

## Metaphor in Political and Literary Texts: A Pragmatic Analysis

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### Abstract

This paper seeks to compare the pragmatic use of English metaphor in political texts with the one that is used in literary texts in order to find out the similarities and differences manifested in both texts. It also tries to combine the three most well known views of metaphor, namely: the cognitive view, the semantic view and the pragmatic view. To this end, the paper analyses some examples of metaphor taken from political speeches addressed by the last three American Presidents [Bill Clinton (1993), George W. Bush (2001) and Barrack Obama (2008) and (2009) (<http://millercenter.org/president/speeches>)] and two short stories written by two American authors in 2004: (A) "The Secret Goldfish" by David Means (B) "Bohemians" by George Saunders. All the texts are provided in an appendix and each example mentioned in the analysis has a reference to the text number and paragraph number in which it has been cited. The results show that there are many differences in the use of metaphor in both texts. The main difference is that political texts often tend to use metaphor with a positive attitude using some concepts associated with a positive meaning, whereas literary texts often tend to use metaphors with a negative attitude using some concepts associated with negative meaning. The results also show that the main function of metaphors in political texts is 'persuading' while the main function of metaphors in literary texts is 'adding aesthetic effects'.

**Keywords:** *Metaphor, Conceptual Theory of Metaphor, political language, literary language, and comparison.*

### Introduction

Metaphor is a figure of speech that has been defined differently by different scholars of linguistics, philosophy and psychology. According to the *Encyclopedia Britannica* (2008) “metaphor is a figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words (like) and (as)”. When words are used with metaphoric senses, one *field* or *domain* of reference is carried over or mapped onto another on the basis of shared similarity between the two fields as in “*The past is a foreign country*” where the properties of the domain ‘*a foreign country*’ is transferred into the domain ‘*the past*’ (Goatly, 1997: 8).

The word ‘metaphor’ stands for the Greek word ‘transfer’ where the word ‘metaphor’ in English comes from ‘meta’ (change) and ‘pherein’ (carry) (Thoronborrow and Wareing, 1998: 79).

The traditional view of metaphor represents it as an anomaly, something odd and deviant from the normal use of language. It gives metaphor minor importance in language and in people’s life in general. Thus, metaphor is confined to literature and is seen mainly as a rhetoric device (Goatly, 1997: 1). This traditional view sees metaphor as merely a matter of an implicit comparison where one concept is compared to another (Saeed, 1997: 302).

In the nineteenth century, an objection to the traditional view was voiced and it was observed that metaphor is not just a matter of an ornament but it is pervasive and plays a central role in language. Furthermore, during the past three decades metaphor has received a special interest by philosophers, psychologists and linguists since it was proved that metaphor is not just a matter of language but it is an indispensable tool in people’s language and thought (Lakoff and Johnson, 1980: 1). This transition in the view of metaphor began after Lakoff and Johnson (1980) had published their influential book *Metaphors we live by*, where they propose the Conceptual Theory of Metaphor (CTM). Metaphor, in the modern view, is seen as an important mode of thinking and talking about the world. It becomes an important tool we use in our everyday life to fulfil various purposes to the extent that it is based on our experience of life. Thus, the essence of metaphor is seen as understanding and experiencing one kind of thing in terms of another (Lakoff and Johnson, 1980: 5).

### Metaphor in Political Texts

Since the time of Aristotle, it has been realized that rhetorical devices, notably metaphors, are very important in persuading the public in political speech (Ricoeur, 1977: 9). This view of metaphor is still acknowledged in the current time as being one of the persuasive linguistic techniques in the language of politics at word and phrase levels such as “*Beacons of excellence*”, “*axis of evil*” and “*Cascade of change*” (Woods, 2006: 48). For Charteris-Black (2011: 4), language is the lifeblood of politics because politics is concerned with acquiring, maintaining and sustaining power and that cannot be done without using language. The best politicians are those who have the ability to convince people that their policies can be trusted. By investigating the rhetoric of nine of the most persuasive politicians in Britain and America, Charteris-Black (2011: 2) finds that their choice of metaphor is essential to their persuasion.

Moreover, metaphors employed by politicians seem to gain wide currency and acceptance by people, that is, people in power get to impose their metaphors (Lakoff and Johnson, 1980: 157). For example, when the U.S.A. faced the energy crisis, President Carter (1977) used many metaphors to deal with this problem such as “*the moral equivalent of war*”. The acceptance of his use of metaphors was very effective not only in viewing certain realities but also in paving the way for policy change and political and economic actions (Lakoff and Johnson, 1980: 156).

