



## Conceptual Metaphor and Its Cognitive Dimensions

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### **Abstract**

This study evokes the mental metaphor in the novels. The English texts aim to describe the methods used to express mental metaphors in English novels. In addition to defining the communicative functions of these metaphors. To achieve its goals, the study provides a careful review of the mental metaphor theory of Alcoue and Joyson (3002) and then analyzed the novel of Lord of the Flies and concluded, through analyzing the novel, that the writer effectively used mental metaphors to express various communicative purposes. As some symbols were used with specific connotations and metaphors with expressive meaning in the novel.

**Keywords:** conceptual metaphor, mental, cognitive

### الاستعارة المفاهيمية وأبعادها المعرفية

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### ملخص

تتناول هذه الدراسة الاستعارة الذهنية في الروايات. وتهدف النصوص الإنجليزية إلى وصف الأساليب المستخدمة للتعبير عن الاستعارات الذهنية في الروايات الإنجليزية، بالإضافة إلى تحديد وظائفها التواصلية. ولتحقيق أهدافها، تقدم الدراسة مراجعة دقيقة لنظرية الاستعارة الذهنية لألكوف وجويسون (2002)، ثم تحلل رواية "سيد الذباب"، وتخلص، من خلال تحليل الرواية، إلى أن الكاتب استخدم الاستعارات الذهنية بفعالية للتعبير عن أغراض تواصلية متنوعة، حيث استُخدمت بعض الرموز بدلالات محددة، واستُخدمت استعارات ذات معانٍ تعبيرية في الرواية. **كلمات مفتاحية:** الاستعارة المفاهيمية، الذهنية، المعرفية

### Introduction

The main aim of this work is to make an original contribution to the study of metaphors, or more particularly, to the study of how people ordinarily use and understand metaphors in their daily lives. The phenomenon of metaphor has fascinated scholars for at least two millennia and still there are many open questions. Nonetheless, I do believe that the advances in linguistics, philosophy and cognitive psychology over the past four decades have led to substantial insights into the significance and workings of metaphors. Various models describing the nature of metaphor have been put forward. The classical model is often attributed to Aristotle's Poetic and Rhetoric and is called the comparison theory of metaphor. According to this model, metaphors are elliptical versions of similes or comparisons. Thus, a metaphor of the form 'A is B' is the elliptical counterpart of the linguistic expression 'A is like B in respects X, Y, Z ...' This model was proven wrong by many scholars. One problem is that it presumes that metaphors cannot create similarities. From this perspective, metaphors can only describe existing similarities. However, research (cf. Lakoff and Johnson



1980; Reddy 1979/1993; Schön 1979/1993) has clearly shown that we use metaphors not only in order to describe similarities, but also in order to create them or, more generally, to conceptualize one conceptual domain in terms of a different conceptual domain. Another problem the comparison theory of metaphor has to face concerns the issue of how we process metaphorical language. Often, there simply is no similarity between the vehicle (the conventional referent of a metaphorical expression) and the topic (the actual unconventional referent). This raises the question of how we manage to understand such metaphorical utterances, if there is no similarity that we can accept as the grounds of the metaphor. Finally, Glucksberg (2001: 29–51; see also Glucksberg and Haught 2006) offers many good reasons to reject the idea that metaphors are implicit similes. For example, he points out that the vehicle of a metaphor (of the form A is B) refers to a new category, whereas the same term in a simile (A is like B) refers to the literal concept

## Section 2

### 2.1 Introductio

A metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison

Or can be defining as:- figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (as in drowning in money) OR

A metaphor (from the Greek “metaphor”) is a figure of speech that directly compares one thing to another for rhetorical effect.

<https://www.grammarly.com/blog/metaphor>

### 2.2 figurative and literal language

Figurative language refers to the use of words in a way that deviates from the conventional order and meaning in order to convey a complicated meaning, colorful writing, clarity, or evocative comparison. It uses an ordinary sentence to refer to something without directly stating it. Understanding figurative language is an important part of reading the Management Discussion and Analysis (MD&A), where management may use a metaphor to help explain complicated concepts or directions that the company is taking.

