

*The Use of Metaphors*

*by*

*Michael J McCann*

### *Acknowledgements*

This book is based on the content of a defended MA thesis in Specialist Translation presented to the Universities of Bari, Genoa and Pisa in 2009. My thanks go to the many lecturers culled from these three universities, who taught different aspects of this ground-breaking and unique course in 2008 and 2009.

Thanks also to Shabnam Vasisht and Anne Holland for their proofreading and editing skills.

*The Use of Metaphors*

*To live life without metaphors is  
to live in the slow lane.*

Michael J McCann, 2020

TABLE OF CONTENTS

1.	<b>Introduction</b>	<b>1</b>
1.1.	Definition	1
2.	<b>Historical aspects</b>	<b>2</b>
2.1.	Use of metaphors and figures of speech	2
2.2.	Types of figures of speech	2
2.2.1.	Figures of ornament	4
2.2.2.	Figures of argument or speech	4
2.3.	Cognitive process	4
2.3.1.	Ability to understand	4
3.	<b>The rules of metaphor</b>	<b>6</b>
3.1.	The first rule of metaphor	6
3.2.	The second rule of metaphor	10
3.2.1.	Avoidance of confusion	10
3.2.2.	Antithesis	10
3.2.3.	Hyperbole	10
3.2.4.	Simile	11
3.2.5.	Metonymy	11
3.2.6.	Meiosis	12
3.2.7.	Litotes	12
3.2.8.	Computer cognitive metaphor	12
3.3.	The third rule of metaphor	14
3.3.1.	Etymology and structure	14
3.3.2.	Explicit metaphor	15
3.3.2.1.	Essential condition	16
3.3.3.	Implicit metaphor	17
3.3.3.1.	Implicit linguistic requirement	17
3.3.4.	Translation osmosis	17
3.3.5.	Presence of metaphor in translation	18
3.3.5.1.	Not lost in translation	18
3.3.5.2.	Lost in direct 'word-for-word' translation	18
3.3.5.3.	Metaphoric conversion	20
3.3.5.4.	Cognitive metaphor difficulties	21
3.4.	The fourth rule of metaphor	23
4.	<b>Principal sources of metaphors</b>	<b>24</b>
4.1.	The human person	24
4.2.	Farming	25
4.3.	War	25
4.4.	The environment	26
4.5.	The sciences	26
4.6.	Other sources of metaphors	27
5.	<b>Division of metaphors</b>	<b>28</b>
5.1.	Infra-rhetorical metaphors	29
5.1.1.	Absolute	30

5.1.1.1.	Paralogical	32
5.1.1.2.	Negated or anti-metaphor	34
5.1.1.3.	Practical or pragmatic	35
5.1.1.4.	Theoretical	36
5.1.2.	Active	37
5.1.3.	Classical	37
5.1.4.	<i>Clichéd</i> or trite	38
5.1.5.	Complex	39
5.1.6.	Composite, compound or loose	40
5.1.7.	Dead	41
5.1.8.	Epic	43
5.1.9.	Extended, expanded or telescoping	43
5.1.10.	Implicit	44
5.1.11.	Inferred or surmised	44
5.1.12.	Mixed	45
5.1.13.	Moribund	46
5.1.14.	Silent	46
5.1.15.	Submerged	47
5.1.16.	Synecdoche	47
5.2.	Double refutation	48
5.3.	Extra-rhetorical metaphors	49
5.3.1.	Burlesque	50
5.3.2.	Cognitive	50
5.3.2.1.	Explicit cognitive	51
5.3.2.2.	Implicit cognitive	52
5.3.2.3.	Cognitive forms	52
5.3.2.4.	Strategy and tactics in translation	54
5.3.3.	Conceptual	55
5.3.4.	Creative	59
5.3.5.	Radical or root	59
5.3.6.	Structural	60
5.3.7.	Therapeutic	61
5.3.8.	Visual	62
6.	<b>Reprise</b>	<b>63</b>
6.1.	Headings	63
6.2.	Close proximity of metaphors	63
7.	<b>Levels of cognition and transference</b>	<b>66</b>
7.0.1.	Doctrinal	66
7.0.2.	Legal method	67
7.0.3.	Stylistic	67
7.0.4.	Inherent	67
7.1.	First level	68
7.2.	Second level	70
7.3.	Third level	71
7.4.	Fourth level	71

7.5.	Fifth level	72
8.	<b>Research aims and objectives</b>	<b>73</b>
8.1.	First objective	73
8.2.	Second objective	73
8.3.	Third objective	74
9.	<b>Sample texts</b>	<b>81</b>
10.	<b>Conclusions</b>	<b>83</b>
11.	<b>Dictionaries</b>	<b>84</b>
12.	<b>Bibliography</b>	<b>85</b>
13.	<b>Sitography</b>	<b>85</b>
14.	<b>Index</b>	<b>86</b>

## 1. Introduction

Ever more in modern speech and writing, the metaphor is being used to convey ideas. At some early point in history, the metaphor was an engaging moment, a figure of speech in discourse, There were many forms of styles and many types of language ploys were being used to highlight, by analogy, some point or other for the benefit of both the speaker and the listener. The speaker was attempting to convey an idea, and the listener, who was attempting to understand the idea.

Aristotle puts it succinctly when he says that the metaphor

*“is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars.”<sup>1</sup>*

Nowadays, the metaphor has become a continuous sequence of the discourse form, not so much to show the brilliance of the speaker, but more as a means of holding the attention of the listener. There is an argument to suggest that, in the very modern visual world of the twenty-first century in which we live, the attention time span of listeners is ever decreasing.

Now even, it has got to the stage that metaphors of a particular type are currently only understood by certain classes of persons — according to their background or education. In this rapidly advancing technological age, computers and software programmes are also beginning to recognise and use metaphors.

The metaphor helps communication with an audience, increasing the speaker’s or writer’s credibility, evoking emotions, keeping the listener or reader interested and in a positive mood, and making more memorable what has been spoken or written.

Trustfully, this book will help explain a concept or two.

### 1.1 Definition of the metaphor

Various attempts have been made at defining the metaphor. Two complementing, but in another aspect competing, definitions are given here. Both are equally acceptable.

*“The application of a name or descriptive term or phrase to an object or action to which it is imaginative but not literally applicable.”<sup>2</sup>*

While this *Concise Oxford* definition is adequate, there is a more specific definition of a metaphor in *The Imperial Dictionary*:

*“.. a comparison is implied, though not formally expressed; a simile without any word expressing comparison.”<sup>3</sup>*

---

<sup>1</sup> Aristotle, *Poetics*, 22, also [www.authorama.com/the-poetics-23.html](http://www.authorama.com/the-poetics-23.html)

<sup>2</sup> *The Concise Oxford Dictionary of Current English* (ed. R. E. Allen), 8th edition, BCA for Oxford University Press, London, 1991

<sup>3</sup> *The Imperial Dictionary of the English Language*, (ed. John Ogilvie), Vol. I-IV, The Gresham Publishing Company, London, 1908

## 2. Historical aspects

### 2.1. Use of metaphors and figures of speech

History does not tell us when the metaphor was first used, quite simply because a metaphor is, first and foremost, a cognitive process of understanding.

Secondly, it is a rhetorical process of verbal expression, and thirdly, it is a written statement. However, what is clear is that the written metaphor is definitely in third place in this explanatory sequence, and appeared much later on in humanity's development whenever the written word arose.

Metaphor has not been limited to any one language, but as far as can be read, it has appeared in all written languages. What we do know is that metaphor has been with humanity from the earliest days of recorded written history.

In a partial text come down to us from the Sumerian *Epic of Gilgamesh*,<sup>4</sup> — dated around 2,700 B.C. — the author says:

*"My friend, the swift mule,  
fleet wild ass of the mountain,  
panther of the wilderness*

...

*fought the Bull of Heaven  
and killed it."*

An interesting psychological question arises about human behaviour and we ask, 'How deeply are comparison and analogy embedded in the human psyche?' Is it a learned process or one which is hardwired in our brain as a step in the development of human concept and understanding. These are questions for another forum.

### 2.2. Types of figures of speech

There are two types of figures used in both oral and written delivery, namely, figures of ornament and figures of argument.

What is clear however is that through the literature of the ages, the so-called 'figures of ornament' sometimes called 'figures of style' or 'stylistic elements' are to be found constantly in texts as part of the surface of prose.

Figures of ornament or style are different to 'figures of argument' or speech, as is explained below.

---

<sup>4</sup> Gardner, John and Maier, John (editors and translators) *Gilgamesh* (translated from the *Sin-Leq-Unminnt* version), Vintage Books, 1985, ISBN 0-394-74089-0, 320 pp. Tablet 3.

### 2.2.1. Figures of ornament

Rhetorical style might dictate repeating a word in a sentence, or the repetition of a phrase a number of times for the sake of effect: "*Friends, Romans, countrymen!*"<sup>5</sup> is an opening comment to get the attention of the listeners who are put into different categories or happily find themselves in all three.

"*Veni, vidi, vici*" — *I came, I saw, I conquered* — is a phrase attributed to Julius Caesar which while effective in English, is even more effective in its original Latin, with three figures of ornament being used:

Alliteration of 'v' as the first letter of each word;  
Onomatopoeia a likeness of sound or cadence with the stress or accent on the penultimate syllable of each verb; and  
Rhyme with each past tense of the verb ending in the unstressed letter 'i'.<sup>6</sup>

"*No, nay, never — no, nay, never, no more*"<sup>7</sup> is a very effective negation using a rhetorical style, again incorporating alliteration and onomatopoeia.

Style, which is also language specific, may well be influenced by convention, such as, persons in the third person being mentioned first, those in the second person second, and those in the first person last, for example:

"*His words meant something to them, to you as well, and especially to me.*"  
"*Both he and you have a responsibility in this matter.*"  
"*My wife and I welcome you to our house-warming party.*"

These are not just statements of a diplomatic or courteous sequence / order, but rather a stylistic device which might be regarded by society as a form of politeness by putting persons referred to in the third person, before those spoken to directly in the second person, and then, the putting of oneself last.

### 2.2.2. Figures of argument or speech

The elements of ornament or style are further enhanced by the many figures of argument or speech such as the metaphor.<sup>8</sup>

McCloskey suggests that

---

<sup>5</sup> Shakespeare, William, *Julius Caesar*, act 3, scene II

<sup>6</sup> "*Veni, vidi, vici*," Plutarch, *Caesar*, 50

<sup>7</sup> *The Wild Rover*, traditional Irish ballad

<sup>8</sup> McCloskey, Deirdre N. *The Rhetoric of Economics*, Madison, The University of Wisconsin Press, Second ed. 1998, p. 12

*“the metaphor is here an occasion for and an instrument of thought, not a substitute [... ] A metaphor, finally, emphasises certain respects in which the subject is to be compared with the modifier; in particular, it leaves out the other respects.”<sup>9</sup>*

### **2.3. Cognitive process**

The metaphorical concept depends on an ability to understand the cognitive process itself. If we do not understand the target of our metaphor, it will escape an efficacious use of the cognitive process which is essential to the metaphor, its expression and its comprehension.

#### **2.3.1. Ability to understand**

Were we to say simply and out of context ‘The company is a leading actor in the sector,’ we would understand that the ‘actor’ mentioned here was a person taking on a theatrical role of some sort, but not knowing what is meant either by the ‘company’ or ‘sector,’ the metaphor would be lost on us.

We would know from our own life experience that an actor can be an entertainer, a protagonist, an agent or a player possessing many talents such as a capacity for performance, for imitation, for stealing the limelight, for communication with an audience, for moving a project forward, *etc.*

However, were we not to know the ‘company’ is or what it does, whether it is an actual business or a theatrical enterprise, *etc.*, we cannot therefore transfer across mentally those aspects of actor – the linguistic ‘source’ back to the company – the ‘target’ of our thought process. We must know and understand the target for the metaphor in order to succeed both cognitively and linguistically. The metaphor therefore must fit the context as a concept of both the source and target to be successful.

However, any potential mistake of recognition is avoided were a prior statement to have been given such as ‘The company is a major international supplier of laptop computers’ or ‘This off-Broadway company is a major actor for first-time playwrights and dramatists.’

The cognitive process in using a metaphor depends on this basic understanding and depends fundamentally on an experience of the world of which we know, however imperfectly, and on the linguistic terms which we use. In this, we are in agreement with Lakoff and Johnson when they say:

---

<sup>9</sup> McCloskey, *Idem*, pp. 46–47

*"In actuality, we feel that no metaphor can ever be comprehended or even adequately represent independently of its experiential basis."<sup>10</sup>*

### 3. The rules of metaphor

When we use metaphors in language, we are unlikely to be aware that of them at all, according to some very specific rules.

There is, however, an importance sequence of mental or intellectual events.

#### 3.1. The first rule of metaphor

First and foremost, there has to be the intent of using a metaphor which is normally composed of two concepts.

The cognitive intent becomes a 'verbal expression' which is sometimes referred to as the 'lexical metaphor.' Verbal expression means the spoken word used from ages past to the present day. It also refers to the spoken word, as opposed to the written word happening with the start of the printed word, in whichever age such might have occurred. In this understanding of the concept, the metaphor was primarily verbal. We can observe this clearly in traditional oral history and poetry.

After the arrival of the printed word, the metaphor became more and more frequently a written phrase or sentence. In this, we are again in agreement with researchers of the metaphor such as Lakoff and Johnson who suggest that the metaphor is essentially conceptual and, for them, the metaphor is based on some form of experience:

*"The essence of metaphor is understanding and experiencing one kind of thing in terms of another."<sup>11</sup>*

By understanding, we mean the ability to comprehend, to perceive by way of insight or to make a judgement concerning some situation. This understanding is a mental and interior process normally activated by the initial input of our senses.

By experience, we mean the practical sensory observation of events initially on the outside of our person which leave within us an impression or an aspect of knowledge. In this sense, metaphors are a factual or *a posteriori* understanding of that first sensory input.

There is a closely related field of understanding called semiotics, where a sign or symbol stands for something, such as an arrow in a passageway indicating to the

---

<sup>10</sup> Lakoff, George and Johnson, Mark. *Metaphors we live by*, Chicago, The University of Chicago Press, 1980, p. 19

<sup>11</sup> Lakoff and Johnson, *Idem.* p. 5.

person on foot to go in a particular direction or a curved line on a road sign for a vehicle, that a corner is approaching.

This field has also been called ‘visual metaphors’ and is outside the purpose of this book, though mentioned briefly in Chapter 5.3.8. Semiotics are part of the visual beauty of interlinking knowledge and understanding.

The most modern ‘metaphor’ of all — the web-related computer interface metaphor — is not be considered a metaphor proper, since it is essentially in the form of pictorial or visual semiotics. Nowadays, it more properly relates to information technology.

The hearer or reader of a metaphor must first of all recognise the intent of the active user. This is an intellectual concept or thought which the mind grasps as the metaphor is being enunciated. And like the punch line in a joke, we can enjoy the fullness of the metaphor, just as we have enjoyed the introductory lines of the joke.

For simplicity’s sake when referring to a ‘user’ of a metaphor, *mutatis mutandis*, the hearer or reader of the metaphor is implied. In this sense, the active users of metaphor are those who think them up, express them verbally, or who write them down. Passive users of the metaphor are those who hear or read, and may or may not understand them entirely, but perhaps retain them in mind for future use, and thus become active users.

If two persons were looking at a line-up of horses, one might say to the other, “Look, that is a horse of a different colour,” indicating that there was a horse whose colouring was different to the others. That is the literal sense, and the hearer of the statement, who was present at the line-up would understand it as such.

However, were the same two persons looking at the possible purchase of a car where there were two models being viewed — a less expensive manual model, and an automatic model with the latest gadgets and a vastly higher price tag — the first person might well say to the other about the second car, “That is a horse of a different colour.” The listener would immediately understand the figurative metaphoric statement as meaning that there were quite a number of differentiating features in the second model.

After realising that the intent of a metaphor is understood by both parties but for the metaphor to be fully understood, a number of further rules must apply, as indicated in the following chapters.

The use of a metaphor is based on ‘sources’ or ‘vehicles’, as they are sometimes called — to use an expression of the scientific study of linguistics. They

frequently form the predicate or second part (what is stated about the subject) of a normal sentence.<sup>12</sup>

The common sources or vehicles which we know and recognise are principally based in all known languages from time immemorial on mankind and what surrounds mankind — the human person, farming, conflict, and the environment, Secondly, depending on the education of the speakers and listeners, there can be a multitude of other conceptual ‘modern’ domains.

The use of a metaphor is based on what some call ‘pattern recognition.’<sup>13</sup> As I. A. Richards says:

*“In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction.”*<sup>14</sup>

The first rule of metaphor is therefore the intent to use it.

This does not exclude the inadvertent or accidental use of a metaphor but merely underlines, by the absence of the intent, what a true metaphor is. The exception proves the rule in non-expected instances.<sup>15</sup> In simple terms, if there is a special or particular rule being applied, logically there has to be an ordinary or general rule as well.

An example as to the inadvertent or accidental use may arise when the age of the children is such that they may not realise what they are actually saying. A simple example overheard at a children’s soccer game was that of a young pre-teen footballer described as a *velociraptor* — a type of hip-high fast-running dinosaur made famous in the film *Jurassic Park*.

Here, the use may well have been inadvertent, but it does indeed echo back to previously mentioned Lakoff and Johnson suggestion of “*experiencing one kind of thing in terms of another.*” Members of the football team had seen on-screen the fast-running *velociraptors*, and in their imagination had inadvertently come up with an applied comparison to one of their teammates. This begs the question, ‘At what age does metaphor kick in as a useful form of speech?’

The use of metaphor also may be accidental when a comparison is formally expressed, and not just implied, or where the user has a vague notion of its practical use, but not its theoretical basis, as when a phrase such as “*Our little Johnny is another Caruso*” is heard. The polite words of parental pride state a

---

<sup>12</sup> “I saw the cat “ — The pronoun ‘I’ is the *subject* of the sentence and ‘saw the cat’ is the *predicate*, that is to say, what is said or being stated about the subject.

<sup>13</sup> The Open University: T185 *Practical thinking*

<sup>14</sup> I.A. Richards, *Practical Criticism*, Kegan Paul, Trench, Trubner, London (1936), p. 93

<sup>15</sup> “*Exceptio probat regulam in casibus non exceptis*” Marcus Tullius Cicero in his *Letters* (ed. Tyrrell and Purser, iv. Introduction, p. 62) and *Pro Balbo*.

comparison of equality, when all listening know that the equality is not so. Little Johnny may have the voice of an angel, but clearly not that of a world-class tenor.

### 3.2. The second rule of metaphor

The **second rule of metaphor** is not to confuse it with other speech forms of speech of which there are many. Specifically, we must exclude any confusion of metaphor with any of the following.

#### 3.2.1. Avoidance of confusion

The metaphor shares some of its characteristics with various other figures of speech somewhat similar to it, such as antithesis, hyperbole, metonymy, and simile. These figures of speech can rightly be called ‘imperfect metaphors’ as they have some characteristics, but not all the essential ones, of the metaphor.

#### 3.2.2. Antithesis

As a figure of speech, the antithesis contains a proposition and then a counter-proposition. *“The green chillies are good. The red chillies are better.”* While this statement is antithesis, it is not a metaphor proper. While green and red may substitute for something such as peppers or tomatoes, the speaker is not trying to transfer something from one type to the other type but is merely expressing a contrasting statement of comparison.