Metaphors for politicians are indispensable tools by which they can have powerful attitudes even if they are not so. In emphasizing this importance of metaphor for politicians, the British conservative politician Winston Churchill once said: “How infinite is the debt owed to metaphors by politicians who want to speak strongly but are not sure what they are going to say” (Fainsilber and Ortony, 1987: 181).

Political language is full of extended meanings of the words which have lost their original meanings through metaphors but still retain important currency in the political discourse as a result of their metaphorical power such as ‘*witch-hunt*’, ‘*stalking horse*’, ‘*straw man*’ and ‘*melting pot*’ (Woods, 2006: 66).

### Metaphor in Literary Texts

It is widely believed among lay people and scholars that the origin of metaphor lies in literature because poets, by their creative genius, always create new metaphors which represent the most genuine examples of metaphor (Kovecses, 2010: 49).

In this respect, MacCormmac writes:

Literature without metaphor would become less imaginative and poetry would be so impaired as to become dull and perhaps even trite. (1972: 57)

For example, the writer Gabriel García Márquez (1985) in his novel “Love in the Time of Cholera” uses the sentence “Tea tastes like window” which gives rise to a new metaphor by comparing the taste of tea to a window. This creative metaphor offers a new perspective to understand a certain aspect of how tea is tasted. Although such creative literary metaphors are more ambiguous than ordinary ones used in everyday life, they are richer in meaning and in function since they provide a less clear picture from which we can derive a stronger point of view hidden in the speaker’s intended meaning (Kovecses, 2010: 49). Aitchison (1999: 141) states that literary writers try to create novel patterns and provide ambiguous expressions by using metaphors such as “*black despair*”, “*green fingers*” and “*purple patch*”.

Metaphor is widely used in literature to achieve stylistic purposes through linguistic deviation. It is seen as a kind of semantic deviation used to foreground a particle text on the level of meaning (Semino and Steen, 2008: 234). For Short (1996: 43), metaphor is a tool for semantic deviation used in literature to produce inconsistent semantic relations as in Dylan Thomas’ poem (Light Breaks Where no Sun Shines):

Light *breaks* where no sun shines;  
Where no sea *runs*, the *waters of the heart*  
Push in their *tides*;

And, *broken* ghosts with glow-worms in their heads (Short, 1996: 43)

By using metaphor, the poet is able to produce a number of semantic paradoxes which the reader needs to think up an answer to solve them and to make sense of what seems to be meaningless at first sight (Short, 1996: 43).

### Pragmatics and Semantics of Metaphor

Semantics deals with the literal meaning while pragmatics deals with the intended meaning. Thus, when metaphor is dealt with literally, that is by describing it in terms of substitution, comparison or interaction, it is confined to semantics. On the other hand, when metaphor is interpreted to reach the intended meaning, it is brought to the circle of pragmatics where context of situation is seen as the main factor to get that meaning (Fraser, 1993: 331).

The effect of metaphor is stronger when it is seen as a form which breaches the rules of selectional restrictions since it becomes clear that the speaker wants to convey some hidden meanings by using metaphor. In this case, pragmatics is the field concerned. Fraser (Ibid: 334) claims that when a speaker says “Harry is married to *his work*”, he intends to convey some non-literal hidden meaning and the sentence needs to be interpreted metaphorically since the use of metaphor is clear i.e., the sentence is taken to be false if it is interpreted literally. In such cases, the hearer must take the expression as being non-literally intended in order to understand the sentence.

This is different from using metaphor in a sentence such as “John is our *priest*” in a case that we know that John is not a priest but a plumber. Although this sentence does not violate selectional restrictions, it could be also taken metaphorically (Fraser, 1993: 333). However, in this case, unlike the previous example, we need to know the context, the speaker and ‘John’ in order to determine whether the sentence is meant to be metaphorical or not. If we have previous information that ‘John’ is not a priest, so we can understand that the intended meaning behind using metaphor here is that “John always provides advice” (Fraser, 1993: 333).

Wilson and Carson (2006: 404) maintain that the goal of the pragmatic account of metaphor is to reveal how metaphors are understood by the addressee, that is, by constructing meaning from the words used metaphorically. They assert that pragmatics uses semantics in order to decode metaphors as in “*Caroline is a princess*” which can be interpreted pragmatically depending on the literal meaning of the word ‘princess’. This happens when the properties of an actual princess is transferred to a girl who is a spoiled, indulged, used to special treatment, having her wishes acted on and so on (Wilson and Carson, 2006: 405).