(COGNITIVE LINGUISTICS AN INTRODUCTION,© Vyvyan Evans and Melanie Green, 2006)



### 2.3 Types of Figurative Language

#### 1. Simile

A simile is a figure of speech that compares two unlike things and uses the words “like” or “as” and they are commonly used in everyday communication. A simile is used with the aim of sparking an interesting connection in the reader’s mind.

#### For example

The boy was as brave as a lion in the jungle.

#### 2-Metaphor

A metaphor is a statement that compares two things that are not alike.

Unlike similes, metaphors do not use the words “like” or “as.” Such statements only make sense when the reader understands the connection between the two things being compared.

#### For example

The warrior has a heart of stone.

#### 3-Hyperbole

Hyperbole is an exaggeration that is created to emphasize a point or bring out a sense of humor. It is often used in everyday conversations without the speaker noticing it. The exaggeration is so outrageous that no one would believe that it is true. It is used to add depth and color to a statement.

#### For example

I have told you a million times to wash the dishes.

#### 4-Personification

Personification is the attribution of human characteristics to non-living objects. Using personification affects the way readers imagine things, and it sparks an interest in the subject.

#### For example

April is the cruelest month of the year

#### 5-Synecdoche

Synecdoche is a type of figurative language that uses one part to refer to the whole, or the whole to refer to the part

#### For example

Bread can be used to refer to food in general or money.

#### 6-Onomatopoeia

Onomatopoeia is a language that names something or an action by imitating the sound associated with it. They add some reality to the writing.

#### For Examples

The fireplace heater hissed and cracked.

<https://corporatefinanceinstitute.com/resources/knowledge/other/figurative-language>



## 2.4 CONCEPTUAL METAPHOR THEORY

Conceptual Metaphor Theory This is a theory of metaphor developed by Lakoff. The basic idea is that metaphor is essentially a relation between conceptual domains, whereby ways of talking about one domain (the 'source domain') can be applied to another domain (the 'target domain') by virtue of 'correspondences' between the two. Typically, the source domain is relatively familiar and conceptually well-structured, and the structures are used to articulate the target domain. In the case of well established metaphors, the correspondences are held to be permanently laid down in the cognitive system. By this theory, metaphor is not tied to particular linguistic expressions: a given conceptual metaphor can in principles underlie any number of metaphorical expressions, some of which may be conventionalized, others not. An example of a conceptual metaphor is life is a journey. Here, the source domain is that of journey and the target domain – what the metaphorical expression refers to – is that of life. The following are some of the relevant correspondences between these domains: These correspondences allow expressions such as the following to be interpreted:

My son is just beginning life's journey His progress has been a bit slow, but I think he's now got where he wants to be. We've come a long way together, you and I, and we've overcome many obstacles. She has journey <<<<<life beginning of journey<<<<< birth end of journey <<<<<death reaching destination<<<<< achieving aim crossroads<<<<< point of choice going uphill<<<< finding life difficult obstacles <<<<<difficulties fellow-travellers<<<<< partners, colleagues, friends These correspondences allow expressions such as the following to be interpreted:

My son is just beginning life's journey

His progress has been a bit slow, but I think he's now got where he wants to be. We've come a long way together, you and I, and we've overcome many obstacles.

She has come to a crossroads in her life

I want to put my affairs in order: I'm getting near the end of the road.  
(Semantics and Pragmatics, © Alan Cruse, 2006,32)

### 2.4 type Conceptual metaphor

Dealing with the concept of metaphor, Black remarks that a figurative form normally substitutes the literal one, though sometimes there is no literal



expression at all, so that a metaphor is just “the use of a word in some new sense in order to remedy a gap in the vocabulary” (Black, 1955: 280). Subsequently, Black (1962) endorses the interaction view of metaphor, suggesting that two thoughts about different entities are active together and supported by a single linguistic expression whose meaning results from their interaction. Lakoff and Johnson (1980) and Lakoff (1993) systematized Black’s (1962) interaction approach as the conceptual mapping approach. According to this view, “metaphor has come to mean a cross-domain mapping in the conceptual system”