*“Give every man thy ear, but few thy voice.”<sup>16</sup>*

This statement is both an antithesis and a partial or imperfect metaphor in that ‘ear’ stands for ‘attention’ and ‘voice’ stands for ‘opinion.’ The statement could be re-worded in plain English as *“Give every man your attention, but few your opinion.”*

#### 3.2.3. Hyperbole<sup>17</sup>

*“I am totally exhausted carrying little Johnny. That child weighs a ton.”*

Also known as *auxesis*, hyperbole is a figure of speech where exaggeration is used for effect. While the first part of above statement is hyperbole, it is not a metaphor. Also, were it true, the person would not be able to speak from total exhaustion. The second part of the statement, however, is a conceptual metaphor where a ton’s weight — the source of the attributes — are referred back to the target — the child.

*“That bodybuilder is a giant.”*

---

<sup>16</sup> Shakespeare, William, *Hamlet, Prince of Denmark*, Act I, scene iii

<sup>17</sup> From the Greek, *hypo* meaning ‘under,’ and *ballein* meaning ‘to throw’

The above statement is both a metaphor and hyperbole, depending on the definition of giant – “an imaginary or mythical being of human form but superhuman size,”<sup>18</sup> or its subordinate meanings. It is also a partial metaphor in that the qualities of a giant are predicated about the subject of the sentence based on an understood or contiguous association of size or height.

#### 3.2.4. Simile

*“My love is like a burning fire.”*

When a comparison is expressed or introduced by conjunctions or the words ‘as,’ ‘like,’ ‘similar to,’ or ‘such as,’ this more explicit figure of speech is called a simile. The metaphor is never introduced by an adjective of likeness. It avoids prepositions and conjunctions such as those above.

The metaphor taken from this example would be “*My love is a burning fire*” omitting the conjunction ‘like.’

#### 3.2.5. Metonymy<sup>19</sup>

*“The White House has issued a statement about the two tornadoes in Kansas.”*

Metonymy is a figure of speech which is close in structure to the metaphor, and where a word or phrase is closely connected with the concept which it suggests or for which it is substituted. Metonymy not a metaphor proper.

It is clearly understood that the physical building itself — the White House — did not issue the statement but rather the President of the United States or a press officer on his behalf.

While there is a direct transference or ‘shorthand’ of one unexpressed concept, *i.e.* ‘[A press officer at] the *White House has issued a statement about the two tornadoes in Kansas*’ to a second expressed concept — ‘the White House,’ this is only a partially implied comparison, though not formally stated.

---

<sup>18</sup> Concise Oxford, p. 495

<sup>19</sup> From the Greek, *meta*, beyond, and *onoma*, name

### 3.2.6. Meiosis<sup>20</sup>

*"The Emergency lasted in Ireland from 1939 to 1946."*

Meiosis is the opposite of hyperbole or auxesis. It is a deliberate understatement for either the sake of effect or a distancing of the speaker from the concept. In the example given above, 'the Emergency,' as a figure of speech understates the effects of World War II on Ireland. It implies that something is of lesser importance, value, size or significance than the fact. While meiosis is not a metaphor proper, it may be regarded as an imperfect or partial one.

Meiosis, as a partial metaphor, may also work towards a climax for the sake of effect, e.g. *"He is sick — he is dying — he is at death's door — he is really now dead."*

### 3.2.7. Litotes<sup>21</sup>

Litotes is a rhetorical figure of speech through which a negative or double negative is used as a form of understatement, as in the paradigms:

*"He is not a clown."*

*"I am a citizen of no mean city."*

Both these statements are partial or imperfect metaphors where the litotes is the primary figure of speech. They suggest the person being referred to is 'a serious person' and the municipality, a 'sizeable city.'

In English, a double negative implies a positive as in *'The situation is not impossible.'* The logical meaning therefore is that the situation has at least one possible solution.

### 3.2.8. Computer cognitive metaphor

In passing, we refer to the modern understanding of the computer cognitive metaphor,<sup>22</sup> where the word 'metaphor' is loosely used. Nowadays, computer programmes avail widely of visual displays, icons, dropdown menus, *etc.* all of which are known to the reader from other fields of endeavour.

Anyone familiar with visual lists or sections of a text will understand immediately the dropdown menu. Anyone familiar with police work or traffic signs will understand the upraised palm on a red sign as meaning the command 'Stop!' whether the word 'Stop' is printed on it or not. We

---

<sup>20</sup> From the Greek, *meión*, less

<sup>21</sup> From the Greek, *litotés*, simplicity/plainness

<sup>22</sup> [http://en.wikipedia.org/wiki/Interface\\_metaphor](http://en.wikipedia.org/wiki/Interface_metaphor)

also understand the conventional meaning of visual traffic lights in red, amber or green, and their sequencing.

While all such visuals are more within the field of semiotics, the computer industry has taken the liberty of referring to them as ‘cognitive metaphors’. This implies a reference to well-known non-computer-related fields in an effort to have the user understand instantly how to interact with the computer’s hardware or software. For further information on this, see also Chapter 5.3.2. Cognitive metaphor and its sub-sections.

In information technology, referring to ‘files’ as in a filing cabinet and to ‘directories’ as in the listing of groups of items, the metaphoric intent is used, albeit with unapologetic modern-day liberty.

### 3.3. The third rule of metaphor

The third rule of metaphor is transference. At least one or more *referands* in the source or vehicle concept is transferred across and back to the target or tenor.

A *referand* is the source item or concept from which the transfer or reference must be made back to the target concept. The word *referand* is a non-declinable gerund noun from Latin, a part of English speech which states that something is ‘required’ or ‘must be done,’ or ‘must be referred back.’<sup>23</sup> Its adjectival form is called a gerundive, of which there are but handful in current usage in English.<sup>24</sup>

*“This visit by the President opened the door for new negotiations.”*

In this instance, the reference of a ‘door’ in the source metaphor must be transferred back to the subject — ‘the visit’ — to which it refers, if the metaphor is to function and to be understood. The ‘door’ is a metaphorical reference to that part of a house through which entry can be made.

Feder Kittay suggests:

*“metaphor effects a transference of meaning, not between two terms, but between two structured domains of content, or semantic fields.”<sup>25</sup>*

#### 3.3.1. Etymology and structure

---

<sup>23</sup> The declinable Latin gerundive which is an adjective has its most recognisable Latin form in the in the neuter plural when used as loan words in English.

<sup>24</sup> Singular gerundive endings in *-dum*; plural ending in *-da* : *agendum, addendum, corrigendum, credendum, memorandum, propagandum, and referendum*.

<sup>25</sup> Feder Kittay, Eva, *Metaphor: its cognitive force and linguistic structure*, Oxford University Press, pp. 368, (1990)

The etymology of the word *metaphor* comes from the Greek words *μετα* 'over/beyond,' and *φέρειν* 'to bring/carry.' The etymology of the word *transference* comes from Latin verb *transferre* which has precisely the same etymological structure of *trans* meaning 'over/beyond' and *ferre* meaning 'to carry.'

A metaphor therefore implies transference of, at least, one aspect of one concept to another concept, thus creating a new mental expression, statement or judgement.

Usually, but not always, the more familiar item is called the 'vehicle' or, in cognitive linguistics, the 'source' as mentioned above.<sup>26</sup> The second part of the metaphor is the unfamiliar or less familiar item, sometimes called the 'tenor' — basically equivalent in cognitive linguistics to the 'target.'

The essential condition of the metaphor, the *sine qua non*, is the transference of one or more characteristics of the source concept back to the target concept.

Target /tenor	Source /vehicle
Our little Johnny is You	another Caruso! [= a great singer] are a star! [= a body which shines brightly, something to be admired or looked at in awe]

We thus have the classic format of the metaphor, where at least one aspect of the vehicle or source is attributed back to the target or tenor.

### 3.3.2. Explicit metaphor

For any metaphor to be understood, the hearer or reader must, first of all, grasp the idea or concept being suggested. The person must also know of a second concept or experience. Finally, there comes the expression of the direct comparison usually with the verb 'to be' in its various conjugated forms. This is the simplest form of stating or exploiting the explicit metaphor. The explicit metaphor is a directly stated comparison:

*"Our country's businesses will continue to efficiently deliver goods and services wanted by our citizens. Metaphorically, these commercial 'cows' will live for centuries and give ever greater quantities of 'milk' to boot."*<sup>27</sup>

In this quotation, a well-known U.S. investor imparts some of his sage Omaha-philosophy on the type of business in which to invest, and helps

---

<sup>26</sup> Other authors call these concepts 'ground,' 'subject,' and 'figure' and 'modifier' respectively.

<sup>27</sup> Warren Buffet, *Fortune* magazine, 27 February 2012

the less literary reader by introducing his second double metaphor idea, both simple explicit metaphors with the clinching adverb 'metaphorically.'

Another plain example of the explicit metaphor would be:

*"Our health and safety manual is the cornerstone of our operating procedures."*

The 'cornerstone' metaphor implies a fundamental item without which something else could not exist, a form of *sine qua non* or essential item. This explicit metaphor, is to be found in many languages. The cornerstone or foundation stone in former masonry buildings is the stone upon which other stones rested and was a reference point for other stones in the construction. The concept of 'keystone' is also a similar explicit metaphor, being the central stone of a rounded archway against which others press in order to stay in place.

*"We have safe-harbour provisions in place."*

In this statement, the environmental metaphor of a safe harbour, where boats can shelter during a storm, are now common in company accounts. It refers to legal provisions which, if followed in good faith and in compliance with set standards, eliminate or reduce the company's and directors' liability under the law. It also implies that dangers or problems will be overcome to produce results.

Apart from a single word or phrase, an entire statement in an expanded metaphor, sometimes also referred to as an extended metaphor,<sup>28</sup> can be taken in an explicit metaphoric context, as follows:

*"I have fought the good fight, I have run the good race, I have kept the faith. Now there is in store for me the crown of righteousness."<sup>29</sup>*

Here, 'the good fight' is a metaphor for life, as indeed is 'the good race.' A double metaphor then continues with the concept of the 'crown,' arising from the metaphor in the previous sentence. A sporting reward in ancient times was a crown of laurel leaves. Here the 'crown' for winning the race is given to the speaker. The 'runner' has run the race, has overcome opposition, obstacles and challengers to win the prize — the metaphoric 'crown.'

Again, Lakoff and Johnson continue in their explanation of the metaphor:

*"The concept is metaphorically structured, the activity is metaphorically structured, and consequently, the language is metaphorically structured."<sup>30</sup>*

### **3.3.2.1. Essential condition**

---

<sup>28</sup> The expanded metaphor will be covered in which will be covered more in Section 5.1.1.9.

<sup>29</sup> Second letter of St Paul to *Timothy*, 4.7

<sup>30</sup> Lakoff and Johnson, *Idem*. p. 19.

The person making a comparison in the mind between two separate concepts or two separate real things finds that both have one or more aspects in common. A transference of this/these aspect(s) occurs directly. This is the essential condition for the metaphor to be a metaphor.

### 3.3.3. Implicit metaphor

There are two ways of recognising, or regarding an implicit metaphor. The first method is the negative way, the so-called *process of elimination*. If we understand that

1. there is a metaphor involved AND
2. if the metaphor recognised is NOT an explicit one, it is therefore, by exclusion, an implicit one.

The implicit metaphor is not a directly stated one, but one which is incorporated into verbal phrases, idioms, or turns of phrase and lies just under the surface of the statement:

*"Both countries' mutual relations are going through a **rough patch**."*

A 'rough patch' in agricultural terms would apply to a plot of land where the ground or growth is uneven, and where a person, plough or vehicle going over it will be thrown off balance.

The second method requires a cognitive analysis either within or outside rhetoric, to conclude that an attribute has been transferred from the source to the target.

#### 3.3.3.1. Implicit linguistic requirement

The implicit metaphor is a linguistic requirement in our own cultural awareness within the cognitive process:

*"The lion gave a truly **royal** roar."*

Were we to hear or read the lion example above and understand it, we would have to know already extra-textually of a metaphor explicitly expressing the kingship of the lion. The adjective expressing a regal attribute in the example above is a suitable one to prove an implicit metaphor.

### 3.3.4. Translation osmosis

While an *a priori* analysis could be conducted of metaphors on general theory leading to particular positive results, it is only when, in reverse, an *a posteriori* analysis is carried out by a particular theory leading to general positive results that one becomes truly aware of the very significant presence of metaphor in our every day speech and writings. That presence

is very meaningfully and clearly recognised when language translation takes place and is increasingly recognised by the translation industry.

The identification of metaphors is even more important for the translation industry since ordinary words have multiple possibilities of translation into the target language. Word combinations multiply those possibilities geometrically, particularly with passage verbs such as 'get,' 'take,' 'send,' and similar, where the suffixing of a preposition changes entirely the meaning of the word, and therefore of any metaphoric content.

Some metaphors, be they explicit or implicit, pass well or with slight variation in translation from one language into another. In other words, they filter well into the target language. It would be too much to believe, in fact it would defy simple logic, that all such similar metaphors simply arose by mere chance in neighbouring or linguistically close language families or groups. Commerce, contact, war, or inter-marriage are as good language filters for metaphors as one can get.

### **3.3.5. Presence of the metaphor in translation**

It is only when translation is undertaken that the almost overwhelming presence of metaphor surfaces to challenge a second level of transference crossing over from one language to another.

#### **3.3.5.1. Not lost in translation**

Simple examples of metaphors prove some easy passages from language to language.

*'Im siebenten Himmel schweben'* in German translates easily into a similar metaphor in English as 'to be in the seventh heaven,' giving a metaphorical meaning of being extremely happy, originally in the highest realm of Islamic or Judaic post-life happiness.

*'Gueux comme un rat d'église'* – this French simile translates well into English 'as poor as a church mouse', and keeps the animal metaphor, though changing the species.

*'Our sales of doormats are our bread and butter'* clearly does not mean that the firm's range of manufactured products are edible, rather that they are the products which produce an income day in day out for the business or are products which sell consistently well.

However, beware! When such metaphors are checked by what translators call 'back-translation'<sup>31</sup>, where the targeted language is

---

<sup>31</sup> Back translation is where the target text is translated back to the source text to confirm the accuracy of translation. The classic language-translation joke is the attempted translation of the phrase *'The spirit is*

translated back to the source language for quality control purposes – the ‘bread and butter’ in Chinese becomes 生计问题 or livelihoods; in German, *Brotberuf* or the ‘day job’; while in Romanian, the metaphor back-translates as ‘like oil and water’ – ‘*ca apa si uleiul.*’

Something totally different is expressed in English by the metaphor ‘another kettle of fish.’ In Polish, it is expressed as ‘*kolejna para butów*’ – ‘another pair of shoes,’ which is eloquently quaint and immediately humorously understandable when back-translated word-for-word into English.

In this sense, the translator from a foreign language must be aware, in reverse, of the metaphor in English for the translation to work.

The wider the gap the more difficult the metaphoric translation as it coincides frequently with the intervening geographical gap, between entire language groups and families.

The idiomatic phrase 小春日和 – *koha rubi yori* – in Japanese, literally means ‘small spring weather’ but would be translated using another idiomatic metaphor in English as an ‘Indian summer’ meaning a late spell of good weather in the autumn/fall.

### 3.3.5.2. Lost in direct ‘word-for-word’ translation

Other metaphors do not translate well, and translators must know the target language intimately and must work hard to find a colloquial way around them.

‘*In Feuer und Flamme geraten über eine Sache*’ in metaphoric German literally means ‘to get something in fire and flame.’ While perhaps having a literal meaning for blacksmiths, it loses its metaphoric content when translated into English as ‘to be enthusiastic about something.’

‘*Revenons à nos moutons*’, in French, might have a literal meaning for shepherds wishing to return to their sheep but, figuratively and metaphorically, the phrase means ‘Let us get back to the topic/task in hand’. Again, it loses its status as a metaphor when coming into English.

猫に小判, ‘*neko ni koban*’, in Japanese, meaning literally ‘to give money to a cat’ would have to be translated with a well-known phrase such as “*Casting pearls before swine*,”<sup>32</sup> implying a total waste of

---

*willing but the flesh is weak*’ to Russian, which when back-translated to English was rendered as ‘*The vodka is good but the meat is bad.*’ It was clear that a religious maxim in English ended up as a culinary one in Russian!

<sup>32</sup> Gospel of Matthew, 7:6

time and money. Here one could use the corresponding well-known metaphor quite easily.

### 3.3.5.3. Metaphoric conversion

We also have idiomatic phrases in the source language, which convert into slightly different metaphoric phrases, if such are to found in the target language.

'*Er ist auf den Posten*' — 'He is at his post' in German would translate well into the English metaphor, 'He is fighting fit.'

十人十色 '*jūnin toiro*' in Japanese meaning literally 'ten persons, ten colours' would become the English, 'Different strokes for different folks.'

'*Trop de hâte gâte tout*' in idiomatic French literally meaning 'too much haste spoils everything,' comes into English as a simple proverb 'More haste, less speed' but not as a metaphor.

Of course, in all the above instances, the good translator may find happier expressions to convey more precise meanings — sometimes in metaphor or proverb, sometimes times with both, and often with neither.

The translator may then find that a full word-for-word translation cannot be attempted and that part of the phrase or sentence has to be translated in a non-identical manner or indeed not at all.

Another difficulty for the translator arises if a word in the target language matches a number of words in the source language.<sup>33</sup> It should therefore come as no great surprise to the translator that many a metaphor finds a counterpart, though very frequently not entirely a direct or word-for-word translation, in the target language.<sup>34</sup>

A simple example would be the non-metaphoric English sentence 'The file is now closed,' being translated to French, where 'file' could be rendered as

- *dossier* — a file containing detailed information;
- *classeur* — a binder for holding sheets of paper;
- *fichier* — a file [nowadays on a computer];

---

<sup>33</sup> It must be noted that in translation as opposed to linguistics, the source language is the original language for translation, and the target language is the one into which the text is translated. Target and source are switched in linguistics which at times complicates understanding.

<sup>34</sup> There are similar proverbial metaphors which are not exactly the same: 'When the cat's away, the mice will play,' '*Quando il gatto manca, i topi ballano*' — literally in Italian, 'when the cat is not present, the mice dance,' is a case in point.

➤ *file d'attente* — a queue or file of persons waiting for a purpose.

If the target language has words giving multiple meanings for the source language word, then the cognitive alertness of the linguist or translator must come into full play to ensure the accuracy of the translated concept.

There are, of course, metaphors which simply do not translate well. Non-identical proverbial metaphors are a case in point: '*It never rains but it pours*' suggests in English that when hardship happens or difficulties arise, they can happen in abundance. The identical meaning in Italian is rendered '*Non c'è due senza tre,*' literally 'there are never two of something negative occurring without a third also happening or found,' and implies the same overall concept as the English.

Proverbial metaphors, which tend to be both communicative and cognitive, cause a certain linguistic difficulty such as in the English, 'Here today, gone tomorrow,' which in Italian would be '*Oggi in figura, domani in sepoltura,*' meaning literally, 'Today in person; tomorrow in the grave.'

The English implicit metaphor 'The early bird catches the worm' translates into Italian as '*Chi dorma non piglia pesci,*' meaning the same thing but when back-translated literally means 'He who sleeps does not catch any fish'.

Consequently, it is these latter communicative cognitive metaphors which produce particular difficulty for the translator.

#### **3.3.5.4. Cognitive metaphor difficulties**

The cognitive metaphor is one where background information or a prior perception is required. A rather simple 'Financial highlights' in an English set of accounts would become '*dati di sintassi*' [summarised data] or '*macronumeri*' [macro numbers] in Italian.

The original 'high lights' in a theatre or over a stage were located to bring the actors into greater focus, clarity and theatrical relevance. That metaphor of 'high lights /highlights' is lost when the metaphoric financial account 'highlights' become a mundane '*dati di sintassi*' — 'summarised data' — in Italian.

