Metaphor", ENGLISH TEACHING FORUM, Vol. 32, No. 3, July 1994.

Pugh, S.L., Hicks, J.W., Davis, M., and Venstra, T., Bridging: A teacher's Guide to Metaphorical Thinking, Illinois, The National Council of Teachers of English, 1992.

Pustejovsky, J., Semantics and the Lexicon, The Netherlands: Kluwer Academic Publishers, 1993.

Reyna, V.F. and Kiernan B., "Children's Memory and Metaphorical Interpretation" Metaphor and Symbolic Activity, No.10(4), pp.309-331, 1995.

Rodriguez, C., "How to Talk Stop through Metaphor: Bringing Metaphor Research to the ESP Classroom" English For Specific Purposes; An International Journal, Vol. 22, No.2, pp 177-194, 2003.

Ross, D., Metaphor, Meaning and Cognition, New York: American University Press, 1993.

Toolan, M., Language, Text and Context, London and New York: Routledge, 1992.

http://www.hltmag.co.uk/nov01/martnov012.rtf-- Metaphor, language, learning, and affect.

www.metaresolution.com/Metaphor.htm

www.developingteachers.com

APPENDICES

APPENDIX 1 : Rubric for the Computer-Based Metaphor Test.

A) English Translation:

A metaphor is a statement which is not literally correct, but which establishes a relationship between two parts of a sentence. The ease with which this relationship can be interpreted can vary.

For example, the statement "snow is a Winter coat" is an obvious metaphor - snow is not a coat, but the idea of a coat provides relevant information about snow - it covers everything, it keeps you warm, it's thick...

On the other hand, the sentence "the piano is a spoon" can not really be considered to be a metaphor: it is difficult to see what kind of information a spoon can give about a piano. This kind of expression is known as an anomaly.

You are going to be presented with two sets of sentences, in French and in English.
Your task is to decide to what extent each sentence can be said to be a metaphor, in other words, to what extent one element can be said to provide information about the other.

You are not being asked to judge the quality of the metaphors, but simply to decide whether you think they are metaphors or not.

Please indicate you response as soon as you have decided whether or not there is a relationship between the two elements.

B)_Bilgisayara Dayalı Metafor Testi Talimatının Türkçe Çevirisi

Metafor cümle içerisinde iki unsur arasında ilişki kuran ifadedir.Bu ilişki rahatlıkla farklı şekillere yorumlanabilir. Örneğin, "Kar bir kış örtüsüdür" açık bir şekilde

metafordur, zira kar bir örtü değildir, ama örtü kavramı karla alakalı bir bilgi sağlamaktadır. Örtü her şeyi kaplar ve sizi sıcak tutar, kalındır...

Diğer taraftan, "piyano bir kaşıktır" ifadesi bir metafor olarak değerlendirilemez, bir piyano ile kaşık arasında ne tür bir ilişki olduğunu bulmak hayli güçtür. Böylesine bir ifade anlamsız, kural dışı olarak nitelendirilir.

Sizlere iki dilde, Türkçe ve İngilizce olmak üzere cümleler sunulacak.

Yapmanız gereken her bir cümlenin ne derce metafor olduğuna, başka bir deyişle bir unsurun diğeri hakkında ne derece bilgi verdiğine karar vermenizdir.

Sizden metaforların niteliğini yargılamanız değildir, sadece bunların metafor olup olmadığını belirlemenizdir.

Lütfen, iki unsur arasındaki ilişki olup olmadığını karar verir vermez cevabınızı belirtiniz

APPENDIX 2: Response Scale for the Computer-Based Metaphor Test

5	İfade tamamiyle bir metafor, iki unsur arasındaki ilişki açıkça görülüyor.
4	İfade daha az ikna edici, bir ilişki olduğu anlaşılıyor ama bunu ilk bakışta görmek zor.
3	Orta derecede görülebilir, ifadenin metafor olup olmadığından emin olamıyorsunuz.
2	İfadede metaforik bir anlam olabilir ama onu göremiyorsunuz.
1	İfade tam olarak kuraldışı, alışılmışın dışında, iki unsur arasında bir ilişki bulmak mümkün değil.
?	Bu cümlede anlamadığım kelimeler var.

An English translation of this scale can be found in chapter 6.

APPENDIX 3: Instructions for Training Session in How to Use the Mouse

The mouse enables you to move the pointer around on the screen.
By moving the pointer up and down the scale you can select different numbers.
In this task you must click on whichever number in the scale is identical to the one in the Message box. You must do this as quickly as possible.
As soon as you have clicked on a number a different number will appear in the Message box; you need to click again on the corresponding number in the scale, and so on.
In the Message box, you will sometimes see a number that cannot be found in the scale; when this happens you must click in the box entitled "different number".
If you make a mistake, you will be informed.
If this happens, wait (without clicking!) until a new number appears.
The length of this training exercise will depend on your performance

APPENDIX 4: The Metaphor Production Test Booklet

NAME:

"LANGUAGE USE"

In this task you will see a number of uncompleted sentences, both in English and in Turkish.