(Lakoff, 1993: 203) characterized as a set of ontological

correspondences between two domains, where the implicational system of the source domain provides a model for the conceptual relationships in the target domain. Mappings are constrained by the invariance principle that ensures the maintenance of the target domain original coherence. In turn, mappings determine epistemic correlations by projecting knowledge from the source domain onto the modelling of the

target domain. In this survey, metaphors reveal how the domain of human cells is modelled partially according to knowledge configurations from other domains. For the purpose of conceptual modelling, four types of conceptual metaphor are postulated, namely imagistic, Orientational, ontological and structural (Lakoff & Johnson, 1980; Lakoff, 1993). Additionally, Kvasses (to appear) has recently pointed out that the conceptual content of metaphorical mappings may be approached from different levels of abstraction (image-schemas, frames, domains, and mental spaces). Accordingly, both source and target domains participating in a metaphor are envisaged as knowledge configurations that involve pre-conceptual structure (image-schemas) together with a conceptual structure (concept, frame, domain), and consequently, the four conceptual metaphor types can be correlated with one or more levels of knowledge configuration. The imagistic metaphor type correlates one conventional image onto another by means of similarity, and allows for mapping knowledge about the first (Source) onto knowledge of the second (Target). Conventional images are structured by both image-schemas and a category or concept at the conceptual level in the mapping given that shape is one of the attributes of basic categories in human conceptual systems. Image metaphors are very expressive because they schematically profile very concrete aspects of experience, such as particular scenes or formal qualities of single entities, as seen in example 1:

(1) The idea of putting any form of the AIDS virus into people sounds a bit frightening, [...], but the virus used by his team was ‘gutted’ and was no longer harmful. (Grady, 2011: 1, Sept. 13)

The expression “gutted” recalls the image of an animal that has been emptied of organs so that it can be prepared as food or, in an extended meaning, a room or



building that has been emptied for redecoration. The image of a hollow space is transferred to the idea of a virus understood to be empty of its previous genetic configuration so that new genetic architecture can be implemented. The image metaphor here maps an emptied space.

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#### 2.4.1 structural metaphor

Definition: A structural metaphor is a conventional metaphor in which one concept is understood and expressed in terms of another structured, sharply defined concept Examples: Here are some examples of the argument-as-war structural metaphor:

- Your claims are indefensible.
- He attacked every weak point in my argument.
- His criticisms were right on target.
- I demolished his argument.

Lakoff, G. and Johnson 1980 4-5, 6

#### 2.4.2 Orientational Metaphors

So far we have examined what we will call structural metaphors , cases where one concept is metaphorically structured in terms of another . But there is another kind of metaphorical concept , one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another . We will call these Orientational metaphors , since most of them have to do with spatial orientation : up - down , in - out , front - back , on - off , deep shallow , central - peripheral . These spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment . Orientational metaphors give a concept a spatial orientation , for example , HAPPY IS UP . The fact that the concept HAPPY is oriented up leads to English expressions like " I'm feeling up today . " Such metaphorical orientations are not arbitrary . They have a basis in our physical and cultural experience . Though the polar oppositions up - down , in - out , etc. , are physical in nature , the Orientational metaphors based on them can vary from culture to culture . For example , in some cultures the future is in front of us , whereas in others it is in back . We will be looking at up - down specializations metaphors , which have been studied intensively by William Nagy ( 1974 ) , as an illustration . In each case , we will give a brief hint about how each metaphorical concept might have arisen from our physical and cultural experience . These accounts are meant to be suggestive and plausible , not definitive . ORIENTATIONAL METAPHORS HAPPY IS UP ; SAD IS DOWN I'm feeling up . That boosted my spirits . My spirits rose . You're in high spirits . Thinking about her always gives me a lift . I'm feeling down . I'm depressed . He's really low these days . I fell into a depression . My spirits sank . Physical basis : Drooping posture typically goes along with sadness and depression , erect posture with a positive emotional state .