In this regard, we can agree with the first two briefly stated conclusions of Lakoff and Johnson that

*“Metaphors are fundamentally conceptual in nature; metaphorical language is secondary” and that “Conceptual metaphors are grounded in everyday experience.”<sup>35</sup>*

The recorded presence of metaphors in history of literary and of non-literary writings, from the most primitive of languages to current spoken ones, shows its permanence as a figure of speech. Its ubiquity demonstrates its importance and its necessity as a means of communication.

### 3.4. The fourth rule of metaphor

The fourth rule of metaphor requires an explicit linguistic necessity as in ‘The lion is the king of the jungle.’

Here, we have an example of an explicit metaphor. While we may have a limited experience of jungles, kings and lions, we do have some knowledge of them from TV and literature. So the metaphor does make sense, as we regard the jungle as place with lots of wild animals in it, with the lion being an animal of power, strength, *etc.* Also, we have knowledge of kings from history and politics.

In this statement, therefore, we see the fourth rule of metaphor, which is that of explicit linguistic requirement.

Were we to say ‘The lion is the **negus** of the jungle,’ the source or vehicle ‘*negus*’ of the metaphor would not make linguistic sense, unless one were Ethiopian or a speaker of Amharic. *Negus* is a king or ruler in the Horn of Africa — a nice metaphor in itself for the northeastern part of the Dark Continent which is shaped like a rhinoceros’ horn.

Similarly indeed, were we to say ‘The **singa** is the king of the jungle,’ one would need to speak Bahasa Indonesian to know that the target of the metaphor — the *singa* — is a lion. From cross-cultural knowledge, we might guess that a *singa* is a lion, but we could not be sure. It could be the case that in Indonesia, another animal is the ruler of its jungles. Therefore, it is imperative to have both linguistic and experiential awareness for the metaphor to work.

## 4. Principal sources of metaphors

Following logically on Lakoff and Johnson’s line of thought, the significant sources of metaphors are those of the conceptually-based experience of the speaker or writer. These experiences arise principally in relation to the features or abilities of humans, their historical activities, such as farming, war, and their environment. In a word, anthropomorphism greatly influences the use of metaphors.

---

<sup>35</sup> Lakoff and Johnson, *Idem*, p. 272

A significant danger lies in seeing all things under the lens of the metaphor as indicated by that other metaphor of 'seeing all of life through rose-tinted glasses'. Clearly, this should not be the case, if any form of accuracy is to be sought and respected.

There are a number of significant and primary sources as follows.

#### **4.1. The human person**

Various forms or paradigms of metaphor are based on features or abilities of the **human person**:

*'He thinks on his feet.'*

*'She gave me a hand.'*

*'The child's talent grows with every passing day.'*

'On his feet' implies 'when in the middle of ongoing activities.' It does not mean literally that the person referred to can only think when he is standing up.

'Giving a person a hand' implies an offer of assistance. It does not literally mean the giving of a physical part of the body.

A 'growing talent' implies an everyday agricultural term, applied to a personal skill.

The sources of metaphors are clearly extensive and, at times, other figures of speech are simultaneously brought into play, e.g. "The company believes that profits will rise this year and has identified new sales avenues."

Here, the company is suddenly anthropomorphic. It is not a human being and therefore can neither believe nor identify anything. Yet it is given human characteristics. In fact, the company's action of belief as described would be that of its directors and management. The metaphor of belief and its attributes are referred back to the target — the company. Also 'avenues' are used a metaphor for areas or openings where the company's goods or services are sold. 'Avenues' also imply straight lines of action in the sales procedures, where 'back alleys' or 'side streets' would never do.

#### **4.2. Farming**

The second source of metaphors comes from farming or life close to the land and which previously covered an agricultural era of some ten or more millennia. The level of metaphors coming from agriculture is greatly underestimated.

We find metaphorical activities with the attributes of farming in the following marketing statement:

*'The company is selling its products now throughout the region. The new **acreage** will add substantially to sales. Sales staff are seeing **growing** volumes already being demanded and the new **stream** of canned foods is proving successful.'*

#### 4.3. War

The third primary source of metaphor is war. It is hard, at first, to credit just how much metaphoric vocabulary comes from strife, conflict and warfare. Militarism and warfare contain a microcosm of metaphors.

The following marketing paragraphs, with highlighted words indicating the metaphors, indicates just how much military jargon has crept into modern-day life:

*'The company is **headquartered** in Manchester and has a consistent growth **strategy** of delivering quality at all levels. Local seasonal sales employ significant **tactics** in achieving customer loyalty, particularly when market **challenges confront** all companies in the sector.*

*A **disciplined plan of attack reinforces** the company's commitment to its seasonal **campaigns**. In order to capture a greater segment of the market, two new stores have been **commissioned** for Glasgow and Luton and are **scheduled** for opening next year, all going to **plan**.'*

#### 4.4. The environment

Another significant traditional source of metaphor, the environment, produces an abundant variety of forms, as the following paragraphs suggests:

*'The company has seen a **steep rise** in commodity prices, with a consequent **decline** in demand for our finished metal products. Production was at its **peak** two years ago and **plateaued** last year. We have **ramped** up sales in our financial services division to ensure improved cash **flow**. For other firms, it has been a case of '**out of the frying pan and into the fire**,' a situation which prudent management has avoided in our company's case.'*

For the mono-linguist, quite happily at home in his or her sole language, such metaphors may not be readily evident as they constitute a normal and uncommented-upon part of daily language. However, for the translator to put the text into a target language, the use of the metaphors **peaks** and **plateau** and similar words, as well as the metaphorical proverb '**out of the frying pan and into the fire**,' makes the translator question, 'What is the author of the text actually attempting to say?'

Also, in the above example, the target language may offer the translator a greater choice of syntagmata or sequences of words in particular syntactic relationships, than in the source language.

In this we can say, without fear of contradiction, that the translator more than any other professional is the identifier *par excellence* of metaphors.

Winston Churchill's dramatic comment:

*"From Stettin in the Baltic to Trieste in the Adriatic, an **iron curtain** has descended across the Continent."*<sup>36</sup> is a home environment metaphor at its best.

#### 4.5. The sciences

Here, we take examples merely from the world of physics and mathematics as representative fields of all the sciences.

Many are the metaphors from the world of physics:

*"The company results are **reflecting** higher commodity prices in volatile markets."*

*"In **light** of this consensus, the directors are recommending a second dividend this year."*

Equally, there are multiple metaphors from the world of mathematics as found in many sets of company accounts, a brief selection of which follow:

*".. after-tax impairment of our investment taken during the fourth **quarter**."*

*"The purchase of reserves... was a significant **factor**..."*

*"... a US\$39 million benefit to our R&D **segment** net income."*

*"We have **multiple** supply and purchase agreements..."*

*"... and an **additional** US\$76 million of accrued interest."*

*"... performance **calculated** by **multiplying total** recordable cases by 200,000 and then **dividing** by work hours."*

#### 4.6. Other sources of metaphor

There are far too many sources of metaphor to be categorised, other than the principal ones listed above, and they increase according to the exposure of the individual to life, work and world cultures.

### 5. Division of metaphors

Like all things, metaphors can be divided into categories. It therefore depends on the analyst of metaphors to decide how the categories should be divided or which type of metaphor should be put into each category. However, due to its nature, an individual metaphor may find itself falling into two or more categories, as its characteristics are shared with the features of other classes of metaphor.

Rhetoric is one of the classical forms of art referring to public speaking. Traditionally, it was part of the classical Middle Ages *trivium*, a grouping of three basic parts of medieval education composed of *Grammar, Rhetoric and Logic*. They followed on the heels of the *quadrivium*, a further grouping of four other parts which were *Arithmetic, Geometry, Music, and Astronomy*.

---

<sup>36</sup> *The Sinews of Peace* speech, Westminster College, Fulton, Missouri, 5 March 1945

What is meant by rhetoric? The Concise Oxford Dictionary covers the definition well in suggesting “the art of effective or persuasive speaking or writing.”<sup>37</sup>

However, The Imperial Dictionary is more precise in stating:

*“The art or branch of knowledge which treats of the rules or principles underlying all effective composition.... the object of which is to convey information, the matter being of more importance than the form.”*<sup>38</sup>

A difficulty arises inadvertently with the Imperial’s use of the words ‘art’ and ‘principles.’ There has been always a traditional divide between arts and sciences. Science is ruled by principles which can be proven experiments. While a careful observation of the procedures of the experiment is involved, no particular innate talent is needed in performing it.

Art, on the contrary, while respecting basic rules of the domain in which it is practised, requires either an innate, acquired or honed skill to demonstrate a superior excellence.

Rhetoric, therefore, can be looked at either as:

- the study and practice of the principles of effective communication, or
- the study and practice of the rules of speaking with propriety, force and elegance.

When either of these two aspects are mastered, eloquence or the power of persuasion follow. The mastery of either, as we have said in Section 1, aims at not just showing the brilliance of the speaker, but in holding the listener’s attention.

Both these studies of rhetoric’s principles immediately show the presence of metaphor. Travers looks particularly at the metaphor as a conduit of understanding.<sup>39</sup> However, depending on one’s starting point, metaphors can be divided differently.

We attempt first to divide or to categorise the types of metaphor logically and *a priori*, proceeding from general ideas to particular ones, but not by any subsequent professional or scientific usage or division of the different types of metaphor which arise from time to time.

For effective and elegant communication, a metaphor is used as an analogy, a form of comparison and a fundamental part of the cognitive process. The first division of metaphors occurs when we look within and outside rhetoric.

The rise of metaphor in language can be clearly attributed to the experiential and traditional roles of the speakers, as already mentioned in Chapter 4. As new fields

---

<sup>37</sup> Concise Oxford, p. 1033

<sup>38</sup> The Imperial Dictionary III, p. 702

<sup>39</sup> Travers, Michael David, “*Programming with Agents: New metaphors for thinking about computation* “. Massachusetts Institute of Technology, June 1996.

opened up to humankind, other domains for metaphor arose, such as industrial or computer-related ones.

In order to analyse the use of metaphors fully and correctly, we must recognise that a metaphor takes one of two forms — the first which is within rhetoric (infra-rhetorical) and the second, outside rhetoric (extra-rhetorical).

‘Within rhetoric’ or infra-rhetorical metaphors are further divided into at least five common and ten non-common categories forms as follows.

### 5.1. Infra-rhetorical metaphors

The more common forms of infra-rhetorical metaphors are:

- absolute
  - paralogical
  - negated or anti-metaphor
  - practical or pragmatic
  - theoretical
- active
- classical
- *clichéd* or trite
- complex
- composite, compound or loose
- dead
- epic
- extended, expanded or telescoping
- implicit
- medical
- moribund
- silent
- submerged, and
- synecdoche

The general examples given, in continuation, are merely those of the various types of metaphor and in no way is the list to be considered exhaustive. These general infra-rhetorical examples are implicit metaphors. Their concepts are implied as they express some extra background knowledge, not explicit in the statements.

Among the common forms of infra-rhetorical metaphor, we can note absolute metaphors, some of which are pragmatic and/or theoretical relating to man and the world. In this, we would differ with Lakoff and Johnson who do not accept absolute metaphors, seeing all as conceptually relative, that is to say, capable of being reduced to relativism:

*“But not only are they (metaphors) grounded in our physical and cultural experience: they also influence our experience and our actions,”<sup>40</sup> “... the only kind of similarities relevant to metaphors are experiential, not objective, similarities,” and “... truth is always relative<sup>41</sup> to a conceptual system that is defined in large part by metaphor.”<sup>42</sup>*

---

<sup>40</sup> *Idem* p. 68 and p. 117

<sup>41</sup> The bold font is that of the author of this research.

<sup>42</sup> *Idem* p. 154 and p. 159

We would fundamentally disagree with this last statement by those authors based on the clear logical and epistemological refutation of relativity as a philosophical concept.<sup>43</sup>

### 5.1.1. Absolute

*'The birthday party organised on last Saturday was total confusion.'*

An absolute metaphor is one which denotes such comparison, contrast and analogy, to which extra thought has to be given, between both source and target (or their attributes) for a full sense to be obtained. For some authors, there would be no connection at all between the source and the target, resulting in uncertainty or bewilderment.<sup>44</sup>

In the above example, the source and target words are actually the contrasting comparison between the 'organised party' and 'total confusion.' Organisation implies lack of confusion, yet here it is contrasted with what actually happened on the Saturday in question. It would be normal, in such an instance, to hear more or realise that the statement begs more about either the source or the target in such a metaphor.

Furness comments on the absolute metaphor as follows:

*"The absolute metaphor would be one in which the original situation, the experience which should call to mind the comparison, no longer appears. A concrete situation fades behind a weight of metaphorical associations: it is as though a noun were lost behind its attributive adjectives."*<sup>45</sup>

The speaker of the above metaphor talking of 'organisation' as known to him/her might not even realise that a metaphor was being used in this particular sentence.

Commenting further on poetry, Furness continues:

*An extreme subjectivity would result here, where the poet's metaphors (or epithets) replace the actual existing situation or object; the metaphor would then exist in its own right as an image, often juxtaposed with other images to create a world remote from the real. The metaphor (or image) becomes expressive rather than imitative, existing as a powerful, autonomous figure of speech from which radiate a host of evocative meanings.*<sup>46</sup>

Wordsworth's *The Daffodils* is a good example of the absolute metaphor where he says:

*"When all at once I saw a crowd,*

---

<sup>43</sup> A simple refutation of relativism is achieved by asking the question "Are you absolutely sure that all truth is relative?" If the answer is 'no,' relativism is refuted. If the answer is 'yes,' relativism is also refuted, as at least one opinion/belief of the speaker is absolute.

<sup>44</sup> [http://changingminds.org/techniques/language/metaphor/absolute\\_metaphor.htm](http://changingminds.org/techniques/language/metaphor/absolute_metaphor.htm)

<sup>45</sup> Furness, R.S., *Expressionism*. Routledge, 1973

<sup>46</sup> *Idem*.

*A host of golden daffodils."*

The inanimate daffodils become animated like a crowd of persons or an army of flowers. The host of daffodils

"... then exists in its own right as an image... expressive rather than imitative, existing as a powerful, autonomous figure of speech..."<sup>44</sup>

precisely as Furness suggests.

In his metaphorology<sup>47</sup>, Blumenberg<sup>48</sup> suggests that:

"(an) absolute metaphor denotes a figure or a concept that cannot be reduced to, or replaced with solely conceptual thought and language,"<sup>49</sup>

or also

"... that they cannot be totally dissolved into conceptuality."<sup>50</sup>

Blumenberg also suggests that:

*"the content of absolute metaphors determines a particular attitude or conduct."*<sup>51</sup>

Here, Blumenberg means that such metaphors can be seen as 'foundational elements' of language. Other such examples would be the 'naked truth,' 'terra incognita' and the 'incomplete universe.'

The true absolute metaphor is one where a level of logic is missing and further explanation is needed for clarity, e.g. "In *suffering defeat*, he *won* the final *battle*." While one can suffer after defeat, the use of the gerund here is metaphoric, and apparently contradicts what come after it. In this examples, further clarification is needed for sense to be made of the metaphor.

Absolute metaphors can be further divided into:

#### 5.1.1.1. Paralogical

Paralogism is reasoning which is either illogical or fallacious. While on the surface, the reasoning may appear logical, upon examination it is not.

A good example of paralogism (though not of metaphor) that confuses the general (G) with the particular (P) would be:

*Chopin composed waltzes (G).*

*The music (P) which we have just heard was a waltz (P).*

*Therefore, Chopin composed this waltz (P).*

---

<sup>47</sup> A neologism for the 'study of metaphors'

<sup>48</sup> Blumenberg, Hans, *Paradigms for a Metaphorology*, Cornell University Press (2010)

<sup>49</sup> <http://en.wikipedia.org/wiki/Metaphor> – common types

<sup>50</sup> Blumenberg, *Idem* p. 5

<sup>51</sup> Blumenberg, *Idem* p. 14

Here, the plain and simple fallacy lies in assuming that a general (G) number of waltzes referred to was, in fact, all waltzes (U, the universal number) ever composed. While superficially, the above has all the necessary components of a syllogism, it fails by assuming that a particular waltz (P), while part of the overall body of universal waltzes (U), is also part of a sub-set of waltzes composed by Chopin.

The above syllogism, duly modified and cleaned up, would be true, were the particular piece of music (P) first delimited as follows:

*Chopin composed music (G).*

*This Chopin piece (P) which we have just heard was a waltz (P).*

*Therefore, Chopin's music (G) contains, at least, one waltz (P).*

An even more fallacious argument in syllogistic form, with each part being a metaphor, would be something on the lines of:

*The cat is a lion to the mouse.*<sup>52</sup>

*After dark, all cats are leopards.*<sup>53</sup>

*Therefore, all leopards are lions.*

For some authors, a paralogical metaphor is an imperfect metaphor in that it fails to transfer some characteristic of the source to the target, e.g. *"I have been walking on eggs all day."*

This statement implies being extremely careful of one's action, because eggs could not support a body's weight. Here the metaphor refers to the actions of the person, not to the person him/herself. The person has not actually been walking, but behaving carefully. While 'walking on eggs' is a graphic visual metaphor, it is clearly a nonsensical one. Neither the 'walking' nor the 'eggs' are real nor refer back to the individual, but rather to his/her behaviour.

A similar sentence is *'John was afraid that his chickens would come home to roost.'*

'Chickens coming home to roost' as a figurative concept implies the possible consequences of previous, usually imprudent, actions. The metaphor is based on farm life where chickens, out and about on the farm during the day, return to their coop at night to settle down and roost on their perches or eggs.

Thus, the paralogical metaphor, while quite colloquial, is a true idiomatic figurative expression, but neither real nor literal.

---

<sup>52</sup> Albanian proverb

<sup>53</sup> Native American proverb

In a paralogical metaphors, illogicality can arise by combining metaphors incorrectly, as in *'That was one Rubicon which he crossed too often, putting his foot in it and was one iceberg too many for his particular Titanic'*, or by the pure lack of Aristotelian logic in the combined use of metaphors, is illustrated by *'She was no shrinking violet, but never being invited to dance became a permanent wallflower in that ballroom... a plain but beautiful rose'*.

While all the metaphorical phrases make individual sense, their overall juxtapositioning does not.

### 5.1.1.2 Negated or anti-metaphor

A negated metaphor is one which takes on a negative form to express its anti-comparison for effect:

*'Einstein, he is not.'*

A literal level, the speaker is saying that the subject of the sentence is not Einstein. The untutored person would simply take this as a denial of identity, much as an English speaker would accept the statement *'A Lao Tzŭ, he is not'* in a sort of futuristic Yoda type of English speech. However, the English speaker tutored in matters of philosophy would know that Lao Tzŭ was a great Chinese philosopher, and that the statement *'A Lao Tzŭ, he is not'* is merely denying that the subject of the sentence is no philosopher.

At a metaphoric level, *'Einstein, he is not'* requires the listener to have knowledge which is outside or absolute from the statement, in that the comment requires the listener to know that Albert Einstein was a world-leading physicist and genius. The statement then means, metaphorically, that the subject of the sentence is not very intelligent.

While some authors prefer to think of the anti-metaphor as a sub-set of the absolute metaphor or indeed as another name for the paralogical metaphor, it is better to give the anti-metaphor its own true value. Think matter and anti-matter.

While we can observe metaphors in our daily speech and reading, can we really observe something which expresses the opposite of the definition of metaphor, but still incorporate the word *'metaphor'* into its name?