### Metaphor and Context

For any text, it must have internal and external factors to be meaningful. The internal factors are related to the formal linguistic properties of language (the sounds, typography, vocabulary, grammar, and so on). These factors are the concerns of semantics. The external factors, on the other hand, are related to the contextual information obtained outside the text and which affect the formal linguistic meaning (the speaker’s intentions, context of situation etc.). These external factors are considered within the framework of pragmatics (Verdonk, 2002: 19).

Thus, both semantic and pragmatic information have to be taken into consideration in order to understand metaphors. However, since metaphors are usually associated with the intended meaning of the speaker/writer, the context in which a metaphor is used seems to be more important than its formal linguistic information, that is, metaphor is more associated with pragmatics than semantics (Levinson, 1983: 156).

When an appropriate context is provided, the intended meaning can be understood easily even when creative metaphors are used as is the case with the literal expressions (Glucksberg and Keysar, 1993: 402). Thus, context plays an essential role in specifying whether a certain sentence should be taken literally or metaphorically. For example, the sentence “*He is a clown*” could be taken literally when we speak about a performer who wears funny clothes and tries to make people laugh or it could be taken metaphorically if we criticize a person for his bad actions (Leezenberg, 2001: 88). As a result, the context is the main factor which specifies whether a certain expression should be interpreted semantically or pragmatically.

Although the role of context in understanding metaphor is crucial, metaphors that have fixed meanings in a way that they are dead or conventionalized can be understood without the help of the context. Nevertheless, most of the time context is important and can help us to decrease our

efforts to establish the relationship between the tenor and the vehicle (the thing compared and the thing being compared to respectively) (Branden, 2009: 81-89).

### **The Semantic View of Metaphor**

The interpretation of metaphor according to the semantic view is totally dependent on the literal meanings of the objects (the tenor and the vehicle). It either makes the similarity between the two objects as the basis of metaphor interpretation, or takes the difference between the objects as the primary factor of interpretation. It deals with the metaphorical meaning as a secondary one that arises from the interaction of the tenor and the vehicle on the level of the literal meaning (Leezenberg, 2001: 93).

#### *1. The Comparison Theory*

According to Leezenberg (2001: 71-72), The Comparison Theory (CT) has three main characteristics: **First**, it sees metaphor as either an example of implied comparison or as a corresponded form of simile. For example, the sentence “*Man is a wolf*” is an example of elliptical simile “*man is like a wolf*”. **Second**, the objects used in the comparison are the main factors in determining the interpretation of the metaphor. For example, the sentence “*John is a lion*” is understood when the two objects ‘John’ and ‘lion’ are seen as sharing a property of bravery. **Third**, it sees metaphor as having two meanings i.e., the literal meaning and the figurative meaning, and both of them are important in the interpretation of the metaphor, that is, the literal meaning forms the basis, while the figurative one triggers the intended meaning.

#### *2. The Interactional Theory*

According to this theory, the tenor and the vehicle interact in two ways: **First**, through a process of selection, suppression and emphasis of features which can form the ground of the tenor and the vehicle. **Second**, through the fact that not only the tenor is compared to the vehicle, but the vehicle is also compared to the tenor (Goatly, 1997: 114). This can be shown through Black’s (1961) example:

“A battle is a game of chess”

In this example, certain features are emphasised while others are suppressed. In this case, the status of combatants, casualties and speed of movement are emphasised as the grounds, whereas other features of battle such as topography, weapons, supplies etc are suppressed. As a result, we find that ‘chess’ is also made like ‘battle’ and not only ‘battle’ is made like ‘chess’ (Goatly, 1997: 114).

### **The Cognitive View of Metaphor**

From a cognitive viewpoint of metaphor, all linguistic metaphors are motivated by conceptual metaphors found in our minds. These conceptual metaphors are regarded as the source of metaphors where a single conceptual metaphor can be expressed by different linguistic metaphors as in the conceptual metaphor THE MIND IS A MACHINE which can be said by different expressions as in “My mind is not operating today”, “I am a little rusty today” and “We are running out of steam” (Lakoff and Johnson, 1980: 27).

#### *The Conceptual Theory of Metaphor*

Lakoff and Johnson’s book “Metaphors we live by” (1980) is generally credited with establishing a new approach of metaphor namely the Conceptual Theory of Metaphor (CTM).