CONSCIOUS IS UP ; UNCONSCIOUS IS DOWN Get up . Wake up . I'm up already

. He rises early in the morning . He fell asleep . He dropped off to sleep . He's under hypnosis . He sank into a coma . Physical basis : Humans and most other mammals sleep lying down and stand up when they awaken . HEALTH AND LIFE ARE UP ; SICKNESS AND DEATH

ARE DOWN He's at the peak of health . Lazarus rose from the dead . He's in top shape . As to his health , he's way up there . He fell ill . He's sinking fast . He came down with the flu . His health is declining . He dropped dead . Physical basis : Serious illness forces us to lie down physically . When you're dead , you are physically down . HAVING

CONTROL OF FORCE IS UP ; BEING SUBJECT TO CONTROL or

FORCE IS DOWN I have control over her . I am on top of the situation He's in a superior position . He's at the height of his power . He's in the high command . He's in the upper echelon . His power rose . He ranks above me in strength . He is under my control . He fell from power . His power is on the decline . He is my social inferior . He is low man on the totem pole . Physical basis : Physical size typically correlates with physical strength , and the victor in a fight is typically on top . MORE IS UP ; LESS IS DOWN The number of books printed

each year keeps going up . His draft number is high . My income year . The amount of artistic activity in this state has gone down in the past year . The number of errors he made is incredibly low . His income fell last year . He is underage . If you're too hot , turn the heat down . Physical basis : If you add more of a substance or of physical objects to a container or pile the level goes up . FORESEEABLE FUTURE EVENTS ARE UP ( and AHEAD ) All up

coming events are listed in the paper . What's coming up this week ? I'm afraid of what's up ahead of us . What's up ? Physical basis : Normally our eyes look in the direction in which we typically move ( ahead , forward ) . As an object approaches a person ( or the person approaches the object ) , the object appears larger . Since the ground is perceived as being fixed , the top of the object appears to be moving upward in the person's field of vision . HIGH STATUS IS UP ; LOW STATUS IS DOWN He has a lofty position . She'll rise to the top . He's at the peak of his career . He's climbing the ladder . He has little upward mobility . He's at the bottom of the social hierarchy . She fell in status . Social and physical basis : Status is correlated with ( so coal ) power and ( physical ) power is UP . GOOD IS UP ; BAD IS DOWN Things are looking up

. We hit a peak last year , but it's been downhill ever since . Things are at an all-time low . He does high quality work . Physical basis for personal well-being

: Happiness , health , life , and control the things that principally characterize what is good for a person - are all up . VIRTUE IS UP ; DEPRAVITY IS DOWN He is high-minded . She has high standards . She is upright . She is an upstanding citizen . That was a low bet to that . That would be Neath me . He fell into the abyss of depravity . That was a low-down thing to do . Physical



and social basis : GOOD IS UP for a person ( physic call basis ) , together with a metaphor that we will discuss below , SOCIETY IS A PERSON ( in the version where you are not identifying with your society ) . To be virtuous is to act in accordance with the standards set by the society / person to maintain its well - being . VIRTUE IS UP because virtuous ac tions correlate with social well - being from the society / person's point of view . Since socially based metaphors are part of the culture , it's the society / person's point of view that counts .RATIONAL IS UP ; EMOTIONAL IS DOWN The discussion fell to the emotional level , but I raised it back up to the rational plane . We put our feelings aside and had a high - level intellectual discussion of the matter . He couldn't rise above his emotions . Physical and cultural basis : In our culture people view themselves as being in control over animals , plants , and their physical environment , and it is their unique ability to reason that places human beings above other animals and gives them this control . CONTROL IS UP thus provides basis for MAN IS UP and therefore for RATIONAL IS UP . (Ibid)