Recalling our recognised definition of metaphor in 2.1.1. as "...a comparison is implied, though not formally expressed...", if the comparison is not implied or not formally expressed, can we call it a metaphor? The answer must be *'yes'*.

Were we to take an example such as 'We have been given the green light,' and recognise that this is not some project actually involving lights of any colour, but a modern-day metaphor, taken from traffic lights, to indicate that a project can proceed. The approval for this project may subsequently be in the form of a letter, a contract or a formal agreement, but at the 'green light' stage, it has yet to be formally expressed.

In the above statement, there is no reference back from the source to the target. The 'green light' is for something outside the statement itself, which may have been a request for approval.

In this sense, 'green light' is an anti-metaphor, being an implied comparison with something of which we have no present knowledge (the request for project approval), but which we must assume is there for the statement to make sense. Again, think anti-matter, which for some physicists has to be there in order for some equations to balance and make sense in the world of matter.

We also find examples of anti-metaphors where there is a lack of similarity between the idea and the image:

*".. to develop renewable transportation fuels from biomass such as non-food crops..."*

A crop in this metaphor is no longer considered a food, but rather a source of raw materials.

The phrase *".. resulting in a negative earnings impact of US\$470 million"* while seemingly a contradiction in terms, in that one cannot earn and yet have no earnings, is now an accepted metaphor for accountants.

### **5.1.1.3 Practical or pragmatic**

A practical metaphor is one taken from the reality surrounding mankind. One of the difficulties about the metaphor is that there is either an explicit or implied contrast in every instance, and as has been said, *"all comparisons are odious."*<sup>54</sup> The metaphor depends therefore on the listener's or reader's level of experience, lived life or education to understand the contrast.

In implicit practical metaphors, such experience, life or education as mentioned above is essential to understanding the metaphor.

In the practical paradigm, 'he went about the task (with) hammer and tongs,' the speaker implies a work done with great enthusiasm. The

---

<sup>54</sup> Miguel de Cervantes, *Don Quixote*, II, 23

metaphor is taken from an age when blacksmiths hammered out red-hot horseshoes into shape, with sparks flying everywhere, helped by the use of tongs, surrounded by the heat of a forge fire and the noise of bellows.

In modern life, the metaphor survives as a vivid description of a task in hand, but the trade which gave rise to the metaphor has disappeared for the most part into the mists of time.

This type of metaphor is closely related to linguistic pragmatics where the metaphor is deeply imbedded. No more than metaphor itself, Linguistic pragmatics depend not only on the knowledge of grammar, syntax and lexicon of the speaker and listener:

*"but also on the context of the utterance, knowledge about the status of those involved, the inferred intent of the speaker..."<sup>55</sup>*

#### **5.1.1.4 Theoretical**

A theoretical metaphor by negative definition depends on a set of circumstances which are not practical in nature, but may well describe a situation familiar to the reader or listener. In its positive definition, the theoretical metaphor is one based in the field of ideas as opposed to practical life, and consequently can be applied to multiple situations.

The mocking sarcastic statement 'Look at who is bringing an apple to teacher today!' may refer literally to an actual person or child bring an actual piece of fruit to an actual teacher. However, figuratively speaking, the action of bringing a gift or present expresses a theoretical application — the analogy here being with that of a child bringing a gift to a person whom the child admires and appreciates.

*'Can we all sing from the same hymn sheet, please?'*

The above theoretical metaphor could well be used in a business context to get all present concentrating on the same issue, excluding extraneous issues. Here the 'hymn sheet' of a religious choir practice implies a common agenda. 'To sing' from that hymn sheet implies a request to complete the action.

*'This is heaven!'*

If the above phrase were expressed lying on a tropical beach, this metaphor would also in a secondary sense be a theoretical metaphor, as we have no real practical idea of what heaven actually is. Here it is the analogical comparison with something fully wished for.

---

<sup>55</sup> <http://en.wikipedia.org/wiki/Pragmatics>

*'This house is going under the hammer.'*

This metaphor figuratively means that the house is being put for auction, where a knowledge of auctioneering is needed and of the auctioneer's gavel which upon striking a sound block determines the purchaser and the final contract price. The listener or reader must know of auctioneering procedures of this theoretical metaphor which are absolute or distant from the expressed statement so as to understand the phrase.

### **5.1.2. Active**

Active metaphors are more likely to be verbal derivatives of better recognisable nouns. In modern examples such as "... production factors are impacted by such poor sales..." can be contrasted with older phrases such as "... the impact by such levels of sales on production factors..." and shows how metaphoric emphasis is shifted by verbalising the noun. This is now particularly a feature of English as spoken and used in today's United States of America.

Also, nouns such as 'access' which have become verbs such have all but lost their original substantive 19th century significance of 'gaining access to' or of 'using an access' in their modern metaphoric meaning, e.g.

*"Customers can access their accounts using any bank machine or ATM;"*

*"The users access the on-screen files with a single click of the mouse."*

Verbal idioms such as 'to gain access,' 'to make impact' and their equivalents are now more and more left to literature, in favour of the verbalised noun which possesses a greater metaphoric force.

### **5.1.3. Classical**

The classical metaphor is one, for the most part, from mythologies, ancient religions or history. To understand it, one must be educated in the context.

*"He certainly met his Waterloo yesterday"*

is a historical reference to Napoleon's total defeat at the Battle of Waterloo (1815), and is a metaphor for total defeat of one kind or another.

*"Madame Beck woke up, Aurora rising from her slumber, and left her chamber to greet the day."*

This is a mythological reference to Aurora, Roman goddess of the dawn, rising from her bed.

*"He took over the business and was a juggernaut crushing those who opposed him under his heels."*

This classical metaphor is a reference to a massive Hindu temple car which allegedly crushed to death the worshippers too near its wheels.

However, not all classical metaphors are lost.

*"This proved to be the company's Achilles' heel."*

The previous metaphor is one such is regularly cited as a vulnerable or weak point in some process or procedure — a classical reference to the Greek hero, Achilles, who could only be killed through his heel by which his mother, sea nymph Thetis, held him when dipping him in the River Styx so as to give him immortality.

#### **5.1.4. Clichéd or trite**

*Clichéd* or trite metaphors are those which are now stereotyped, unoriginal and/or stale or using a modern metaphor to described them as having long passed their 'sell-by date.'

A few simple examples of this type of metaphor can be seen in the following statement:

*'Lawyers seeking additional evidence in cross-examination will go on a fishing expedition, alleging the crime of the accused, already known to the police, has destroyed the fabric of society, and hope that the scales of justice will put a wolf in sheep's clothing behind bars.'*

A 'fishing expedition' is takes is concept from anglers going out on chance catch fish without any guarantee of success.

The phrase '*known to the police*', a polite euphemism for a criminal, has a non-libellous sense on newscasts meaning having been in trouble already with the law or in having a criminal record.

The '*fabric of society*' is metaphor for clothes which are untorn and protect the wearer. Society is taken as the wearer of clothes which are destroyed by the criminal's actions.

The '*scales of justice*' either taken as the Libra balance among the signs of the Zodiac or as the Roman goddess *Themis* holding aloft her scales in which the good and bad deeds of souls were weighed. This metaphor could also be classified as a classical one.

The '*wolf in sheep's clothing*' is taken straight out of Aesop's *Fables*, where the wolf attempting to deceive puts on a sheep's woolly coat. This metaphor also could be classified as classical.

Putting a person *'behind bars'* is a well-known metaphor for finding a criminal guilty and for having sent the guilty party to jail which is identified in the public mind by bars, cells and lock-ups.

However, all of the above metaphors are trite, well-known and while harmless as phrases, they are all well past their *'sell-by-date'* where the writer or speaker might be encouraged to find new phrases or descriptions.

Finding a new description is not as easy as it sounds, and even if found, a new metaphor requires time to sink into the popular mind and vocabulary.

The use of *s clichéd* metaphors as above could well be regarded also as an expanded metaphor in the field of criminal justice.

#### **5.1.5. Complex**

We find complex metaphors where there is the superimposition or juxtaposition of two metaphors, one on the other, in examples such as *'financial highlights.'*

*'High lights'* were those originally placed in suitable elevated spots in a theatre to illuminate the actors. The adjective *'high'* and noun *'light'* became a single noun *'highlight'* during the twentieth century and latterly became a verb meaning to give prominence to or to *'spotlight'* — another metaphor — some matter. The metaphoric content is therefore complex and the new meaning becomes *'significant financial aspects.'*

A similar complex metaphor arises with *'high five'* or *'to high five'* with its metaphoric significance of hand-slapping celebration.<sup>56</sup>

Complex metaphors are to be found in many aspects of modern human discourse where two or more separate metaphors stand side by side — another metaphor in itself metaphors are not people.

*'Wildcat drilling'* is a similar complex metaphor and here has nothing to do with an undomesticated and untamed bobcat, but rather the term is a metaphor for a daring or experimental (wildcat) attempt at oil or gas exploration (drilling).

Complex metaphors may also arise where a simple metaphor is supported or followed by another metaphor, *e.g.* *'To catch a dose of chicken-pox'* where the disease does not quantities or portions, and *'to catch'* means to become infected.

---

<sup>56</sup> For the moment, it is the only metaphor to have its own day in the USA of national celebration on the third Thursday of April as *National High Five Day*. Source [http://en.wikipedia.org/wiki/High\\_five](http://en.wikipedia.org/wiki/High_five)

Also in such phrases as ‘This throws some light on the situation’ where ‘light’ as an energy form cannot be thrown, and ‘throw’ in this context, means to give an explanation (for the situation).<sup>57</sup>

At times, in complex metaphors since the original meanings have been lost with the passage of time, an element of linguistic tautology occurs as in ‘a supporting framework’ where in ‘framework’ there is by definition an underlying frame or structure giving support, and in ‘supporting’ from the original Latin, ‘*sub*’ — meaning under or below and ‘*portare*’ — meaning to carry, assist or bear.

We would also find the meaning of the classical Latin metaphor of ‘opportunity,’ in its etymology denoting a favourable wind blowing toward a harbour, *ob-* ‘in the direction of’ and *portus*, ‘harbour,’ has long been lost in both speech and literature, and there are many similar examples from classical literature, e.g. proposal, demotion, absolution, etc.

#### 5.1.6. Composite, compound or loose

Composite, compound or loose metaphors are frequently the use of a thematic approach in discourse, e.g. ‘The winning candidate has roared down the final straight. It was a photo finish.’

A composite metaphor can also be seen in such mundane matters as in the case of the instructions for inserting a new printer cartridge which suggest ‘Place the align page face down in the feeder.’ A page of paper with writing on one side becomes a ‘face’ and has to be placed correctly so that it is channelled or ‘fed’ into the printer.

The composite metaphor is also significantly used as a computer interface to provide users with prompts as to how to use a system. Powell examines this in detail in her study<sup>58</sup> and states very cogently in the abstract of her paper:

*“Metaphors are often used within computer interfaces to provide the user with cognitive prompts of how to use the system. Using concepts related to objects with which the user is already familiar, to represent similar functions within the system, interface designers are able to provide significant cognitive scaffolding.*

*This technique, however, usually relies on a real-world equivalent on which to base the metaphor. In some computer systems, and in computer games in particular, often there are no directly analogous objects on which metaphorical prompts can be based. This has driven game designers to utilise composite metaphors; metaphors*

---

<sup>57</sup> Shruti Chanrda Gupta, (2007) <http://literaryzone.com/?p=99>

<sup>58</sup> Powell, Amy, *Composite metaphor, games and interface*, Creativity & Cognition Studios Press Sydney, Australia, 2005, ISBN:0-9751533-2-3 and <http://dl.acm.org/citation.cfm?id=1109205>

*where a combination of objects, or a combination of objects and actions, are used to provide cognitive clues.*

*This paper examines how composite metaphor is used within computer games to articulate the designers' conceptual model, subsequently guiding the user's development of an appropriate and accurate mental model."*

What then is the specific difference between a complex metaphor and a composite one. In the complex metaphor, one or more individual metaphors are interacting, e.g. 'war games.' In such an instance, there is no actual war in progress but a scenario similar to warfare. Secondly, there are no games being played, but rather military manoeuvres.

In the case of the composite metaphor, a series of metaphors in the discourse form a type of unity, e.g. 'The currency tumbled due to nervous markets.'

#### 5.1.7. Dead

A dead metaphor, as the name would imply, is a metaphor which has dropped out of current usage or one whose usage has become so common that it has lost its metaphoric meaning.

'He is a veritable Hippocrates' is a metaphor (also a classical metaphor) which would have lost all meaning for all except for those in the medical and nursing professions. Hippocrates as the 'father' of Greek medicine was a healer of great renown, but this fact or reference would be little known or used in modern discourse.

A second form of dead metaphor is one where overuse has killed off the metaphoric component in either the verbal forms or in secondary noun use, e.g. 'the firm has branches in many cities.' Here the company is being likened to a tree from whose main trunk branches extend.

Some would argue that a dead metaphor has lost its original metaphorical qualities. It may well be that its metaphorical qualities are not recognised, but there are still there. A coin does not cease to be coin if buried in the earth. It is temporarily lost until unearthed again and recognised for what it is.

Metaphors can be found in dead verbal forms where the preposition now forms an integral part of compound verbs such, e.g. 'to stand **down**' meaning:

- to remove oneself as a candidate in a coming election
- to exit the witness box after giving evidence
- to come off a state of military alert

or as in 'to give **up/in**' meaning

- to surrender

- to stop trying, admit defeat
- to stop arguing/guessing.

The following is also a sample of words used ignoring the original meaning of the word:

- Interface** no longer a mere boundary, but now also device enabling a user to interact with a computer;
- Mouse** no longer small furry rodent, but now a computer device to move a cursor on a computer screen;
- Server** no longer waiter on tables, but now a computer device which serves and manages network resources.

While each of the above will be give a place in dictionaries as an extra meaning of the word, an argument has been made that dead metaphors in compound words or similar should be treated as new words or separate vocabulary items. We would not agree with Black that dead metaphor should be regarded as a separate vocabulary item.<sup>59</sup>

The following standard business phrase ‘Regarding the company’s code of business ethics... ’ found frequently in company annual reports is full of dead metaphors where the original meanings have been lost:

- ‘Regarding’ has lost its original meaning of ‘looking at’;
- ‘company’ has lost its meaning of breaking bread (*panis*) with (*cum*) some person;
- ‘code’ remains closest to its original meaning of a systemic collection of legal statutes (*codices* or *codex*);
- ‘business’ has lost its original metaphoric sense of ‘anxiety’ for something or of being ‘busy’ with something, and
- ‘ethics’ no longer retains its original *ethos* meaning of the ‘place,’ ‘moral character,’ or ‘custom’ of life.

### 5.1.8. Epic

The *epic* metaphor or its closely related form, the *Homeric simile*, arose after their considerable use by the Greek poet, Homer. It also displays characteristics of the classical metaphor due to its antiquity.

The *epic* metaphor has also been likened to the *extended* metaphor to provide word-picture for the greater understanding of the story or text. In *The Illiad*, Homer’s great poem of the Trojan War, his metaphors suggesting divine interventions (the vehicles) by the gods of ancient Greek, are metaphors for the extraordinary behaviour of his human characters (the tenors). The greatness or the pettiness of the human character is a metaphoric reflection of the divine as in:

---

<sup>59</sup> Travers, Michael David (1996–06). *Programming with Agents*, Massachusetts Institute of Technology. <http://alumni.media.mit.edu/~mt/thesis/mt-thesis.html>

*Father of the shining bolt, dark misted, what is this you said?  
Do you wish to bring back a man who is mortal, one long since  
doomed by his destiny, from ill-sounding death and release him?  
Do it, then; but not all the rest of us gods shall approve you.<sup>60</sup>*

#### 5.1.9. Extended, expanded or telescoping

These are metaphors which continue their theme throughout a number of sentences or paragraphs. Sometimes, they have been called a *conceit* or a *telescoping metaphor*—a nice metaphor in itself:

*'He lives in a garden of deceit, surrounded by briars tripping him up every day, where the weeds of his actions are poison-ivy to the lives of others. The fruits of his intrigues are as deadly as nightshade or digitalis paralysing all who come in contact with him.'*

Extended metaphors are frequently used in poetry to great effect. In his poem, *The Road Not Taken*<sup>61</sup> by Robert Frost is a prime example:

*Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;*

*Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,*

*And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.*

*I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I —  
I took the one less traveled by,  
And that has made all the difference.*

#### 5.1.10. Implicit

---

<sup>60</sup> Homer, *The Iliad*, 22.178–181

<sup>61</sup> Robert Frost (1874–1963), *Mountain Interval*, 1920

Such metaphors are those where the tenor or vehicle is absent but implicit in the metaphor. This is particularly to be found in orders or commands, *e.g.*

Let's hit the road!

Get lost!

She got lost in her thoughts.

He lost touch with reality.

(both these last metaphors implying states of mind).

#### 5.1.11 Inferred or surmised

In the inferred metaphor, the qualities of the target are inferred back to the source concept.

'... a 120-acre nursery woodland...'

A nursery is a *crèche* for small children and here the metaphor of the occupation of caring for what is young and fragile transfers by inference to a new forest or plantation area.

'... in the hurricane-ravaged area...'

The original meaning of 'ravage' was to destroyed with a rush or uncontrolled flow of water. Here, the metaphor transfers the uncontrolled flow to wind which damages and destroys.

The following passage is a very good example of an inferred metaphor of water, sea or ocean:

*"At first, my friends criticized this decision. They fled from my glances and sobbed in the corners. Happily, the crisis has passed. Now they know that I am comfortable swimming on dry land. Once in a while I sink my hands into the marble tiles and offer them a tiny fish that I catch in the submarine depths."*<sup>62</sup>

Nowhere does the Piñera state that he is in the sea, in fact, in previous paragraphs of the text says he is on dry ground, but water and the sea are what the reader infers.

#### 5.1.12. Mixed

While mixed metaphors may be perfectly correct such as '*Her Post Office pennies were her little nest-egg for a rainy day,*' frequently the mixing of the metaphors may create bizarre results, *e.g.* 'At the news conference, he **put his foot** in it and was **all thumbs.**'

---

<sup>62</sup> Virgilio Piñera, *Swimming*

While catachresis is an imperfect metaphor and is the incorrect usage of a word, or the stretching of the metaphorical trope, it can be found frequently in a mixed metaphor where there can be at up to three or more tropes.

'**To extend shelf life.**' means to keep a product for a longer than normal time in optimal conditions until bought by a consumer. The metaphoric phrase contains here three tropes:

- 'Life' means suitability for use or consumption.
- 'Shelf' means the display location for showing off the product.
- 'Extend,' from the Latin *extendere* — to stretch out, means to lengthen beyond the normal span.

Thus, this phrase gives us three different interacting words each with their own metaphoric content.

Another mixed metaphor such as '**... a debottlenecking project...**' means a task aimed at resolving an issuing which is restricting capacity:

'Project' is initially a metaphor for something which is thrown forward.

'Neck' is a metaphor for width of the exit of a bottle, and so the term 'bottlenecking' itself becoming a metaphor for a blockage, overcrowding or obstruction.

Catachresis or the mixed metaphor is useful where a word is used in a sense radically different from its normal sense, *e.g.* 'The country's overspending has gone off the Richter scale' implying spending of such magnitude that it cannot be measured even with equipment to calculate the strength of earthquakes.

It can also be used totally out of context, *e.g.* 'Did you not hear that bang? Are you blind or what?' or indeed for an item which has no specific single-word name of its own in a particular language, *e.g.* 'ticket office' in English, but which would be 'guichet' in French, or 'Schalter' in German.