Please try to complete each sentence in a way you like.
Try to use your creative imagination.

THERE ARE NO CORRECT OR INCORRECT ANSWERS!

FEEL FREE TO USE THE ENGLISH -FRENCH VOCABULARY LIST TO HELP YOU. (YOU WILL FIND THIS ON THE LAST PAGE)

You may ask your teacher to explain any individual words which you do not understand and which are not in the list provided.

EXAMPLES

Here are two examples (one in English and one in Turkish) of the types of endings you might like to supply:

EXAMPLE IN ENGLISH:

Seemingly, something unusual had happened to Jack, his voice was as quiet as...

...dawn in a ghost town.

or ...a mouse sitting in the room.

or ...the quietest sound we've ever heard.

EXAMPLE INTURKISH:

Kaldığı bu küçük oda ....

..soğuk bir hapishaneydi
ya da ...yüreği kadar haraptı.
ya da ....en büyük şehirdi.

Try to use your creative imagination as much as possible!

ENGLISH SENTENCES

1. In Winter, the weather in Scotland is extremely cold. As soon as you go out of the house your face starts to feel.....

2. Tom hasn't cleaned his room for ages and it's starting to smell. The smell reminds me of.....

3. We could tell by the look on the teacher's face that his anger was.....

4. The lake was a shining ..... at the bottom of the valley.

5. Peter's violin playing isn't marvellous, but compared to that of Alf it sounds like.....

6. Dr. Livingstone had been walking across the Sahara for five days without any water. His throat was beginning to feel as dry as.....

7. What a beautiful day! The clear sky reminds me of.....

8. When I was a child, I was always frightened of my grandma's teeth soaking in the glass in the bathroom. They made me think of.....

TÜRKÇE CÜMLELER

1-Seni beklemek, bu şehirdeki.....

2- Annemin o sıcak kucağı bunalan ruhumu ferahlatan.....

3- Bu küçük çocuğun ölümü bana .....

hatırlatıyor.

4- Birlikte geçirdiğimiz o günler.....

5- Günlerdir uykusuzdu ve gözleri.....e dönüşmüştü.

6- Bulutlar sırf yağmurun habercisi değildi, aynı zamanda..... .....

7- Ne kadar güzel bir resim ! Buradaki küçük ev bana..... hatırlatıyor.

8- Herşey rağmen gözümde.....sin.

APPENDIX 5

METAPHOR INTERPRETATION SHEET

NAME:

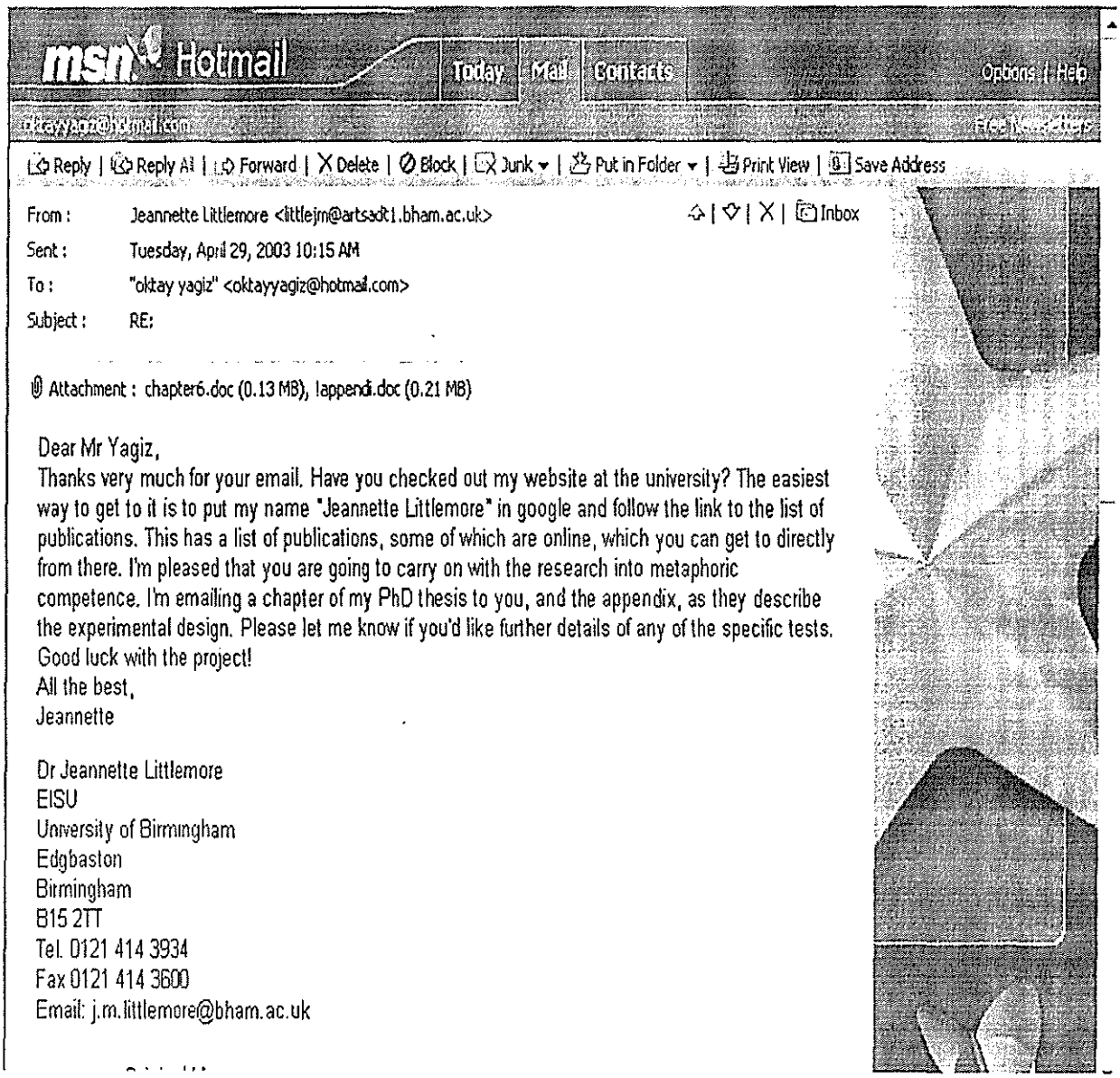
Use this booklet to write down all the relationships which you can see between the two elements of each metaphor. Use English for metaphors 1 to 5 and Turkish for metaphors 6 to 10.

Remember, the metaphors are:

1. A dog is a walking stick.
2. Nature is a vast laboratory.
3. Smiles are the channels of future tears.
4. A dream is a solar eclipse.
5. Evolution is a lottery.

6. Yaratıcı zeka ateş üstündeki bir kaptır.
7. Özgürlük ikinci bir güneştir
8. Afiş panoları tabiat manzarası üzerindeki siğillerdir
9. Bir ordu yaşayan bir denizdir.
10. Bir benzin istasyonu bir vahadır.

APPENDIX 6



msn Hotmail | Today | Mail | Contacts | Options | Help

oktayyagiz@hotmail.com | Find Messages

Reply | Reply All | Forward | Delete | Block | Junk | Put in Folder | Print View | Save Address

From : Jeannette Littlemore <littlejm@artsadt1.bham.ac.uk>

Sent : Tuesday, April 29, 2003 10:15 AM

To : "oktay yagiz" <oktayyagiz@hotmail.com>

Subject : RE:

Inbox

Attachment : chapter6.doc (0.13 MB), lappendi.doc (0.21 MB)

Dear Mr Yagiz,
Thanks very much for your email. Have you checked out my website at the university? The easiest way to get to it is to put my name "Jeannette Littlemore" in google and follow the link to the list of publications. This has a list of publications, some of which are online, which you can get to directly from there. I'm pleased that you are going to carry on with the research into metaphoric competence. I'm emailing a chapter of my PhD thesis to you, and the appendix, as they describe the experimental design. Please let me know if you'd like further details of any of the specific tests. Good luck with the project!
All the best,
Jeannette

Dr Jeannette Littlemore
EISU
University of Birmingham
Edgbaston
Birmingham
B15 2TT
Tel. 0121 414 3934
Fax 0121 414 3600
Email: j.m.littlemore@bham.ac.uk

CURRICULUM VITAE

The author was born in Erzurum in 1978. He completed his primary and secondary education in Erzurum. He graduated from Erzurum Ataturk High School in 1996. He attended the English Language Department in Kazım Karabekir Education Faculty at Ataturk University in 1996 and successfully graduated from the faculty in 2001. He worked as an English teacher in Köprüköy, a town of Erzurum, for one year. He has been working as a research assistant at ELT Department of Kazım Karabekir Education Faculty since 2002. In the same year he started MA program of ELT at the Institute of Social Sciences at Ataturk University and completed his MA in 2004. He is engaged now.