### 2.4.3 Ontological Metaphors

Spatial orientations like up - down , front - back , on - off , center periphery , and near - far provide an extraordinarily rich basis for understanding concepts in Orientational terms . But one can do only so much with orientation . Our experience of physical objects and substances provides a further basis for understanding - one that goes beyond mere orientation . Understanding our experiences in terms of ob. jects and substances allows us to pick out parts of our ex patience and treat them as discrete entities or substances of a uniform kind . Once we can identify our experiences as entities or substances , we can refer to them , categorize them , group them , and quantify them - and , by this means , reason about them . When things are not clearly discrete or bounded , we still categorize them as such , e.g. , mountains , street corners , hedges , etc. Such ways of viewing physical phenomena are needed to satisfy certain purposes that we have : locating mountains , meeting at street corners , trimming hedges . Human purposes typically require us to impose artificial boundaries that make physical phenomena discrete just as we are : entities bounded by a surface . Just as the basic experiences of human spatial oriental tions give rise to Orientational metaphors , so our expert encase with physical objects ( especially our own bodies ) provide the basis for an extraordinarily wide variety of on to logical metaphors , that is , ways of viewing events , ac trinities , emotions , ideas , etc. , as entities and substances . Ontological metaphors serve various purposes , and the Various kinds of metaphors there are reflect the kinds of purposes served. Take the experience of rising prices, which can be metaphorically viewed as an entity via the noun inflation. This gives us a way of referring to the ex patience: INFLATION IS AN ENTITY Inflation is lowering our standard of living. If there's much more inflation, we'll



never survive. We need to combat inflation. Inflation is backing us into a corner. Inflation is taking its toll at the checkout counter and the gas pump. Buying land is the best way of dealing with inflation. Inflation makes me sick. In these cases, viewing inflation as an entity allows us to refer to it, quantify it, identify a particular aspect of it, see it as a cause, act with respect to it, and perhaps even believe that we understand it. Ontological metaphors like this are necessary for even attempting to deal rationally with our experiences. The range of ontological metaphors that we use for such purposes is enormous. The following list gives some idea of the kinds of purposes, along with representative examples of ontological metaphors that serve them. Referring My fear of insects is driving my wife crazy. That was a beautiful catch. We are working toward peace. The middle class is a powerful silent force in American politics. The honor of our country is at stake in this war. Quantifying It will take a lot of patience to finish this book. There is so much hatred in the world. DuPont has a lot of political power in Delaware. You've got too much hostility in you. (Ibid)

### 2.5 Highlighting and Hiding

The very systematic that allows us to comprehend one aspect of a concept in terms of another (e.g., comprehending an aspect of arguing in terms of terms of) will necessarily hide other aspects of the battle of the concept. In allowing us to focus on one aspect of a concept (e.g., the battling aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor. For example, in the midst of a heated argument, when we are intent on attacking our opponent's position and defending our own, we may lose sight of the cooperative aspects of arguing. Someone who is arguing with you can be viewed as giving you his time, a valuable commodity, in an effort at mutual understanding. But when we are preoccupied with the battle aspects, we often lose sight of the cooperative aspects. A far more subtle case of how a metaphorical concept can hide an aspect of our experience can be seen in what Michael Reddy has called the "conduit metaphor." Reddy observes that our language about language is structured roughly by the following complex metaphor: IDEAS (or MEANINGS) ARE OBJECTS. LINGUISTIC EXPRESSIONS ARE CONTAINERS.

COMMUNICATION IS SENDING. The speaker puts ideas (objects) into words (containers) and sends them (along a conduit) to a hearer who takes the idea / objects out of the word / containers. Reddy documents this with more than a hundred types of expressions in

English, which he estimates account for at least 70 percent of 10

HIGHLIGHTING AND HIDING 11 the expressions we use for talking about language. Here are some examples: The CONDUIT Metaphor It's hard to get that idea across to him. I gave you that idea. Your reasons came through to us.



It's difficult to put my ideas into words. When you have a good idea, try to capture it immediately in words. Try to pack more thought into fewer words, You can't simply stuff ideas into a sentence any old way. The meaning is right there in the words. Don't force your meanings into the wrong words. His words carry little meaning. The introduction has a great deal of thought content. Your words seem hollow. The sentence is without meaning. The idea is buried in terribly dense paragraphs. In examples like these it is far more difficult to see that there is anything hidden by the metaphor or even to see that there is a metaphor here at all. This is so much the conventional way of thinking about language that it is some times hard to imagine that it might not fit reality. But if we look at what the CONDUIT metaphor entails, we can see some of the ways in which it masks aspects of the communicative process. First, the LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANINGS aspect of the CONDUIT metaphor entails that words and sentences have meanings in themselves, independent of any context or speaker. The MEANINGS ARE OBJECTS part of the metaphor, for example, entails that meanings have an independent existence of people and contexts. The part of the metaphor that says LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANING entails that words and sentences) have meanings, again independent of contexts and speakers. These metaphors are appropriate in many situations - those where context differences don't matter and where all the participants in the conversation understand the sentences in the same way. These two ailments are exemplified by sentences like The meaning is right there in the words, which, according to the CONDUIT metaphor, can correctly be said of any sentence. But there are many cases where context does matter. Here is a celebrated one recorded in actual conversation by