A mixed metaphor may express a contradiction in terms, *e.g.* 'invisible light,' 'visible darkness,' 'innocent crime,' 'a short forty-page summary,' *etc.*

A mixed metaphor may also be illogical, *e.g.* 'We drove along the motorway and flew all the way until Manchester' or as Shakespeare said, "*To take arms against a sea of troubles.*"<sup>63</sup>

There may also be the misuse of a word as to its actual meaning, *e.g.*

*"The newspaper article put him in the dock of public opinion, or rather in the dock of public ignorance, as it enlightened nobody and only muddied the waters,"*

---

<sup>63</sup> Shakespeare, William, *Hamlet*, 3, i

in that the public is never likely to have a single opinion, but rather a plethora of views on any issue.

Non-common forms of rhetorical active metaphors are to be seen in statements which are perhaps not part of common daily language but rather of a specialist from language and therefore are notable by their visibility:

#### 5.1.13. Moribund

We find examples of moribund metaphors, where the use of the metaphor has gone into the basic structures of the language and its original transference is all but lost. Moribund metaphors can be found frequently in conjunctions and compound prepositions such as

‘in spite of’ — despite

‘notwithstanding’ — not having standing<sup>64</sup>

‘regardless of’ — without a vision of

‘resulting from’ — as a leap back from

‘with regard to’ — with a view of, in keeping back from

#### 5.1.14. Silent

The silent metaphor at first glance appears to be an oxymoron — a contradiction in terms — as a metaphor must express a comparison, and as such, cannot be ‘silent.’ It frequently reflects works of literature or art which in their totality express an analogy or comparison, e.g. ‘Shakespeare’s *Hamlet* is a silent metaphor for a son who exacts revenge’; ‘Michelangelo’s *David* is a silent metaphor for male beauty,’ or ‘The statue of *Aphrodite of Milos* is the same for classical female beauty.’

The silent metaphor is one which is pervasive but never formally expressed in a text. One of the best known examples is the *Gulliver’s Travels* by Jonathan Swift, a satire on the political establishments of the day. In it, the shortcomings of politicians are held up as amusing follies, but the continuous metaphor is never formally expressed. The reader, however, is constantly reminded of the accepted practices of the day of persons attempting to overcome difficulties.

#### 5.1.15. Submerged

The submerged metaphor is one which is embedded in a text, as if deep underwater, as the adjective submerged itself implies, e.g.

“*Ravens scatter outside my pane.*

*A throw of die against the winters...*”<sup>65</sup>

---

<sup>64</sup> Dr Johnson regards this as a ‘participial adjective’ more than a conjunction, being close to an ablative absolute and similar to the Latin *non obstante*—no one/thing standing against.

Here the submerged metaphor lies in the throw of the dice which scatter on hitting the board, just as the ravens scatter in the winter wind, or indeed as MacFalls later says:

*"My windows ravens dervish and never  
fly in formation..."*<sup>60</sup>

in which a second metaphor, the 'circulating ravens' outside the window twirl in the air similar to dancing dervishes. The reader will not the modern tendency of the verbalisation of a word 'dervish' which is normally a noun.

The submerged metaphor is one where part of the targeted image is missing, particularly where nouns act as adjectives or verbs are used outside their normal transitive ranges:

- Key achievements included completion of topside (*i.e.* on the surface of the sea) facilities...
- We will continue investing to grow production...
- Low spending impacts share prices in a significant manner

#### 5.1.16. Synecdoche

Synecdoche — the acceptance or statement of a part for the whole or *vice versa* — is an imperfect metaphor which has many characteristics similar to metonymy — the use of a part of something for the whole, as in 'LA' (the initial letters) for the city of Los Angeles.

As an imperfect metaphor, synecdoche can be divided into the following classifications:<sup>66</sup>

- A container is used to refer to its contents.
  - 'We had a couple of pints (drinks in a pint-sized glass) before coming home.'
  - '... an important part of the company's Asia Pacific portfolio comprises assets in...'
- A general class of thing is used to refer to a smaller, more specific class.
  - In the eyes of mothers, all sons are innocent lambs.
- A material is used to refer to an object composed of that material.
  - He put a couple of coppers (coins/money) on the collection plate.
- A specific class of thing is used to refer to a larger, more general class.
  - Flying by 747 (a jet aircraft) is the quickest way to Miami.
- A thing (a 'whole') is used to refer to part of it (*totum pro parte*).

---

<sup>65</sup> Sean MacFalls (1957- ), *Under the Blue Mountain*, in *20 Poems*, Peregrine Press, 2001. The Irish poet, MacFalls is a continuous user of the submerged metaphor

<sup>66</sup> <http://en.wikipedia.org/wiki/Synecdoche>

- 'The garden is looking splendid at the moment' (when in fact one is simply referring to the roses in the garden).
- Part of something is used to refer to the whole thing (*pars pro toto*). This is particularly seen in matters of geography.
  - She has a good eye for art.
  - Companies like being registered in Jersey (the Channel Islands).

The brief examples of metaphor given so far are all within rhetoric, which we understand here in its broadest sense as a deployment of the study and art of the efficient use of language whether in speaking and writing effectively.

We shall come at a later point, as the third objective of this research, as to why these metaphors are needed as a means of communication

## 5.2. Double refutation

The first refutation is about the pataphor which is a generally a cognitive metaphor so stretched and thin that it defies logic and sense, as in 'Her actions were fish out of water.' The pataphor may be rescued with subsequent explanations, if the above for example were to be followed by:

*'Her always ambitious plans died every single time either from too much oxygen, but normally slipped into unconsciousness and passed into oblivion, until the next plan surfaced.'*

The second refutation concerns 'within rhetoric' metaphors.

It might be thought at this point that there is an over-emphasis on the presence on 'within rhetoric' metaphors in the analysis of the text so far. That is not our intention.

We have merely made mention of these 'within rhetoric' metaphors — both implicit and explicit — to emphasise the intellectual and cognitive nature of metaphor in its various forms, and at this juncture, we merely wish to point out with Lakoff and Johnson that 'Metaphors...are conceptual in nature. They are among our principal vehicles of for understanding.'

However, we would not go as far as agreeing with one of the seven final summarised conclusions of these two authors that "*Abstract thought is largely, though not entirely, metaphorical.*"

Abstract thought is indeed conceptual in nature, as indeed metaphors are in their primary state. However, we do know from our own conceptual experiences and thought patterns, that in subjective human conception or *ratio rationcinantis* matters, in which the mind expresses itself, metaphor is not necessarily present, and in *ratio rationcinatae* matters, in which the mind reflects back on itself and on its own thought, metaphor is not present necessarily there.

### 5.3. Extra-rhetorical metaphors

'Outside' or extra-rhetorical metaphors fall into eight categories or forms.

The identification of metaphors in our chosen field of translation is facilitated by the fact that as one reads the basic text, performing a mental translation at the same time, it becomes apparent immediately that almost any text can abound in many forms of metaphor which have to be handled in different ways as they are translated into the words of the target language.

It is, however, in metaphors which are outside rhetoric, the so-called extra-rhetorical metaphors, where we find the most modern forms, such as cognitive, conceptual, radical, therapeutic and visual metaphors, the first two of which are of particular interest for this research.

This second major division or type of metaphor, after the infra-metaphorical ones, is that which is found outside rhetoric and is used extensively in modern writing.

It is called the extra-rhetorical metaphor as it addresses the senses and the intellect in an indirect or more subtle manner. We are not told of the direct comparison. We sense the comparison or we intuitively grasp its meaning. These metaphors are not matters of mere language but take their functionality from a cultural reality. This cultural reality is very often, though not always, expressed in the real world by means of language.

Similar to the infra-rhetorical metaphor, this type of extra-rhetorical metaphor divides into a number of categories, namely such as, but not exclusively, burlesque, cognitive, conceptual, visual, radical or root, radical, structural, therapeutic, and visual.

#### 5.3.1. Burlesque

The burlesque metaphor is one where the analogy or comparison drawn is exceptionally comic, exaggerated or grotesque.

- *'I was in silent movies, I was in radio... I worked with the circus. I'm all show business!'*<sup>67</sup>
- *It was a matters of putting bums<sup>68</sup> on seats. All types of bums!*<sup>69</sup>
- *The quality<sup>70</sup> just spent their lives hunting and fishing.*
- *'If you are not liberal at 20, you have no heart... if you are not conservative by 30, you have no brain.'*<sup>71</sup>

---

<sup>67</sup> George Sidney, interview

<sup>68</sup> Persons who purchased tickets

<sup>69</sup> Tramps, vagabonds

<sup>70</sup> The nobility, the upper classes

<sup>71</sup> Sir Winston Churchill, quotations.

### 5.3.2. Cognitive

The cognitive metaphor is one where the mind must 'investigate' the statement for it to make sense, because the experience or target being referred to is outside of the object's normal circumstances or environment.

The cognitive metaphor is one which creates an association between vehicle/source and tenor/target — an association which is an experience outside the normal environment of the tenor. This is one of the differences between the conceptual metaphor — which expresses the underlying systemic experience or as some prefer calling it the 'mapping' of the concept — and the cognitive metaphor which creates the experience, e.g.

*"... the rapidly worsening financial crisis triggered a severe global economic recession..."*

The word 'trigger' is essentially a noun that means the lever on a gun which, on being pulled, frees the hammer to discharge the weapon. In the 20th century, the noun began to be used as a verb meaning to be the immediate cause of an event or to be the start of an event. Here, the cognitive metaphor creates a new image or concept as if the 'financial crisis' were the bullet which was discharged causing an immediate effect — 'a severe global economic recession.' The translator must work around the concept — of which more later on in this research — as there may well not be a single verb or phrasal verb in the target language to achieve the same conceptual and linguistic effect.

Cognitive metaphors can therefore be divided into explicit or implicit.

#### 5.3.2.1. Explicit cognitive

To understand the cognitive metaphor, and in particular, the explicit cognitive metaphor, one must be familiar with the field of expertise, the subject matter, or in line with Lakoff's theories, as in the experiences of an Annual Report which are being spoken of as follows, e.g. *"... new reliability initiatives benefitted not only the bottom line, but just as importantly our customers and the environment."*

The 'bottom line' — literally the last line or heading — in a Profit and Loss Account shows the gain or loss for an accounting period. The 'bottom line' is an explicit metaphor in normal commercial speech for the profitability of a project.

However, in the above example, the 'bottom line' is being used in a second metaphoric context as being the fundamental and deciding factor of an issue. Normally, the 'bottom line' in human affairs suggests that an action is acceptable if the price [under whatever conditions or terms] is right, and if the price is not right, the action cannot be undertaken.

'Management has worked to minimize **downtime** during overhauls.'

When a worker puts down tools due to an unplanned or weather-related problem, or due to a strike and cannot work normally, this period of time of not being at work is metaphorised as 'downtime.'

We also see cognitive metaphors transferring aspects of personification to actions as in various forms:

'An active U.S. hurricane season... **reduced** runs elsewhere.'

'... a single server can **run** multiple independent operating systems.'

'Some of these technologies have the potential to become important **drivers** of profitability in future years.'

'Crude oil **runs**,' *i.e.* cycles, '... society needs fossil fuels... to serve as bridging fuels until tomorrow's energy sources are ready...' (though this could also be considered a cognitive simile, due to the presence of the conjunction 'as').

### 5.3.2.2. **Implicit cognitive metaphors**

There are also instances where headings are implicit cognitive metaphors such as in this oil industry text 'The operation resulted in a **dry hole**' where the drilled well has produced no results and is barren.

There is both metaphor and metonymy, when the text speaks of '... we **filed** a request with the ICSID, an **arm** of the World Bank.'

The request was asked of or presented to the World Bank. The original implication of the 'file' would be to have the request placed in a correct order in a box or container. However, the action of submitting a document to be placed officially on record, now becomes a metaphoric 'filing.' The World Bank is regarded as a corporate body having an arm or branch, which accepts the submission of a file, but also in a double metaphor, the arm has a hand and fingers capable of holding the file.

### 5.3.2.3. **Cognitive forms of metaphors**

At a cognitive metaphoric level, we encounter in the text a number of nouns and also verbal forms which are in fact implied metaphors at a cognitive level. Many of such nouns are now 'technical' terms in financial terminology and many are neologisms. While in one sense there is an explicit statement of the term, its implicit underlying

nature has to be recognised as in sentences such as ‘Society needs fossil fuels to power the global economy and serve as bridging fuels until tomorrow’s energy sources are ready.’

‘The decrease in net income was attributed to the goodwill impairment.’

Originally ‘good-will’ (*sic*) in the 19th century was “*the influence exerted with the view of transferring the custom of any shop or trade to a successor,*” the newly coined neologism of the 20th century ‘goodwill’ saw a transference from its meaning of influence to that of the value attaching to the influence or friendly feeling.<sup>72</sup>

‘Natural gas liquids were fractionated.’

The mathematical aliquot of a whole number, a fraction, meaning also particularly in chemistry, the violent act of breaking or the state of having been broken, transfers its metaphor content becoming a 20th century verbal neologism, ‘to fractionate,’ meaning to separate the ingredients of a mixture of items.

‘The legal right of offset exists.’

While one of the original meanings of ‘offset’ was ‘to set off; to cancel by a contrary account or sum; to balance’<sup>8</sup>; in effect a contra-entry in bookkeeping, the metaphor changed to meaning<sup>73</sup> to a partial application of a profit or loss, or sum in general, and becomes a legal right.

‘There were changes in the parent’s ownership interests.’

The genealogical tree of offspring is applied metaphorically to a business structure to help ease the recognition of relationships which the text explicitly states are those not of a bloodline but of ownership.

Here, the implied cognitive metaphor again necessitates a knowledge of business structures. The parent is not a mother or father, but rather that company which owns the shares of an affiliate company.

*‘An attempt was made to improve the transparency associated with these disclosures.’*

The implied physical properties of the transparency of glass or crystal are transferred by metaphorical association to business disclosures,

---

<sup>72</sup> The good-will of a trade is nothing more than a probability that the old customers will resort to the place.’ Tregoning, I. Lord Eldon’s Goodwill, *King’s College Law Journal*, 2004, Vol 15; ISSU 1, pp. 93–116

<sup>73</sup> Financial Accounting Standards Board (BASB) Interpretation No. 39 “*Offsetting of Amounts related to Certain Contracts*”

which yet again need a knowledge of business accountancy and management procedures to be appreciated.

Modern texts constantly rely on implied cognitive metaphors from the fields logic or mathematics as if syllogisms were being proven or formulas were being applied.

*'These were the proved<sup>74</sup> oil and gas reserves estimated in the new field.'*

These metaphors show a structured and a new form of conception of things and indeed of thought processes – new, on the one hand, in that so many have arisen in the 20th century when a major expansion of English vocabulary has taken place based on previous centuries of the language, and new, on the other hand, in that these metaphors take aspects of newly developed concepts and apply them to the new technologies, processes, procedures and expression of the 21st century.

#### **5.3.2.4. Strategy and tactics in translation**

Titles and headings are notoriously dangerous ground for the translator, and are usually best left until any translation of the formal text is all but complete. In a company where there are 'directors' and 'officers' and terms frequently taken from military jargon, local target language knowledge is essential, and the metaphoric content in the first language is lost in the target language.

In Italian, for example, a director becomes an '*amministratore*' which would make no sense in English. Company officers become '*funzionari*,' functionaries or bureaucrats which again lessens the punch of the English terms. The military metaphor 'Chief Executive Officer' becomes a person delegated by the company board to do a job, an '*amministratore delegato*,' actually a managing director or CEO (chief executive officer) depending on the company, in which the military metaphor is totally lost in giving this proper mundane Italian title.

These titles therefore cannot be translated word-for-word and the translator must move cognitively to create a new concept, or syntagma as is the case here, to express the functions of the person. As can be seen here, the three singular metaphors in the English title are lost in the correct Italian translation. 'Chief' implies the most important person in a group, tribe or military command, especially in

---

<sup>74</sup> It is interesting to note that in the world of oil exploration, the weak past participle 'proved' is invariably used, instead of the more customary strong past participle 'proven.'

a navy setting. 'Executive' implies the use of power, and 'officer' implies a rank with responsibilities attached to it. None of this comes across in the Italian syntagma where the person could be simply considered as having been delegated to administer a function.

Blame for this must not be placed on the target language, or on the source language in the case of a back-translation, it is simple proof that all metaphors do not translate.

Even using the alternative Italian word for director '*consigliero*,' one who advises or gives counsel, the metaphor in the source text is not achieved, nor indeed when 'officers,' persons with a rank and responsibility, is rendered as '*funzionari*' — those with a function or purpose to do something but having neither a rank nor an explicit responsibility or competence.

A number of implied metaphoric concepts come into play here with the various financial syntagmata and technical terms in a balance sheet heading such as 'Net income/(loss) per share of diluted common stock.'

The first and but not necessarily the most obvious one is that company or conglomerate is a person. It is, of course, quite that in law with its juridical or legal personality. Here, the company is supplied with or given an income, or perhaps more precisely each share in the firm. Each share may result income-wise either negatively or positively, as if in war, with a loss or with a win. There is a social metaphor and the metaphor of mathematical division of its capital into 'shares' and the agricultural one of 'stock', followed by a metaphorical allusion to concentrated liquids which can be 'diluted'.

Under an overall heading of 'Financial Highlights which acts as the implicit tenor, the various listed metaphoric concepts become the vehicles with which the tenor is associated in an overall cognitive metaphor.

The cognitive metaphor in our text is constantly associating matters — called linguistic experiences — which are outside the environment of the tenor. 'Technologies' take on either human or agricultural characteristics to give 'growth.' They are shown as 'emerging' as if from under the ground or more linguistically accurate from under water and sea-beds.

Equally so, the use of the cognitive metaphor 'asset,' originally meaning a sufficient estate to allow the discharge of a will, is now regarded as a dead metaphor whose treatment is that of an ordinary word. 'Portfolio' is no longer a leather case to carry sheets of paper,

though one might surmise that some of the assets are in the form of stock and share certificates, but 'portfolio' is metaphorised as a glorified container capable of holding the things of value of a person or firm.

### 5.3.3 Conceptual metaphor

Some authors regard the conceptual and the cognitive metaphor as one and the same. However, we prefer, as do other authors do,<sup>75</sup> to regard the two as different, as they can present different features and characteristics.

The conceptual metaphor extends its elements with the result that it constitutes the metaphor's mapping or the laying out of its structure. The first element of the metaphor is a concept, the so-called tenor or target — the conceptual domain — which is being understood in terms of the directionality of another concept, the vehicle or source as in, *e.g.*

'oil prices rose to record levels'

or

'*We began taking steps to lower our cost structures*'

Here, oil prices are understood in terms of directionality, up and down. That is the first conceptual metaphor. We regard this nowadays as so common that we take it for granted. The second metaphor, though not in sentence order is 'levels.' Oil and prices are being understood in terms, certainly not explicitly, of implied liquidity, seas, oceans, waters or rivers which achieve certain up and down levels. The third metaphor is that of the noun 'record' used as an adjective. Here the noun-adjective gives the understanding of achievement, an upward direction, though in this case, one bad for the public's purse.