Lakoff and Johnson (1980: 3) claim that our conceptual system, by which we think and act, is largely built on metaphors and that it plays a central role in our everyday life. Metaphors, according to this theory, enable us to conceptualize life experience, emotions, qualities, problems and thought itself. They have much power than they have in the previous theories and are seen as an integral part of our life and so they are metaphors we live by.

Their first example relates to the conceptual metaphor “ARGUMENT IS WAR” (conceptual metaphors are conventionally written in capital letters). They state that “many of the things we do in arguing are partially structured by the concept of war”. They give a number of expressions which can be used as examples of this conceptual metaphor and which we commonly use in our daily language such as “Your claims are *indefensible*”, “He *attacked every weak point* in my argument” and “I *demolished* his argument” (Lakoff and Johnson, 1980: 3).

### The Proposed Model of Analysis

According to Knowles and Moon (2006: 60), none of the theories associated with the approaches mentioned above is completely right, nor is completely wrong or misguided. For Levinson (1983: 156-162), the best way to analyse metaphors is by combining the cognitive, semantic, and pragmatic approaches. Thus, in order to accurately analyse metaphors, the researcher suggests an eclectic model by which we can give a comprehensive account of how metaphors can be analysed cognitively, semantically and pragmatically.

The stages of the model of analysis can be summarised as follows:

- 1- Classifying metaphors according to the concepts that led to their creation based on our experience such as metaphors of war, metaphors of building, metaphors of sea, metaphors of journey etc. This is done by using CTM (the cognitive view), and
- 2- Highlighting the importance of the literal meanings of words used in the metaphors encountered, and how these literal meanings can show the similarities and differences between the objects compared. Consequently, these literal meanings can lead to the intended meanings. This is achieved by using CT and IT (the semantic view), and
- 3- Pinpointing the intended meaning via investing information from the context and making some inferences (the pragmatic view).

### Example

The application of this eclectic model can be illustrated by analysing the word ‘*crusade*’ which was used by the British Prime Minister Tony Blair in his speech on 16 July 2001 as mentioned in the following extract:

“So there can be no greater *crusade* for a modern centre-left government than to invest in and reform our public services” ([www.guardian.co.uk](http://www.guardian.co.uk))

### Crusade

**Stage One:** This metaphor is based on the conceptual metaphor “POLITICS IS RELIGION” and this means that politicians always make decisions that conform to the spiritual matters and religion is regarded as the basis for such political decisions.

**Stage Two:** The literal meaning of the word ‘*crusade*’ is a “Religious war”. Semantically, there is an implicit comparison between the word *crusade* and the duties of the government. The duties are compared to a religious crusade and the shared similarity between these two objects is the responsibility to implement both of them.

**Stage Three:** Pragmatically, the context helps us to understand that Tony Blair tries to persuade people that the main aim of his government is to make the necessary reforms that his country needs. He implies that his government sees the implementation of its duties as a religious duty and he is doing so to get the peoples' sympathy and support and to persuade people that his government is following the right way to serve the country.

Since this metaphorical meaning of the word 'crusade' is listed in dictionaries, this metaphor is regarded as a dead one which has lost its metaphoric power. Thus, this metaphor is not an ambiguous one and does not need much effort to be understood.

### **Samples from Political Texts and Literary Texts**

Politicians use metaphors in order to control the emotions of the listeners since metaphorical language is more motive than literal language. They create vivid images that increase the potentiality to share emotions and they employ this potentiality of metaphor to reassure the audience or to increase anxiety and raise anger (Landtsheer, 2009: 63).

On the other hand, Metaphors used in ordinary language differ from those used in literary texts. Metaphors in literature tend to be more creative and more expressive of human experience (MacCormmac, 1972: 62).

Below is the analysis of some types of metaphors used in the texts chosen:

#### **1. Metaphor of Life and Death**

The comparison between life and death is just like other types of contradicting comparisons such as light and dark, day and night, good and evil and sickness and health which provide a very effective positive or negative evaluation associated with human experience (Charteris-Black, 2005: 107).