Pamela Downing: Please sit in the apple - juice seat. In isolation this sentence has no meaning at all, since the expression apple - juice seat "is not a conventional way of referring to any kind of object. But the sentence makes perfect sense in the context in which it was uttered. An overnight guest came down to breakfast. There were four place settings, three with orange juice and one with apple juice. It was clear what the apple - juice seat was. And even the next morning, when there was no apple juice, it was still clear which seat was the apple - juice seat. In addition to sentences that have no meaning without context, there are cases where a single sentence will mean different things to different people. Consider: We need new alternative sources of energy. This means something very different to the president of Mobil Oil from what it means to the president of Friends of the Earth. The meaning is not right there in the sentence - it matters a lot who is saying or listening the sentence and what his social and political attitudes are. The CONDUIT metaphor does not fit cases where context is required to determine whether the sentence has any meaning at all and, if so, what meaning it has. These examples show that the



metaphorical concepts we have looked at provide us with a partial understanding of what communication, argument, and time are and that, in doing this, they hide other aspects of these concepts. It is important to see that the metaphorical structuring involved here is partial, not total. If it were total, one concept would actually be the other, not merely be understood in terms of it. For example, time isn't really money. If you spend your time trying to do something and it doesn't work, you can't get your time back. There are no time banks. I can give you a lot of time, but you can't give me back the same time, though you can give me back the same amount of time. And so on. Thus, part of a metaphorical concept does not and cannot fit. On the other hand, metaphorical concepts can be extended beyond the range of ordinary literal ways of thinking and talking into the range of what is called figurative, poetic, colorful, or fanciful thought and language. Thus, if ideas are objects, we can dress them up in fancy clothes, juggle them, line them up nice and neat, etc. So when we say that a concept is structured by a metaphor, we mean that it is partially structured and that it can be extended in some ways but not others. (Ibid)

## 2.6 metaphor and culture

Metaphor and Cultural Coherence, the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture. As an example, let us consider some cultural values in our society that are coherent with our UP - DOWN specialization metaphors and whose opposite sites would not be.

"More is better" is coherent with MORE IS UP and GOOD IS UP. "Less is better" is not coherent with them. "Bigger is better" is coherent with MORE IS UP and GOOD IS UP. "Smaller is better" is not coherent with them. \*\* The future will be better "is coherent with THE FUTURE IS UP and GOOD IS UP." The future will be worse "is not. \*\* There will be more in the future" is coherent with MORE IS UP and THE FUTURE IS UP. "Your status should be higher in the future" is coherent with HIGH STATUS IS UP and THE FUTURE IS UP. These are values deeply embedded in our culture. The future will be better "is a statement of the concept of progress. There will be more in the future" has as special cases the accumulation of goods and wage inflation. "Your status should be higher in the future" is a statement of careerism. These are coherent with our present specialization

metaphors; their opposites would not be. So it seems that our values are not independent but must form a coherent system with the metaphorical concepts we live by. We are not claiming that all cultural values coherent with a metaphorical system actually exist, only that those that do exist and are deeply entrenched are consistent with the metaphorical system. The values listed above hold in our culture generally - all things being equal. But because things are



usually not equal, there are often conflicts among these values and hence conflicts among the metaphors associated with them. To explain such conflicts among values (and their metaphors), we must find the different priorities given to these values and metaphors by the subculture that uses them. For instance, MORE IS UP seems always to have the highest priority since it has the clearest physical basis. The priority of MORE IS UP over GOOD IS UP can be seen in examples like "Inflation is rising" and "The crime rate is going up." Assuming that inflation and the crime rate are bad, these sentences mean what they do because MORE IS UP always has top priority. In general, which values are given priority is partly a matter of the subculture one lives in and partly a matter of personal values. The various subcultures of a mainstream culture share basic values but give them different