Berkeley scientists Feldman and Narayanan suggest that the regularity with which different languages employ the same metaphors, which often appear to be perceptually based, has led to the hypothesis that the mapping between conceptual domains corresponds to neural mappings in the brain.<sup>76</sup>

In the second example above, 'taking steps' is a common conceptual metaphor which overlaps language barriers. We know its literal sense in the physicality of walking, but we also recognise the figurative pattern which the concept states explicitly. The second conceptual directional metaphors in the text is 'to lower,' as if the company were taking its prices off one shelf and putting them on an inferior one. The third conceptual

---

<sup>75</sup> Louçã, Jorge, *Organizational culture in multiagent systems: metaphorical contributions to a discussion*. [www.casos.cs.cmu.edu/events/conferences/2004/2004\\_proceedings/Lou\\_\\_\\_Jorge.pdf](http://www.casos.cs.cmu.edu/events/conferences/2004/2004_proceedings/Lou___Jorge.pdf)

<sup>76</sup> Feldman, J. and Narayanan, S. Embodied meaning in a neural theory of language. *Brain and Language*, 89(2):385–392

metaphor is taken from the construction industry — the company's costs have a 'structure,' again a conceptual metaphor which passes easily from one language to the next.

Lakoff and Johnson<sup>77</sup> would also see metaphors of war in such words as 'gains,' 'losses,' 'headquartered,' 'officer,' 'weakness,' 'weakening,' 'strengthening,' 'strategy,' 'strategic plans,' 'targets,' *etc.*

They would also see metaphors of conduits in words such as '*across*,' 'This transaction *gives* us *access*,<sup>78</sup> 'Our interest is held *through* a jointly owned company,<sup>79</sup> and 'a 364-day bank facility *entered into* during October,<sup>80</sup> to give but a number of examples from the text.<sup>81</sup>

Lakoff and Johnson would also see as structural or orientational metaphors, terms where the concepts are given in terms of one another, *e.g.* *arising*, *lower prices*, *higher commodity prices*, *upstream*, *midstream*, *downstream*, *etc.*

Based on this, the above authors arrive at a conclusion which has significant implications for the translator when they say "*No metaphor can ever be comprehended or even adequately represented independently of its experiential basis.*"<sup>82</sup> If the translator has no experience of the linguistic concept to which reference is being made, the translator will then be at a loss as to how to render the concept in the target language. This is an important aspect of the second objective of this research.

Without a knowledge of sport, particularly, of baseball or American football, the following first metaphor will be in comprehensible to the uninitiated translator or reader: 'E&P<sup>83</sup> built significant acreage positions in several promising new resource plays;' '... compared with its record-breaking performance in 2007'; 'Our goal is for every employee... to drive the success of the company.'

Ignoring for the moment, the construction metaphor of building and the agricultural metaphor of acreage, 'positions' and 'plays' are terms worked out on blackboards in team locker rooms as to where players are to place themselves on the field in order to have a sequenced action or 'play' when passing the ball on the field.

The second phrase contains two metaphors one a sporting one of the 'goal' or the posts to be targeted, and a motoring one, so beloved of U.S. writers,

---

<sup>77</sup> *Idem*, p. 4

<sup>78</sup> p. 71

<sup>79</sup> p. 73

<sup>80</sup> p. 78

<sup>81</sup> *Idem*, pp. 10–11 *et sequentes*

<sup>82</sup> p. 19

<sup>83</sup> Exploration and Production

'to drive the success.' Again, here the translator will have a certain difficulty in navigating the terms. In this, we are in agreement with Louça when he states, "*in cognitive mapping terms, knowledge is localized in the organization when it can be represented in the socio-cognitive model.*"<sup>84</sup>

The opposite is also worth mentioning in that the translator may find — during the task of translation — that a simple non-metaphorical word or phrase in the source language can be happily rendered as a metaphor in the target language, one which does not exist at all in the source language.

Conceptual motoring metaphors throughout the text such as 'to drive the company's future' and 'accelerating work'<sup>85</sup> are to be found in various locations. The company's 'future' is alternated with 'growth,' 'improvements,' 'success,' 'profitability,' etc. throughout the text as metaphorical aspects to be 'driven.' We find 'accelerated vesting' and 'accelerating the recognition of expense.'<sup>86</sup>

Metaphorical aspects of the linguistic vehicle are essential or non-essential attributes or characteristics, one or more of which can transfer to the tenor to supply the metaphoric transference.

The motoring metaphor continues when we read:

*'Production was further impacted by an atypical annual maintenance turnaround schedule for a number of facilities' and '... the level and quality of output... impacts our cash flows.'*

In this example, *impacts, annual maintenance, turnaround* and *schedules* are all common aspects of motoring and of garage repairs, as indeed of other fields of endeavour.

However, when multiple conceptual metaphors occur in a single sentence of a text with overlapping influences of one on the other, it becomes at times very difficult to unravel the correct meaning such as in:

*"... we have elected to recognize expense on a straight-line basis over the service period for the entire award, whether the award was granted with rateable or cliff vesting."*

Here we have metaphors taken from the political process of choices 'we have elected,' from geometry 'on a straight-line basis,' from the motor industry 'over a service period,' from a legal or sporting background 'for the entire award,' and 'with rateable or cliff vesting' (*i.e.* the acquisition of the awards which can be estimated gradually or in block all at once) which combines two aspects of the metaphor at various degrees.

---

<sup>84</sup> Louça, Jorge, *Idem*, p. 5

<sup>85</sup> Inside cover page

<sup>86</sup> p. 66

The unravelling of metaphors in close proximity involves understanding each of the concepts in the conceptual metaphor, and places obstacles in the path of the translator which have to be overcome as in the following example: 'Key focus areas include developing legacy assets...'

The metaphor of the 'key' is common to many languages as a fundamental aspect of some expressed thought. It implies a transference of its use as an instrument for opening a door or gate in order to gain access at a physical level. It then rises to a conceptual level where the 'key' can be a noun or adjective in expressed thought.

'Focus' implies the adjusting of an optical device to improve visibility, and then rises from this aspect to one of concentration. 'Area' has come through various language transformations from its original Latin meaning of an 'open space' or a 'vacant plot' to being a branch of study or a function of business. 'Legacy assets' are a metaphor for goods which have been left to a person in a final will or testament, but imply some form of goods which have come into the possession of the company, having been left over after an acquisition or a discontinued project.

The problem for the translator is seen with a very simple metaphor such as 'to lead the way' which means to go ahead of the rest; to set an example or tone; to go first along a route to show others the way; to be a pioneer; to break new ground; to blaze a trail; to show the manner of proceeding (many of these definitions being themselves metaphors). Sometimes such the original metaphor of the text can be happily rendered by a similar one in the target language as follows: 'They... will lead the way to the future.'

One of the principal problems for the translator is not to send the text in a different direction to what is being said in the original by an incorrect choice of linguistic field or tenor. The underlying systemic association in the metaphor between the many qualitative aspects of the vehicle (*e.g.* the king of the jungle) and the lesser known or fewer traits of the tenor (the lion), first of all in thought, and then in language, is the essential characteristic of the conceptual metaphor. The understood transference of at least one trait of the vehicle across to the tenor must occur for every metaphor to work and to make sense.

The translator may also wish to take the risk of translating the metaphor directly so as to create a new metaphor in the target language as in phrases such as '... satellite developments...'

A satellite is normally understood as an orbiting body either as a planet, asteroid or an artificial one orbiting the earth. As architecture has allowed the use of 'satellite city/cities,' the translator may find a way of using 'satellite developments' in the plural without offending the target

language, maintaining the metaphorical association between vehicle and tenor, and thus contributing to a new linguistic expression.

#### 5.3.4. Creative metaphor

The creative metaphor is simply one where the speaker or author uses imagination in a totally new individual or personalised fashion, such as in: *'His thoughts were scattered clouds, insubstantial, wispy, disconnected one from the next, scudding across the sky of the mind, never linking into logical thought.'*

#### 5.3.5. Radical or root metaphor

There are two way of approaching the search for a radical or root metaphor,

- *a priori* in the formulation of a definition or description — proceeding from general propositions to one or more particular conclusions — and then proceeding to find out what matches it, or
- *a posteriori* in coming across a metaphor which is so basic that it satisfies all the needs of a root metaphor — which is essentially one from observed facts which meets the requirements of the specific need.

One of the better descriptions of radical metaphor, in another field entirely, is given by Mashito Koishikawa:

*"There often is a central metaphor that dominates other metaphors in the story. This is a so-called root metaphor (or radical metaphor). The inner structure of the root metaphor forms the principle that organizes other subordinate metaphors. The root metaphor is the center and the whole. The subordinate metaphors are the parts that constitute the whole. Through the circulation of the whole and the parts, the inner structure of the root metaphor is gradually clarified. What we call the model is the formularization of the inner structure of the root metaphor."*<sup>87</sup>

The Koishikawa definition "*a central metaphor that dominates other metaphors*" is as good a definition as one is going to find for a radical or root metaphor.

So therefore, what is the root metaphor? We can say that it is undoubtedly the act of communication as in a statement were such to be made as *'This Annual Report is an act of communication.'* It satisfies the theoretical definition and gives sense to each of the component parts of the report. Most likely there is nowhere in the report an explicit statement about communication. However, communication's implicit presence would be felt throughout the text.

#### 5.3.6. Structural metaphor

---

<sup>34</sup> Koishikawa, Masahito. *The Paradigm of Christ*, 3.1. Hermeneutics of Metaphor, [www.actus.org/metaphor.html](http://www.actus.org/metaphor.html)

A structural metaphor is a conventional metaphor in which one concept is first of all, understood, and then expressed, in terms of another clearly defined concept, *e.g.*

*'The treaty is still on track... the referendum campaign enters its final days... the fiscal treaty is still on course...'*<sup>88</sup>

In this example, the 'on track' implied metaphor assumes a knowledge of short-distance athletics being performed on track with lanes for the runners. The runners are obliged to stick to their own 'track' or lane for the correct completion of the race. The campaign entering its final days is a continuing metaphor for the runner on the 'final' straight, as is indeed the metaphor of the treaty being 'on course.'

### 5.3.7. Therapeutic metaphor

This type of extra-rhetorical metaphor is an expression which facilitates a new sensation or experience. This is sometimes regarded as the 'feel good' factor in a document. The therapeutic metaphor in our case implies that a financial report can be a new happy experience for the reader. The original report which this research looked at was that of an oil exploration company.

The report's index says immediately 'Who we are' (divided into 'Our Company' listing the most salient facts about the firm, and 'Our Theme' listing the firm's intentions, plans and future development. The unmentioned authors of this section of the report "*remain confident of our ability to maintain current levels of production.*" Nothing of this is in any way obligatory. It is a message to the various masses and levels of readership.

The second striking therapeutic (and also visual) metaphor is the implied transference metaphoric suggestion that the company's directors and employees are happy and hard-working people. Of the sty nine photographs of company employees whose faces can be seen in the report, fifty seven photographs are of smiling people and the remaining twelve photos are of attentive or serious people listening to the conversation of one of the smiling people.

At a written level, the *Letter to Shareholders* is a therapeutic metaphor for 'good news' and it could have been easily entitled 'This communication is good news.' It is not necessary under any country's company law, barring the law of self-publicity as one of the means of communication with a variety of readers and stakeholders in order to report the progress of the firm. The *Letter to Shareholders* facilitates a new experience. A similar

---

<sup>88</sup> Sunday Business Post, Dublin, 27 May 2012

comment can be made of other sub-sections of the financial report such as *Worldwide Operations, Corporate Staff, etc.*

It should be noted that the therapeutic metaphor is widely used in psychotherapy to assist in the suggestion on new outlooks and a clearer perception of current situations.<sup>89</sup> In this sense, the firm is availing of its Annual Report to influence human behaviour.

---

<sup>89</sup> [http://en.wikipedia.org/wiki/therapeutic\\_metaphor](http://en.wikipedia.org/wiki/therapeutic_metaphor)

### **5.2.8. Visual metaphor**

In many company reports, there are icons, logos, photographs, charts, tables, etc.

Such are visual metaphors of the nature of the firm, a window on the activities of the firm. Words are not always necessary here as the visual is frequently self-explanatory at a conscious level. Such images are essentially subliminal visual metaphors for the company.

The visual metaphors continue in business reports with executives of the firm shown smiling, a metaphor for good financial results, in plain white shirts, dark suits and sober ties to indicate a serious business attitude, in hard hats to indicate compliance with safety procedures, in white laboratory coats or masks to imply top quality assurance procedures. The visual metaphors will then continue frequently with floating line and block graphs which are metaphors for the growth of the firm.

The global nature of a firm can be reinforced further with maps or the flags of countries where the company's work is taking place. Different photographs of each country's specific production facilities will copperfasten the strength and nature of the business. Visual metaphors of workers and employees in various forms of activity will be found in photographs to indicate the hard-working natures of the workforce.

## **6. Reprise**

Any text which is taken as a basis for the examination and classification of metaphor will fail under the heading of universality, as no text will contain or embrace every single type of metaphor.

Many texts follow a set pattern of conventional or *clichéd* metaphors, of complex or implicit metaphors. But none can be expected to show all types, no matter how urgent or pressing the need for communication is.

### **6.1. Headings**

There are however a number of features worth mentioning. Metaphors usually of the cognitive often found in headings or headlines.

A report may have the heading 'Financial Highlight.' Here, we have a problem in that 'high lights,' 'high-lights' and then finally written as 'highlights' are linguistic neologisms of the 20th century, where the lime lights or footlights of the dramatic or operatic stage were replaced with electric lights high on the theatre ceiling. The metaphoric transference of the high light went from the person whom it was illuminating on stage, either to that person or the person's acting or singing which became the 'highlight' of the performance, or the transference went to facts which themselves became 'highlights.'

### **6.2. Close proximity of metaphors**

The presence of several cognitive metaphors in close proximity to each other can also cause problems for the listener/reader and indeed for the translator of such metaphors. In a heading such as 'Commodity prices and refining margins fluctuated upward,' the etymology of the words are frequently ignored.

Prices of items 'easily obtainable' in the original sense of the word 'commodities,' and the edges in the original sense of the word 'margins,' of materials being refined are regarded as some form of flowing liquid, in the original sense of fluctuation, moving in a higher metaphorical direction (up) towards a different metaphorical location or place (-ward).

The matter is compounded when a translator wishes to move away from the concept of 'commodity' to that of 'raw materials' which can be easily rendered with a shift of metaphoric content in the adjective 'raw.' Alternatively, the translator may wish to retain 'commodity' as a (new) loan word in the target language until finally baptised by frequent usage.

While the use of mathematical terminology might be taken as an infra-rhetorical use metaphor, there are instances when this becomes extra-rhetorical satisfying the criteria of the cognitive metaphor and creates a new association between

vehicle and tenor, such as in phrase like 'The reserve replacement amounts were based on the sum of the of our net additions... divided by our production.'

Another cognitive metaphor can be seen in phrases such as 'We expanded our commercial paper program.'

The reader of this metaphor will indeed to be clued in and to understand that this matter of business is indeed trade or high commerce, and not a morning newspaper delivery service. 'Paper' is a fine cognitive metaphor not for the manufacture of paper, not for the publishing of daily journals, but refers to the transference of monetary values from original paper bank notes, to documents or letters of credit, loans, bonds, debentures, *etc.*

'Program' is neither a printed list of performances, a radio or TV broadcast, a syllabus, nor coded computer instructions, but rather a plan of future transactions of a financial nature. The vehicle of 'business' confers on the tenor of 'program' a series of associated experiences outside the normal environment of the tenor.

Some of the more significant implied cognitive metaphors are to be found in the use of the terms *upstream*, *midstream* and *downstream*.

'Legal<sup>90</sup> assisted with more than 80 upstream development projects.' 'Upstream' has a significant cognitive metaphoric meaning referring to the first stages of oil and gas exploration and production. Similarly, in molecular science, biology, computer science and marketing, 'upstream' implies the first steps in a process or the proximity to the origin of an installation.<sup>91</sup>

In geography, the term certainly suggests a location closer to the source than to the mouth of a river or stream. But arising from the old forestry and gold mining industries, in particular, the metaphorical term has moved from the geographical location to mean the actual search, discovery and production of prime or raw materials.

If 'upstream' denotes closer to the source of the river and by metaphoric extension to production, 'downstream' has come to be mean not just a geographical location closer to the mouth of the river, and has passed, not just by analogy, but metaphorically to mean the sales aspects of what has been produced.

It is interesting to note while still commenting on production, that the terms 'upriver' or 'downriver' are non-existent, as these are merely geographical and not production locations.

---

<sup>90</sup> The legal department of the firm

<sup>91</sup> [www.etcie.ie/docs/ET214.pdf](http://www.etcie.ie/docs/ET214.pdf)

A third 'stream' term arises and that is 'midstream,' as a metaphor, as in phrase such as 'Over the years, we... have sold several assets, including downstream and midstream assets...' While 'midstream' operations are normally included in 'downstream' operations, 'midstream' now finds its own meaning in its own right, particularly in the oil industry:

*"The midstream<sup>92</sup> industry processes, stores, markets, and transports commodities such as crude oil, natural gas, natural gas liquids (LNGs, mainly ethane, propane and butane) and sulphur."<sup>93</sup>*

## 7. Levels of cognition and transference

For a metaphor to be successful, a level or degree of cognition or background knowledge is essential. While all metaphors require a basic foundation in understanding and language, the levels or degrees of that foundation, which in our analysis can be five in all, will ensure its success. The lack of any aspect of that basic foundation will ensure that the metaphor fails.

Michael R. Smith, looking at metaphor from a legal perspective, chooses to list only four levels corresponding to different categories of metaphor in the legal profession:

- Level 1 – Doctrinal metaphors
- Level 2 – Legal method metaphors
- Level 3 – Stylistic metaphors
- Level 4 – Inherent metaphors

as tools of persuasive legal writing and discourse.<sup>94</sup>

### 7.0.1. Doctrinal metaphors

In looking at doctrinal metaphors, Smith's words follow closely cognitive theory that metaphor is foundational in our thought processes and in our acceptance of knowledge, and subsequently in our way of expressing such knowledge.

In this, one can agree with Berger<sup>95</sup> that:

*"In cognitive theory, metaphor is not only a way of seeing or saying; it is a way of thinking and knowing, the method by which we structure and reason, and it is fundamental, not ornamental."*

While some of Smith's given examples, e.g. 'wall of separation' and 'fruit of the poisonous tree' are common and basic to law and legal terminology, they all fall

---

<sup>92</sup> It should be footnoted that the term 'midstream' is quite acceptable in spoken and written English, but that 'Mid River' or 'Mid-River' only exists in commercial names.

<sup>93</sup> <http://en.wikipedia.org/wiki/Midstream>

<sup>94</sup> Smith, Michael R., *Levels of Metaphor in Persuasive Legal Writing*, Mercer Law Review, Vol. 58, No. 3 p. 921, Mercer University, (2007)

<sup>95</sup> Berger, Linda L., *What is the Sound of a Corporation Speaking? How the Cognitive Theory of Metaphor Can Help Lawyers Shape the Law*, 2 J. Ass'n Legal Writing Directors 169, 170 (2004)

neatly with the principal sources of metaphors outlined, *cf.* Section 4 of this work, and within the division of metaphors, *cf.* Section 5, as also previously described herein. In allowing to put an abstraction into more concrete terms, metaphor is meant to be a tool for the listener's or reader's convenience, and not a definition of the legal concept or principle.

Simply stated, the fact that a metaphor in one instance is a figure of speech to enlighten the minds of others does not mean that in all instances it will do so – a corollary being that a metaphor may at times lack the necessary transparency to enlighten.

### **7.0.2. Legal method metaphors**

For Smith, doctrinal metaphors are different from legal method metaphors in that an abstract rule of law is not metaphoric, but rather that 'the tools used to *analyse* or *apply* the rule are metaphoric.'<sup>96</sup> In other words, 'they are tool of legal analysis expressed in metaphoric terms.'<sup>97</sup>

The very *à propos* examples given by Smith are that an abstract rule of law can be interpreted '*narrowly*' or '*broadly*' as if it were a physical item which could be measured; or that a rule of law had '*parts*' or '*elements*' as if it were a physical construct.