##### *1.1. Metaphors of Life and Death in Political Texts*

#### **Birth**

##### **A. BIRTH IS STARTING**

1. In the year of America's birth (Text 2, P. 25)
2. we force the spring, a spring reborn in the world's oldest democracy (Text 4, P. 1)
3. an idea born in revolution (Text 4, P. 15)

Birth metaphors are one of the aspects of life because life first begins by birth. In our political texts, all birth metaphors are associated with America. When something is referred to by its birth, it is given an indication of its start. Thus, when America is described as being born, this refers to its independence. The above examples treat America as a person who was born on the 4<sup>th</sup> of July 1776 when it got its independence. All the three American presidents (Clinton, Bush and Obama) use the idea of the birth of America in their inaugural speeches. This is because they want to support their own ideologies by focusing on something positive that all Americans agree on, and they represent themselves as an extension to this positive thing (America's independence).

#### **Death**

##### **A.**

##### **FIRE**

##### **EXTINGUISHING IS DEATH**

4. A small band of patriots huddled by dying campfires on the shore of an icy river (Text 2, P. 25)

Obama characterizes the extinguishing of fire as dying in order to give an idea of how many Americans have been killed in their war against the British army. As a result, he establishes a kind of coherence inside his speech by comparing the dying Americans to the extinguishing of fire through the use of metaphor. Another meaning extracted from the use of this metaphor is that when a fire is extinguished by the group who huddled around it, this could mean their readiness to leave the place and start another action. This indicates the soldiers' readiness to fight the occupants and sacrifice themselves (as the dying fire) in order to achieve America's independence.

### *1.2. Metaphors of Life and Death in Literary Texts*

#### **Death**

##### **A. DEATH IS REST**

1. we gather here to put our dear fish to rest (Text 5, P. 15)

In (1), death is compared to rest. Kovecses (2010: 50) stresses that one of the conceptual metaphors we have is 'DEATH IS REST'. Many people, and especially Christian people, believe that when a person dies, he will go to paradise and be happy with God's blessings. Another reason for using this metaphor is to avoid shocking the children who may witness the death of the fish. Thus, this is a metaphorical euphemism since it tries to lessen the strong meaning of death.

##### **B. DEATH IS DOWN**

2. A falling star is brief, but isn't one nonetheless glad to have seen it? (Text 6, P. 6)

One of the symbolic meanings of the action of falling is death. For example, if a leaf of a tree falls it withers and dies and so the process of falling has a reference to death. The woman describes her children as a 'star' because they are so innocent and their souls are so clean from anything bad, and thus giving light like stars.

##### **C. DEATH IS LOSS /DEATH IS GOD'S TAKING OF PEOPLE**

3. widows who had lost their husbands in Eastern European pogroms (Text 6, P. 1)

4. She did not now begrudge God for taking them (Text 6, P. 6)

These two examples express the meaning of death euphemistically. In (3), death is seen as the 'loss of someone', whereas in (4), it is seen as the 'taking of somebody by God'.

### **2. Metaphors of Journey**

Journey metaphors represent a very effective means in depicting the life time since the verbs of motion in a journey highlight the movements and actions taken in life and the destination reached at the end of a journey highlights the goals people want to achieve in their life (Charteris-Black, 2004: 74).

#### *2.1. Metaphors of Journey in Political Texts*

Politicians use journey metaphors in a very unique style to illustrate the achievement of their objectives. Words such as 'road', 'path', 'journey', 'toiling up a hill', 'milestone', 'feet', 'forward' and 'march' are all references that signal metaphors of journey (Charteris-Black, 2005: 46, 130).

##### **A. AMERICA'S POLITICAL PROCESS IS A JOURNEY**

1. Our journey has never been one of short-cuts or setting for less. It has not been the path for the faint-hearted ... It has been the risk-takers..... who have carried us up the long, rugged path towards prosperity and freedom (Text 2, P. 7)
2. who we are and how far we have traveled (Text 2, P. 25)
3. those people whose toil and sweat sends us here and pays our way (Text 4, P. 10)

These examples speak about the political development of America in the past. Example (1) is an extended metaphor in which Obama illustrates how America has started a journey which is full of dangers, and only the brave people could end this journey successfully. Obama implies that Americans have actually proved to be brave in taking this difficult journey, and defeating all the obstacles successfully. The purpose behind this journey is to reach a certain place i.e., ‘prosperity and ‘freedom’. In this metaphor, we have many comparisons:

|                         |        |                        |
|-------------------------|--------|------------------------|
| - Americans             | —————> | risk-takers            |
| - Coward people         | —————> | faint-hearted          |
| - Political development | —————> | journey                |
| - Political problems    | —————> | rugged paths           |
| - Destination           | —————> | prosperity and freedom |

In (2), Obama regards the day of his inaugural as a certain station in the journey of America. He considers this day as an achievement which can be added to the other achievements of America. As a result, he encourages people to see him as one of the founders of America, and as a person who can lead Americans in their journey to the right road.