priorities. For example, BIGGER IS BETTER may be in conflict with THERE WILL BE MORE IN THE FUTURE when it comes to the

question of whether to buy a big car now, with large time payments that will eat up future salary, or whether to buy a smaller, cheaper car. There are American subcultures where you buy the big car and don't worry about the future, and there are others where the future comes first and you buy the small car. There was a time (before inflation and

the energy crisis) when owning a small car had a high status within the subculture where VIRTUE IS UP and SAVING RESOURCES IS VIRTUOUS took priority over BIGGER IS BETTER. Nowadays the number of small-car owners has gone up drastically because there is a large subculture where SAVING MONEY IS BETTER has priority over BIGGER IS BETTER. In addition to subcultures, there are groups whose defining characteristic is that they share certain important values that conflict with those of the mainstream culture. But less obvious ways they preserve other mainstream values. Take monastic orders like the Trappist's. There LESS IS BETTER and SMALLER IS BETTER are true with respect to material possessions, which are viewed as hindering what is important, namely, serving God. The Trappist's share the mainstream value VIRTUE IS UP, though they give it the highest priority and a very different definition. MORE is still BETTER, though it applies to virtue; and status is still

UP, though it is not of this world but of a higher one, the Kingdom of God. Moreover, THE FUTURE WILL BE BETTER is true in terms of spiritual growth (UP) and, ultimately, salvation (really Up). This is typical of groups that are out of the mainstream culture. Virtue, goodness, and may be radically redefined they are still up. It is still better to have more of what is important, THE FUTURE WILL BE BETTER with respect to what is important, and so on. Relative to what is important for a monastic group, the value system is both internally coherent and, with respect to what is important for the group, coherent with the major Orientational metaphors of the mainstream culture. Individuals, like groups, vary in their priorities and in the



ways they define what is good or virtuous to them. In this sense, they are subgroups of one. Relative to what is important for them, their individual value systems are coherent with the major Orientational metaphors of their culture. Not all cultures give the priorities we do to up - down orientation. There are cultures where balance or centrality plays a much more important role than it does in our culture. Or consider the no spatial orientation active - passive. For us ACTIVE IS UP and PASSIVE IS DOWN in most matters. But there are cultures where passivity is valued more than activity. In general the major orientations up - down, in - out, central - peripheral, active - passive, etc. , seem to cut across all cultures, but which concepts are oriented which way and which orientations are most important vary from culture to culture. (Ibid)

### Section three III.Date analysis

In this chapter the researcher will analyze and extract metaphors in the novel, *Lord of the Flies*. *Lord of the Flies* takes its basic situation from a famous 19th Century adventure story for boys entitled *Coral Island* by R. M. Ballantyne. In this tale, a group of shipwrecked English boys reach a tropical island and soon organize themselves into a reasonable imitation of pious— Victorian English society. Golding's first novel, *Lord of the Flies*, was published in 1954 and it aroused widespread interest from both critics and the public. It is the story of a group of English school boys who, when isolated on a tropical island, show a violent and unexpected treatment of a popular type of story. It showed that the English were not superior to less civilized people of the world. The implication of the book was that humans can only form good societies when the restriction of civilization forces them to do so. The novel alludes to the Cold War conflict between liberal democracy and totalitarian communism. Ralph represents the liberal tradition, while Jack, before he succumbs to total anarchy, represents the kind of military dictatorship that, for midcentury America and Great Britain, characterized the communist system. It is also notable that Golding sets the novel in what appears to be a future human reality, one that is in crisis after atomic war. Golding's novel capitalizes on public paranoia surrounding the atom bomb which, due to the arms race of the Cold War, was at a high.

In Chapter one (The Sound of the Shell ) the writer use Metaphors and Similes

"All round him the long scar smashed into the jungle was a bath of heat."

In this quote, the narrator uses two metaphors, one likening the strip of jungle damaged by the plane crash to a scar, and another comparing the heat and humidity to a bath.



"The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity. . ."