### **7.0.3. Stylistic metaphors**

Michael R. Smith's third level of metaphor refers to chosen styles of writing where the style contains 'ornamentation' and 'rhetorical power.' This defined level is entirely within the original concept of metaphor as described in our opening introductory Section 1 herein. Clever examples were given about a 'lawless frontier', the 'Wild West', and 'holes being shot' in arguments.

This third level of metaphor as a style of writing is not in itself a metaphor but rather something which colours the entire argument or 'core value'<sup>98</sup> which itself may (most likely) contain multiple linked metaphors

### **7.0.4. Inherent metaphors**

Smith also stresses the daily use of inherent metaphors, *e.g.* *up*, *down*, *etc.* as part of normal verbal expressions which express an essential part of modern discourse, though rarely thought of as such.<sup>99</sup>

While we can immediately spot the explicit metaphor in the 'safe harbour' concept of example 1 above, we cannot recognise that easily the implied

---

<sup>96</sup> *Idem*, p. 929

<sup>97</sup> *Idem*, p. 930

<sup>98</sup> *Idem*, p. 935

<sup>99</sup> *Idem*, p. 943

metaphor — now a dead metaphor — of ‘opportunity’ as mentioned previous, meaning originally the very same thing, the safe harbour.

Therefore, we can see that the level of cognition is important for the metaphor to ‘work.’ The work of the metaphor is the transference from the vehicle to the tenor of one or more attributes as we have mentioned in examples throughout this research.

However, the question does remain as to the levels or degrees of transference in the metaphor from vehicle to tenor.

### **7.1 First level of cognition and transference**

Levels of metaphor (re)cognition and transference are best analysed *a posteriori* in matters of translation with computer assisted translation (CAT). Each of the levels of transference can be achieved by the human speaker and/or translator with true reason. Each of the levels of transference will be achieved by CAT to a greater or lesser degree according to the levels of data to hand.

A computer translation must match one term with a corresponding precise term in the target language. For this to be achieved, it is imperative that the source word has a single and unitary meaning for the computer. This is impossible in English if the source word is being identified exclusively by its spelling. As we know, a word in English can have multiple meaning on its own. It can also have extra meanings in composite or compound words, and again further meanings in phrases, idioms or sayings.

A simple example taken at random from the Concise Oxford Dictionary<sup>100</sup> and The Imperial Dictionary<sup>101</sup> is the word ‘humanity,’ which has the following multiple meanings:

1. Benevolence
2. Human beings collectively
3. Humanness
4. Instruction in classical and polite literature
5. Kindness
6. Liberal education
7. Mankind collectively
8. Mental cultivation
9. The fact or condition of being human
10. The human race
11. The peculiar nature of man by which he is distinguished from other beings
12. The quality of being human
13. The study of Latin and Latin literature (Scotland)

---

<sup>100</sup> p. 575

<sup>101</sup> Volume II, p. 535

In its plural form, apart from the normal plurals where allowed in the above meanings, 'humanities' has the following meanings:

14. Human attributes
15. Learning or literature concerned with human cultures, especially the study of Latin and Greek literature and philosophy.

For a computer to match one of the above fifteen meanings with the precise corresponding term in a target language, let alone a corresponding metaphor, the source word 'humanity' must have in the above instances some fifteen separate and unique identifying codes.

It is quite obvious that the translation of a phrase such as 'The issue was handled with great humanity' has a clearly different meaning from one such as 'Humanity has progressed considerably since the Ice Age.' Therefore, for a correct translation to be effected, two different words, in all probability, will have to be used in the target language.

Sometimes the transference of meaning can be assisted in CAT by the use of what is termed a '*corpus*' of analysed existing terms in printed or computed-stored writings. This is only a partial, but useful, help as it excludes all non-printed or non-computer-stored writings, and indeed all future use(s) of the word. A *corpus* of texts is only a snapshot in time of the existing writings, but not all writings, which have been thus compiled and analysed.

As any level of transference of meaning can deliberate, unintentional or accidental, one must strive to ensure that there is a *positively* deliberate matching of meanings of the word, and, to a greater *positive* extent, of the metaphor. From a technical point of view in translation, it would be wrong to have a partially matching word or metaphor in translation. Can the transference occur without the awareness of the speaker/writer? Certainly! The speaker may say something unintentionally or accidentally without realising that a metaphor or two have been used.

There are those who hold that a computer can reason. That in itself is a humanising metaphor, as we know that computers are not yet self-aware and that their 'reasoning' is a matching of electronic gateway impulses and algorithms. However, as computers have considerable storage capacity, they can employ substantial amount of appropriate represented and representative knowledge in more than one human written language, matching terms, and where properly coded, matching metaphors with precision and accuracy.

'The cat sat on the mat' can be easily rendered into a second language by having a unique identifier code for each term used in the source language, and by observing the grammar and syntax of the target language can be correspondingly accurately rendered in the target language.

‘Our goal is for every employee to drive the success of the company.’

Were we to analyse the above sentence with its double metaphor, does the writer really know that a sporting ‘goal’ metaphor and a mechanical/automotive ‘drive’ metaphor have been used? It would ideal to think that the writer had reflected on the company environment and had used it metaphorically as a feedback model to transfer attributes of achievement. However, it is not necessary for him/her to have done so for the metaphor to be used with some success.

## 7.2. Second level of cognition and transference

The second level of transference suggests logical reasoning by using substantial amounts of appropriately represented knowledge. This is ‘easy’ for a computer as it has substantial storage capacity, and depending on the retrieval speed of the terms in storage, it can be seen to be ‘reasoning’ in a logical manner by comparing previously used phrases in the stored *corpora* of large bodies of text. However, the logical reasoning of the computer is limited to the correct and timely retrieval of existing data in response to the inputted query. The logical reasoning at this level is **not** the creation of a new idea, a new conclusion, a new word, nor the creation of a new metaphor.

The success of the metaphor will be greater, the greater the represented knowledge of the tenor/target or, *vice versa*, of the vehicle/source.

Voltaire in his time suggested that

*“.. true comedy is the speaking picture of the follies and ridiculous foible of a nation; so that that he only is able to judge of the painting who is perfectly acquainted with the people it represents.”*<sup>102</sup>

Voltaire here does us a double favour in first providing a clear explicit metaphor that ‘*true comedy is the speaking picture...*’ However, he does the reader an extra favour by clearly stating the underlying principle of the second level of transference – greater knowledge. The greater the knowledge which the reader has of the ‘speaking picture’ – in metaphoric terms the ‘target’ and also here meaning the people represented by the ‘speaking picture,’ the greater the knowledge the reader will have of the ‘comedy’ – the metaphoric ‘source.’

*Vice versa*, the situation is also true. The greater the knowledge that the reader has of the comedy, the more will be understood of the references made to the people it represents. While ‘the delicacy of humour, the allusion and the *à propos*’<sup>103</sup> may be not fully understood on a first attendance at, or reading of, the comedy, the greater the familiarity the greater the referable knowledge.

---

<sup>102</sup> Voltaire (Arouet, François-Marie), *Lettres philosophiques sur les Anglais (Philosophical Letters on the English)*, X

<sup>103</sup> *Idem*

The metaphoric transference of the above examples, if written with deliberate metaphoric intent, will certainly be better understood if the reader is familiar with the history of the of the matter in hand. If the reader is had learned of the evolution of the source to which reference is being made and has a knowledge base about the source and can infer the transference of attributes to the tenor.

### 7.3. Third level of cognition and transference

Trustfully, we all learn from our experience as sentient beings. The deponent Latin verb *experiri* – *to learn from experience* – suggests that we ‘suffer’ as we learn. By analogy, a computer ‘learns from experience’ in that its storage routes are used and a history of the routes can be maintained for quicker retrieval.

One can suggest that this is the ‘Cinderella’ factor, being a positive result arising from suffered experience. It is however wrong to suggest that a *computer-assisted-translation* or CAT programme will perform ‘better tomorrow than its performance today.’ Such is an anthropological statement in giving human characteristics to a machine, which the machine in itself does not possess. A computer, at least the ones which we use at present, has no tomorrow and merely performs as programmed.

The metaphor either in an original language or in its translation to another language will also have greater success in the transference of the vehicle’s attributes on the basis of reasoning.

One must ask how the listener or reader links the two concepts of the tenor and the vehicle. There has to be a level of abstraction for the metaphor to succeed. The key here lies in the word ‘abstraction,’ having an original Latin meaning of a ‘taking from.’ The listener, listening with intent, ‘takes from’ the vehicle an attribute and brings it across to the tenor.

In the metaphoric phrase, ‘This housing complex was a satellite development on the outskirts of the city,’ the term referring to spatial bodies, ‘satellite’ gives one or more of their characteristic attributes to ‘developments.’ As ‘satellite’ is a normally a noun, there is an immediate implied inference where reasoning must come into play and a very clear intention of metaphoric transfer is made in converting the noun into an epithetic adjective.

### 7.4. Fourth level of cognition and transference

This level of metaphoric transference is one where the metaphor can explain itself either directly or indirectly, and when computerised, can be instructed as to what to do.

The metaphor is all the more successful if it does not have to be explained, or at least not in too great a detail. However, if the computer from its stored *corpora* of

texts is requested by the user, it may be able to show by way of explanation why, how and where the metaphor has been used.

It is unlikely that the computer will invent a new metaphor unless it can see in the source word qualities which can be cogently and coherently applied back to the to the target word. However, it is conceivable that the computer can offer suggestions as to appropriate metaphoric content.

It is suggested that, at present, computer 'bots' [robots] cannot handle the nuances of English, regional variations in English spelling, and are unable to carry out research, in the sense of seeking and synthesising information.<sup>104</sup> This must be seen as a temporary problem due to the lack of sufficient *corpora* which would express the nuances or spelling, and therefore, subsequently allow their identification. *Mutatis mutandis*, the same applies to metaphors.

How good is the metaphor if we have to be told of it or it has to be explained to us? The metaphor may in fact be objectively very good in its own context, in its own domain, in its mental mapping of the concepts, or even in its own language. However, if the listener/reader is not aware of the context, has not learned of the domain, or does not know the language, the metaphor will subjectively fail.

In the field of translation, parallel *corpora* of metaphors will be greatly helped by advances in the use of computerised systems.

### 7.5. Fifth level of cognition and transference

At present as we write, a computer cannot achieve, that we know of, an awareness of its own capabilities, the so-called HAL moment<sup>105</sup>, and reflect on its own behaviour, and can respond robustly to surprise.

The fifth level of transference is not just a keeping of the listener's or reader's attention, but to metaphorically 'capture' that interest in some new way.

We may also ask at this level of cognition and transference if is the metaphor there to surprise the listener/reader, or is it there merely to be informative at a level to keep the listener/reader's interest?

In the phrase 'the rapidly worsening financial crisis *triggered* a severe global economic recession,' we see a clear example in the use of the word 'triggered.' Had the writer used 'caused,' the statement would be flat. However, by using 'triggered,' there is the element of surprise is introduced. While the writer is describing a situation of an approaching severe global economic recession, this

---

<sup>104</sup> [www.bbc.co.uk/news/magazine-18892510](http://www.bbc.co.uk/news/magazine-18892510)

<sup>105</sup> The sentient HAL-9000 [Heuristically programmed ALgorithmic] computer which features in the 1968 film: 2001: A Space Odyssey

metaphor can indicate surprise, be subtly informative, and at the same time be capable of handling at an abstract level both successful and catastrophic events.

## 8. Research objectives

### 8.1. First objective

Objective one of this work of research is to show that metaphors, particularly cognitive ones, are used at various levels, such as explicitly or implicitly in the economic and financial sector in a business report.

Where many types of metaphor have been defined *a priori* and identified *a posteriori*, their presence can be recognised by a reader of a text. We have up to this point given many examples of such defined and identified metaphors, and therefore, logically state that the use of metaphors has been recognised in the basic text of this research.

Now, an important question arises. How are these metaphors used and why? There is not a page of the basic text which does not contain some metaphoric content at one level or another. Certainly on pages referring to purely financial or production data, metaphors are there in abundance, some of the more significant of which have been identified in our examples.

These metaphors are used both explicitly and implicitly in attempting to make otherwise dry details more easily readable for the different levels of reader. It must be remembered that not all readers have the same levels of education or expertise. The metaphor is there that bridge between what has to be communicated and the communication to the listener who must understand.

### 8.2. Second objective

The second aim of this research is to show some difficulties, or perhaps better suggested as possibilities of translation, which can arise for the translator of an English text to another language

The translator will generally not have difficulty where there is a direct word or phrase translation been the source and target texts.

It may be the simple case, that the translator has to be careful to ensure that the adverb in the original covering more than one verb, will in translation covers both translated verbs It may will be the case that a second or different adverb being introduced for the second verb in the target language, if this the translator sees that imperative.

Trustfully, the translator will have no 'political' agenda and merely be attempting at professional level to render the phrase accurately in line with the overall or field-specific meaning of the sentence.

Generic words used as metaphors can cause particular difficulty for the translator. The translator must be aware of the field of context in which the word is being used, before attempting to convey one metaphor, or even a direct word-for-word translation. in the target language. The simple example of the word 'response' which is used both in general speech and in specific fields such as such as oratory, correspondence, poetry, music, or liturgy in the source language, most likely in the target language have to use different etymologically closely related words or metaphors.

A second feature of cognition is the use in the source language of closely related concepts, *e.g.* depreciation and amortisation, which may lack multiple terms in the target language and both slightly different concepts have to be covered with a single term or metaphor in the target language.

Then again, the translator may then find a metaphor in the source language cannot be rendered by the same metaphor by in the target language but rather by a more colloquial or more mundane metaphor.

The translator when faced with a rather banal term or phrase in English, may find that that there is a much more expressive terminology or metaphor in the target language which adds flows in the translation to the mundane banality of the original text.

Frequently the translator must make a mental shift from one field into another, for example with the phrase, 'The firm then carried out an audit of its supply-chain procedures.' The word 'audit' is firmly associated with accountancy and financial accounts as the independent verification process at the end of an accounting period of the accuracy of accounts. *Sensu lato*, in the above phrase, 'audit' is not being used in such a sense, but rather as a check, analysis, verification, or study of the procedures in the provision of products and services as required by the final customer. The translator will then most likely have to take a word from another field of endeavour other than accountancy to render the meaning with sense.

Where many instances of implicit and explicit metaphor have been identified, their correct and adequate translation poses a problem for the translator. In the previously mentioned examples, many implicit and explicit cognitive metaphors have been identified. We therefore conclude that the difficulties for the translator of cognitive metaphor translation have been recognised in the basic text of this research.

### **8.3. Third objective**

The third stated object of this research is to prove as a conclusion that implicit and explicit metaphors are a necessary means of modern mass communication.

There are two ways to approach the proving of this statement. The first way would be a form of negative *reductio ad absurdum* and the elimination or extraction of all metaphoric elements in the basic text, and then trying to see what remains of coherent and cohesive communication.

Two results would immediately become apparent here which we shall show. First, the elimination of the metaphoric elements would render the remaining text almost unintelligible to the modern reader, and secondly, the revising editor eliminating such text would have to try and replace it with some form of non-metaphoric wording.

The second way is a more *a posteriori* attempt by examining the reasons for the communication to the listener or reader, and in examining the reasons to find out what is effective and what is not. In finding out what is effective and what is not, we are able to prove that implicit and explicit cognitive metaphors, in order to avoid unintelligible text, are a necessary part of this communication with listeners or readers.

This third and final objective of our research is simplified as follows:

#### Approaches

##### *Reductio ad absurdum*

What remains?

Unintelligible text

Re-editing required for listeners / readers  
Level to be decided

##### *A posteriori* examination

Non-effective

Unintelligible text

Effective

Necessary text

For listeners / readers

Level to be decided

A simple first reading of any text will reveal those words or phrase which have metaphoric content. A closer and more stringent reading would obviously highlight other such elements in deeper sub-categories. However, the application of a *reductio ad absurdum* argument and the elimination of all metaphoric content to a text would render the text unintelligible.

What would remain of any reasonably modern text would be barely intelligible to any reader. The text would require significant editing to be rendered into a format with no metaphoric content whatsoever.

The obvious questions then arise:

- Why re-invent the wheel of communication with one containing no metaphors?
- Would such non-metaphoric text be more intelligible, clearer, more concise, or more coherent?
- In a word, would the non-metaphoric text be more readable?

- And if it were made readable, how long would the non-metaphoric text be capable of retaining the interest of the listener or reader?

It is not at all clear that positive answers can be given to the above questions. We are dealing in life mainly with a practical and pragmatic world, and while the entire texts could be re-written as academic exercises on the above lines, would the listener or reader receiving such a text be more or less enlightened with its newly edited content?

Re-invention occurs in life, and particularly in technology,

- 1) when what exists no longer serves its original purpose,
- 2) where a new 'product' improves the quality of life or thought, and/or
- 3) where new ideas merge.

As for point 1) immediately above, in the case of metaphor which is a figure of speech, metaphor indeed continues in normal modern-day life in both speech and writing to serve its original purpose of transferring one or more of the attributes of the target to the source.

As regards point 2), we do not see a new 'product' — a new figure of speech — replacing the metaphor at any time in the near future, simply because language evolves naturally and is not produced on command.

However, with regards to point 3), we face a certain difficulty. New ideas are constantly merging — few truly original ideas actually arising — out of logical procedures, with new conclusions being drawn and corollaries being noted. The cognitive metaphor<sup>106</sup>, the direct topic of the second section of this research, is now being understood under a new definition, and particularly in a military context, by the Information Processing Techniques Office (IPTO)<sup>107</sup> of DARPA.<sup>108</sup> The cognitive metaphor is now part of a sophisticated information technology (IT) system which attempts to 'know' what it is doing and which

- *"can reason, using substantial amounts of appropriately represented knowledge,*
- *can learn from its experience so that it performs better tomorrow than it did today,*
- *can explain itself and be told what to do,*
- *can be aware of its own capabilities and reflect on its own behaviour, and*
- *can respond robustly to surprise."*<sup>109</sup>

These bulleted points are exactly those which we have looked at in the chapter under *Levels of cognition and transference*.

---

<sup>106</sup> Ramming, J Christopher, *The Cognitive Metaphor*, [www.eecs.berkeley.edu/CIS/Brachman.pdf](http://www.eecs.berkeley.edu/CIS/Brachman.pdf) p. 2

<sup>107</sup> [www.darpa.mil/ipto/index.asp](http://www.darpa.mil/ipto/index.asp)

<sup>108</sup> DARPA is the research and development office for the U.S. Department of Defense. [www.darpa.mil/about.html](http://www.darpa.mil/about.html)

<sup>109</sup> Ramming, J Christopher. *Idem* p. 2

The essential difference here between the old cognitive metaphor and the new IT metaphor is that the metaphor is no longer a vehicle towards understanding but has become, in fact, the driver of thought towards understanding and reasoning.

In the old cognitive metaphor, the writer or speaker certainly reasons in a normal life sense 'using substantial amounts of appropriately represented knowledge.'<sup>92</sup> As a consequence, the writer/speaker can learn from his/her experience so as to perform better tomorrow than.

In the old cognitive metaphor, the metaphor 'explains itself' but cannot, like its new modern IT counterpart, 'be told what to do.' The old cognitive metaphor, also like the new one, expresses the awareness of the capabilities of the writer/speaker and can reflect *ratione ratiocinata*, on its own behaviour by means of either an instructed or automatic diagnostic analysis.