This metaphor characterizes the beach as a thin, endless stick, emphasizing both the narrowness and length of the beach.

metaphor is a literary device that makes an implied comparison between two seemingly different things that paradoxically have something in common. In chapter one , Ralph blows the conch, and the boys begin to gather on the platform overlooking the lagoon. Golding uses a metaphor to describe the appearance of the choir boys by writing,

"Then the creature stepped from mirage on to clear sand, and they saw that the darkness was not all shadow but mostly clothing (24)."

The "creature" is actually the two parallel lines of choir boys marching in unison towards the platform. Their formation resembles that of a snake, which is why Golding uses the metaphor of a "creature" to describe their appearance.

Metaphor- "The creature was a party of boys (pg 16)." This choice of words also has strong symbolic meaning in the overall story. Literally, they were, as a group, working their way through a dangerous jungle. At the same time, there are dark connotations to this phrase. The way it is used makes it seem as though there is something dark and foreboding about this "creature" of boys, as though they are capable of bringing some kind of chaos or destruction to the island, which they do in the end.

#### In Chapter two (Fire on the Mountain )

"He was a shrimp of a boy, about six years old, and one side of his face was blotted out by a mulberry-colored birthmark."

Here the narrator compares one of the littluns to a shrimp, suggesting that he is smaller than other boys on the island.

"The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world."

In this poetic metaphor, the narrator likens the setting sun to a "drop of burning gold" sliding down a windowpane toward the windowsill.

#### In Chapter five "Beast from WaWater

"Ralph chose the firm strip as a path because he needed to think, and only here could he allow his feet to move without having to watch them. Suddenly . . . He found himself understanding the wearisomeness of this life, where every path



was an improvisation and a considerable part of one's waking life was spent watching one's feet."

In this there is metaphor, Ralph compares life on the island to an improvised journey that becomes tiresome because he must spend so much energy treading cautiously.

In chapter six ,

Golding describes a lagoon on the island. He writes that "Down, down, the waters went, whispering like the wind," and "the water boiled over the table rock with a roar." In these examples the water is personified as "whispering" and "roar[ing]." As with the personification of the mountain, the personification of the water in the lagoon suggests that the island itself is hostile to the boys. The suggestion of hostility in these examples is especially pronounced because of the word "roar," connoting aggression and anger

In Chapter seven " Shadows and Tall Trees"

. . . the darkness and desperate enterprise gave the night a kind of dentist's chair unreality.

This metaphor refers to the night Ralph, Jack, and Roger go in search of "the Beast," comparing their state of confusion to that of a drugged patient in a dentist's chair.

" He was a shrimp of a boy, about six years old, and one side of his face was blotted out by a mulberry-colored birthmark"

The young boy is compared here to a shrimp, meaning that he is small and weak. As he tries to speak, the assembly of boys laughs at him, and he begins to cry. In this same chapter, another metaphor is used to describe the chair

"The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world."

Comparing the sun to gold which is on fire presents a vivid imagery of the way it appears in the sky. It also creates a metaphor of the value of sunlight, for as it disappears, the group of boys face new challenges in the darkness.

" great rock loitered, poised on one toe, decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest."

The rock almost seems to dance here, considering its options as it balances "on one toe." It decides and leaps, which seems humanlike. This novel is full of incredible figurative language, which is one of the many reasons why readers are able to clearly visualize this wild island which the boys attempt to conquer.

In Chapter twelfth "Cry of the Hunter"

" launched himself like a cat; stabbed, snarling, with the spear, and the savage doubled up."

As Ralph tries to escape from Jack's tribe of savages, the narrator compares his desperate behavior to that of a snarling cat attacking one of his pursuers.



## Conclusion

The predominant goal of this work is to make an authentic contribution to the study of metaphors, or greater specifically, to the study of how humans use and apprehend metaphors in their every day lives. The phenomenon of metaphor has interested scholars for at least two millennia and many open questions remain. However, I trust that traits in linguistics, philosophy, and cognitive psychology over the previous four decades have led to huge insights into the significance and modus operandi of metaphors, and a variety of fashions have been put forward describing the nature of metaphor. English texts intention to describe the methods used to express metaphors in novels. English in addition to figuring out the communicative functions of these metaphors.

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