The fifth of given areas of the new cognitive metaphor — the ability to respond robustly to surprise — does not appear to be an essential aspect of the old cognitive metaphor. In many texts, surprise at the metaphoric content, as such is frequently repeated in speech and writing, normally be one of the last things to be expressed.

A problem arises in the *a posteriori* examination of texts is that the readers would expect to see matters expressed with and in terms and terminology familiar to them and to their particular life-style or professional domains. A *reductio ad absurdum* re-editing (not simply of a partial extract from a basic text, but of an overall text) would deprive the readers of the comfort of familiar terms or of domain terminology.

We therefore come back to the question whether a cleaned-up non-metaphoric text would be more or less enlightened with its newly edited format? A reply to such a question lies outside this research and would need further analysis.

An *a posteriori* examination of any section of non-metaphoric translated text shows that non-metaphoric translated texts, while accurate and precise, are dull. Such texts have many of the characteristics of tables of audited facts and figures. Such tables with their columns of figures and rows of data are and can be most interesting and enlightening from a statistical and comparative point of view, but such numeric data of tables and columns cannot be put into metaphor which resides in the sole domain of literary expressions or manipulated words. There is an argument which suggests that with difficulty, such numeric data be expressed in metaphor of a dead or moribund infra-rhetoric context.

An argument can also be made that the metaphor in modern texts is an essential component of successful and confident communication.

In response to the question posed previously "Would such non-metaphoric text be more intelligible, clearer, more concise, or more coherent?" and based on suggestions

of the *Securities and Exchange Commission* (SEC) of the United States in 1998 — admittedly we are referring to English language publications here — in its style manual<sup>110</sup> — as referred to by other teaching authorities<sup>111</sup> —, the communication should contain:

*“Clear, concise, simple language, capable of expressing a positive attitude on a pragmatic level with short sentences, verbs in the active form, the use of repetition and graphs, tables, diagrams which are capable of interacting with the narration of the text.”*<sup>112</sup>

The fact that reference is made here to graphs, tables and diagrams—which are essentially metaphoric—suggests that a text cannot be entirely devoid of metaphor without losing its coherence and

*“By coherence, we mean the set of semantic relations established between the different parts of the text and the entire context of the situation and culture in which the text is produced.”*<sup>113</sup>

Teaching authorities point out:

*“In order for a text to be coherent, the writer (issuer) and the reader (recipient) must share some conditions. On the one hand, conditions linked to the register, in which the issuer and the recipient must share the same set of circumstances so that they can give meaning and attribute meaning to the words and phrases that form the text (situational coherence).”*<sup>114</sup>

As attributing a meaning to words is an essential aspect of the transference conditions of the metaphor, it could therefore be implied that metaphor — if not absolutely needed for coherence — at least assists by its presence in the text. This is also asserted by Yazdani and Barker<sup>115</sup> in that some information is communicated most effectively through a combination of media. This coherence is also underlined by Tonfoni<sup>116</sup> in the same text, when she says:

*‘Global management of information, which is mostly coming in the form of texts, requires a complex competence, a skilled ability, and high sensitivity to allow readers to actually understand and interpret texts the way they were meant to be interpreted when they were first generated.’*

In this comment, we can find a response to the fourth question which we posed previously, ‘And if it were made readable, how long would the non-metaphoric text retain the interest of the reader?’ We can conclude that the presence of the metaphor assists the text, making the text more readable — in this sense more capable of retaining the interest of the reader. Where the non-metaphoric text

---

<sup>110</sup> Securities and Exchange Commission, *A Plain English Handbook. How to create clear SEC disclosure documents* [www.sec.gov/pdf/handbook.pdf](http://www.sec.gov/pdf/handbook.pdf)

<sup>111</sup> Annamaira Sportelli, Gaetano Falco, *Introduzione alla traduzione economica II* (T00018), Bari, 2008

<sup>112</sup> Sportelli, Falco, *Idem* p. 33 [Author’s own translation of the Italian text]

<sup>113</sup> Halliday and Hasan (1989) *Language, Context, and Text: Aspects of language in a social-semiotic perspective*. Oxford, OUP: 70-ff.

<sup>114</sup> Annamaira Sportelli, Gaetano Falco, *Introduzione alla traduzione economica I* (T00005), Bari, 2008

<sup>115</sup> Barker, Philip and Yazdani, Masoud, (eds.) *Iconic Communication*, Section 6. p. 62 et seq.

<sup>116</sup> Tonfoni, Graziella, *Iconic Communication*, Section 12, p. 92 et seq.

lacks the combination of media contexts and the global management of information, it becomes less interesting.

The Canadian General Standards Board<sup>117</sup> responsible for the official translations of legal texts in Canada points also to the difficulty of acceptance of neologisms and the manner in which they can be better accepted. Such neologisms or semantic neologisms arise in various ways such as expansion (concrete to abstract), conversion (adjective to noun) or adoption (from another field), and also from metaphors where there is no change in the form of the term.

Would the elimination of the metaphor, and its substitution by non-metaphoric text, improve the readability of the phrase? There is a serious belief that the text would be impaired, and in such cases where translation is required, the rule of thumb '*if in doubt, do naught*' should apply.

The overall logical corollary here is that non-metaphoric text does not become more readable and as such would not retain better the interest of the reader/listener.

We have looked at the text as a means of communication, but the questions remain: Who are these readers? And at what level is this metaphoric communication?

For a message to be communicative, it must have intelligible content such as we have recognised in any basic text, and the message must be addressed to an audience who will understand it and in words which have specific meaning for the audience. It would be the speaker's or writer's policy or intent that the message should contain no more than what is necessary for its purpose.

It is useful to know that 'communication' finds its etymological root in 'common,' that is to say, the message is being made common to a number of people. However, let us go back etymologically one step further and note that the root of 'common' is the Latin '*cum*' and '*munus*' which is not just a service or duty 'with' another, but a provision of strength and defence to those who receive it. A modern saying and phrase has it that 'information is power' and that is not far removed from the concept that communication is service provided by one for the strengthening of another.

We can therefore reasonably say that we can recognise implicit and explicit cognitive metaphors appearing in texts in order to make them readable or listenable as a means of mass communication, and note that many texts do contain such metaphors. We can therefore conclude that implicit and explicit cognitive metaphors are a necessary part of modern mass communications.

---

<sup>117</sup> Handbook of Terminology, p. 20

## 9. Sample texts

The texts which follow by way of simple examples are taken from *The Sunday Business Post*, a national weekend newspaper in Ireland, which covers principally financial, political, economic, and to a certain extent on national legal matters and affairs.

Explicit infra-rhetorical metaphors (*cf.* Chapter 5.1.) mentioned as follows are not meant to be a complete list of all which appeared in the various articles being quoted, nor indeed in the particular issue of the newspaper itself.

### Financial

*"Investors are braced up for more volatility this week as the euro crisis ratchets up again and Spain may be forced into a full-scale bailout."*<sup>118</sup> Investors being 'braced' is both a submerged explicit metaphor of a verb normally transitive or reflexive, being used in transitively, being given an additional metaphorical direction of 'up,' and of being a verb taken from a wind or sea environment of attempting to stay balanced. 'Volatility' is a metaphor from the science of physics of liquids and gases which 'fly' away easily in evaporation. 'Crisis' has lost its classical Greek metaphoric meaning of having to make a 'decision'

'Ratchets up' is an implicit metaphoric verb suggesting continuous motion though not necessarily of a linear or rotary actions seen in building or carpentry. 'Spain' is an imperfect metaphoric metonymy for the Spanish Government or officials who may have to take on the implicit metaphoric job of sailors 'bailing out' the water from a flooding boat in order to keep afloat, and so escape destruction.

### Political

*"The recent Brussels summit signalled that such a deal, which would effectively reduce the level of Ireland's debt at a stroke, could be agreed."*<sup>119</sup> The explicit metaphor here is 'level' taken from our everyday environment of seas, rivers or containers of liquids. However, it is adorned with all sorts of implicit accompanying full or imperfect metaphors.

'Brussels' is metonymy for politicians who met temporarily in the capital of Belgium. The 'summit' of a mountain is a doubly implicit environmental metaphor for both the highest attainable level of achievement and a meeting between heads of different Governments. 'Deal' is a metaphor taken from the distribution of a pack of cards suggesting that something has been apportioned.

'Ireland' is again a trite metonymy either for the Irish Government or the financial institutions of the county, and 'stroke' implies at various levels a deletion by a writing instrument.

---

<sup>118</sup> *Sunday Business Post*, 22 July 2012 p. m1, "Temperatures rise again over Spanish Crisis"

<sup>119</sup> *Sunday Business Post*, 22 July 2012 p. 10, "Political Notebook"

## Economic

*"The fallout of that licence award has already stretched out for 17 years..."*<sup>120</sup> The explicit metaphor is of a cloth being spread out and is applied to the consequences of a licence award. The implicit metaphors in the sentence are of (nuclear) 'fallout' which causes an impairment to health and sourced in physics, of 'award' being a prize for something achieved in our environment, and of 'licence,' a dead and classical metaphor for something lawful and permitted,

## Legal

*"To be last in the competition was almost a badge of honour."*<sup>121</sup> The 'badge of honour' suggests metaphorically and figuratively a medal or distinction was being awarded for some achievement. 'To be last' is an implicit classical metaphor as if one were a participant in a race. The 'competition' again is an implicit clichéd metaphor for a tender process.

*"In such cases, judges may try to outmanoeuvre the budding martyr by seeking to seize their assets, rather than committing them to prison."*<sup>122</sup> The writer here uses both explicit and implicit metaphor with great abandon, and to great effect. 'Case' itself is a dead metaphor from the Latin '*casus*,' a fall and by extension an event or occurrence, as indeed 'judge' also from the Latin words '*jus*,' '*dicere*' — [the person who] says the law. From the original statement of the law, the role becomes the person.

'Outmanoeuvre' is a straight-forward implicit military metaphor, while 'budding' is an agricultural one, and the explicit metaphor of 'martyr' is both a Greek classical, dead and latterly religious metaphor for one put to death because of belief.

The word 'assets' is a submerged implicit metaphor where its original meaning has been lost in the mists of time from the Latin '*ad*' and '*satis*' signifying sufficient estate to allow the discharge of a will.

## 10. Conclusions

We have seen in this short research project that infra-rhetorical and extra-rhetorical metaphors exist and we have identified a number of them in our examples.

We have set ourselves three objectives in this research:

- To show how implicit and explicit metaphors are used at various levels;
- To show some difficulties which the translator may face in handling them, and
- To prove that implicit and explicit metaphors are a necessary modern means of mass communication.

---

<sup>120</sup> *Sunday Business Post*, 22 July 2012 p. 9 "Game on in mobile court battle"

<sup>121</sup> *Sunday Business Post*, 22 July 2012, *idem*

<sup>122</sup> *Sunday Business Post*, 22 July 2012 p. 7, "How the courts deal with contempt"

We now believe that we have proved each of these three objectives through explanatory textual analysis and, in each case, through a final and concise syllogism.

(Text revised)

Saturday, 1 August 2020  
Celbridge, Ireland

## 11. Dictionaries

*The Concise Oxford Dictionary of Current English* (ed. R. E. Allen), 8th edition, BCA for Oxford University Press, London, 1991

*The Imperial Dictionary of the English Language*, (ed. John Ogilvie), Vol. I-IV, The Gresham Publishing Company, London (1908)

### 11. Bibliography

Averbukh, Vladimir *et alii*, *Interface and Visualization Metaphors*, Institute for Mathematics and Mechanics of Urals Branch of Russian Academy of Sciences, Yekaterinburg, Russia (1997)

Barker, Philip, *Iconic Communication*, eds. Masoud Yazdani and Philip Barker, Intellect Imprint, New York (2000) ISBN 978-184-150-0164

Berger, Linda L., *What is the Sound of a Corporation Speaking? How the Cognitive Theory of Metaphor Can Help Lawyers Shape the Law*, 2 J. Assn Legal Writing Directors 169, 170 (2004)

Blumenberg, Hans, *Paradigms for Metaphorology*, Ithaca, New York, Cornell University Press and Cornell University Library (2010), pp. 152, ISBN 978-0-8014-4925-3

Blumenberg, Hans, *Paradigmen zu einer Metaphorologie*, *Archiv für Begriffsgeschichte* Vol. 6 (1960)

Dirven, René and Pöirng, Ralk, *Metaphor and metonymy in comparison and contrast*, Walter de Gruyter, pp. 605 (2003)

Feder Kittay, Eva, *Metaphor: its cognitive force and linguistic structure*, Oxford University Press, pp. 368, (1990)

Feldman, J. and Narayanan, S. Embodied meaning in a neural theory of language. *Brain and Language*, 89(2):385-392, Elsevier Press (2004)

Furness, R.S. *Expressionism*. Routledge, 1973

Lakoff, George and Johnson, Mark, *Metaphors we live by*, Chicago, The University of Chicago Press (1980) ISBN 0-226-46801-1, pp. 276

McCloskey, Deirdre N. *The Rhetoric of Economics*, Madison, The University of Wisconsin Press, Second ed. (1998) ISBN 0-299-15810-1, 248 pp.

Richards, Ivan Armstrong, *Practical Criticism*, Kegan Paul, Trench, Trubner, London (1936)

Securities and Exchange Commission (SEC), *A Plain English Handbook. How to create clear SEC disclosure documents*. New York (1988) [www.sec.gov/pdf/handbook.pdf](http://www.sec.gov/pdf/handbook.pdf)

Smith, Michael R., *Levels of Metaphor in Persuasive Legal Writing*, *Mercer Law Review*, Vol. 58, No. 3 pp. 919-947, Mercer University, (2007)

Sportelli, Annamaria and Falco, Gaetano,

- *Introduzione alla traduzione economica I* (T00005), Bari (2008) ICoN

- *Introduzione alla traduzione economica II* (T00018), Bari (2008) ICoN

Johnson, Kayenda T., *Process, Preference and Performance: Considering Ethnicity and Socio-Economic Status in Computer Interface Metaphor Design*, PhD Thesis, Virginia Polytechnic Institute and State University, Blacksburg, Virginia, USA (2008) [http://scholar.lib.vt.edu/theses/available/etd-04072008-235903/unrestricted/KTJ\\_ETD.pdf](http://scholar.lib.vt.edu/theses/available/etd-04072008-235903/unrestricted/KTJ_ETD.pdf)

### 12. Sitography

Canadian General Standards Board / Office des normes générales du Canada (2008) *Handbook of Terminology* [http://dsp-psd.pwgsc.gc.ca/collection\\_2007/pwgsc-tpsgc/S53-28-2001E.pdf](http://dsp-psd.pwgsc.gc.ca/collection_2007/pwgsc-tpsgc/S53-28-2001E.pdf)

Halliday, Michael A.K. and Hasan, Ruqaiya (1989) *Language, context, and text: aspects of language in a social-semiotic perspective*, Oxford University Press.

Koishikawa, Masahito, *The Paradigm of Christ*, 3.1. Hermeneutics of Metaphor [www.actus.org/metaphor.html](http://www.actus.org/metaphor.html)

*Metafora* (italiano) <http://it.wikipedia.org/wiki/Metafora>

*Metaphor* (English) <http://en.wikipedia.org/wiki/Metaphor>

The Open University: T185 *Practical thinking* <http://tscp.open.ac.uk/t185/html/resources/r2history.htm>

*Therapeutic metaphor*, [http://en.wikipedia.org/wiki/Therapeutic\\_metaphor](http://en.wikipedia.org/wiki/Therapeutic_metaphor)

Louçã, Jorge, *Organizational culture in multi-agent systems: metaphorical contributions to a discussion* (2004) [www.casos.cs.cmu.edu/events/conferences/2004/2004\\_proceedings/Louca\\_Jorge.pdf](http://www.casos.cs.cmu.edu/events/conferences/2004/2004_proceedings/Louca_Jorge.pdf)

Ramming, J Christopher, *The Cognitive Metaphor*,

[www.eecs.berkeley.edu/CIS/Brachman.ppt](http://www.eecs.berkeley.edu/CIS/Brachman.ppt) pp. 29, Revised 27 January 2003

Chandra Gupta, Shruti, *Types of Metaphor*:

[Literaryzone.com http://literaryzone.com/?p=99](http://literaryzone.com/?p=99)

Nordquist, Richard, *Absolute Metaphors* <http://grammar.about.com/od/ab/g/absolutemetaphorterm.htm>

## INDEX

### A

Absolute, x, 28, 30, 83  
Active, xi, 35  
Antimetaphor, x  
Antithesis, x, 9

### B

Bibliography, xii, 82  
Burlesque, xi, 48

### C

Classical, xi, 35  
*Clichéd*, xi, 36  
Cognitive, x, xi, 4, 12, 20, 48, 49, 50, 64, 74, 82, 83  
Cognitive process, 4  
Complex, xi, 37, 38  
Composite, xi, 38  
Compound, xi, 38  
Computer, x, 11, 82  
Conceptual, xi, 21, 53, 55  
Conclusions, xii, 81  
Creative, xi, 57

### D

Dead, xi, 39  
Definition, x, 1  
Dictionaries, xii, 82  
Division, x, 26  
Doctrinal, xi, 64  
Double refutation, 46

### E

Environment, x, 24  
Epic, xi, 2, 41  
Essential, x, 15  
Etymology, x, 13  
Expanded, xi  
Expanded, 41  
Explicit, x, xi, 14, 49, 77, 79  
Extended, xi, 41  
Extra-rhetorical, xi, 47

### F

Farming, x, 24  
Fifth level, xi, 70  
Figures of argument, x, 4  
Figures of ornament, x, 2, 3  
Figures of speech, 2, 4  
First level, xi, 66

First objective, xi, 71  
Fourth level, xi, 69

### H

Headings, xi, 61  
**Historical aspects, 2**  
Hyperbole, x, 9

### I

Implicit, x, xi, 16, 42, 50, 77  
Inferred, xi, 42  
Infra-rhetorical, x, 27  
Inherent, xi, 64, 65  
Introduction, x, 1, 8

### L

Legal method, xi, 64, 65  
Level, 64, 73  
Levels, xi, 64, 66, 74, 82  
Litotes, x, 11  
Loose, xi, 38

### M

Meiosis, x, 11  
*Metaphors*, 5, 21, 38, 40, 82, 83  
Metonymy, x, 10  
Mixed, xi, 43  
Moribund, xi, 44

### N

Negated, x, 32

### O

Objective, 71

### P

Paralogical, x, 30  
Practical, xi, 8, 33, 82, 83  
Pragmatic, xi, 33  
**Principal sources of metaphors, 23**

### R

Radical, xi, 57  
Reprise, xi, 61  
Research, xi, 71  
Root, xi, 57

S

Sciences, x, 82  
Second level, xi, 68  
Second objective, xi, 71  
Silent, xi, 44  
Simile, x, 10  
Sitography, xii, 83  
Source, 14, 37  
Strategy, xi, 52  
Structural, xi, 58  
Stylistic, xi, 64, 65  
Submerged, xi, 45  
Surmised, xi, 42  
Synecdoche, xi, 45, 46

T

Tactics, xi  
Target, 14  
Telescoping, xi, 41  
Tenor, 14  
Text reprise, 61  
The human person, 23  
The rules of metaphor, 6  
The sciences, 25  
Theoretical, xi, 34  
Therapeutic, xi, 59, 83  
Third level, xi, 69  
Third objective, xii, 72  
Translation, x, 16  
Trite, 36

U

Use, x, 2, 8

V

Vehicle, 14  
Visual, xi, 7, 60

W

War, x, 11, 24, 41