In (3), Clinton compares the founders of America to persons who paid the fare of the travel and let Americans reach their current place. The founders of America didn’t pay money for this travel, but their toil and sweat represented that fare which led Americans to get a lot of achievements through the levels of its journey.

4. This is a journey we continue today (Text 2, P. 9)
5. As we consider the roads that unfolds before us (Text 2, P. 20)
6. with eyes fixed on the horizon and God’s grace upon us (Text 2, P. 26)

These examples speak about the journey at the current time as though it were a station where Americans have to decide whether to continue or stop their journey. Americans decide that their journey must continue because if this journey ends, the sequences of America’s success will stop. Thus, Obama assures that the success of America will continue because Americans decide to continue their journey.

In explaining the metaphorical idiom in (6), Dag Hammarskjold says “Never look down to test the ground before taking your next step”. This indicates that only the one who keeps his eye fixed on the far horizon will find the right road ([http://en.wikiquote.org/wiki/Dag\\_Hammarskj%C3%B6ld#Quotes\\_about\\_Hammarskj.C3.B6ld](http://en.wikiquote.org/wiki/Dag_Hammarskj%C3%B6ld#Quotes_about_Hammarskj.C3.B6ld)). Consequently, only those travelers who study the next step very well can decide which road is the best in their journey. This is compared to politicians who consider the following steps before they rush and decide how to deal with the affairs of the country.

## 2.2. Metaphors of Journey in Literary Texts

### A. LIFE IS A JOURNEY

1. The vision of the fish itself... travelling through the water as it spilled from the bucket was exact and perfect (Text 5, P. 9)

This is the only example of journey metaphors in the literary texts. The moving of the fish from the bucket to the pond is compared to travelling in such a way that the fish is in a journey and travels from one place to another. This metaphor is used to view the change in the life of the fish and its journey was compulsory since it is from something good to something bad.

### 3. Metaphors of Light and Darkness

People sometimes use certain symbols to convey what they want to say by using their experience. Light and darkness are among these symbols used metaphorically based on their experience (Kovecses, 2010: 21).

#### 3.1. *Metaphors of Light and Darkness in Political Texts*

Light and darkness metaphors are often used in political speeches to give positive or negative evaluation since the two terms (light and darkness) offer a sort of contradiction (Charteris-Black, 2005: 51).

### Light

#### A.

#### GIVING LIGHT IS GUIDING

1. To all those who have wondered if America's beacon still burns as bright (Text 1 P. 18) Charteris-Black (2005: 52) believes that light metaphors can be combined with fire metaphors to give a stronger meaning since fire can be regarded as a source of lightening. The literal meaning of the word 'beacon', according to Longman Dictionary (2008), is "a light that is put somewhere to warm or guide people, vehicles, ships or aircraft". So, America is described as having a beacon by which it guides other people and countries and this gives America a sort of leadership position. This metaphor compares America to a wise man whose ideas light the world in the past as well as in the present.

#### B. UNDERSTANDING IS SEEING

2. Do our business in the light of day (Text 2, P. 12)

3. Those ideals still light the world (Text 2, P. 14)

Renton (1990: 174) points out that the metaphor 'to see the light of the day' means 'to be made publically'. Thus, Obama in (2) refers to business men, and urges them to conduct their business publically where it becomes easy for people to know where the economic problems lie, in a case there are such problems.

Since we have in our minds the conceptual metaphor UNDERSTANDING IS SEEING as in the sentence 'I see what you are saying', the light can be regarded as a source of understanding (Charteris-Black, 2005: 50). The ideals in (3) are compared to something which is a source of light by which people can see and understand things. These ideals represent the principles of freedom, independence and human rights. They represent the principles for which the 'Founders' of America fought and struggled to get, and, hence, these ideals still exist and upon which the American policy is based.

### Darkness

#### DARKNESS IS BAD

4. We ... emerged from that dark chapter stronger and more united (Text 2, P. 17)

Blackness, as the opposite of whiteness, gives a negative evaluation and it is equivalent to spiritual ignorance, evil and Satan (Charteris-Black, 2005: 51). The above example is a combination of story metaphor and darkness metaphor where a certain period of the history of America is regarded as a chapter of a certain story and this chapter is characterized as black. The

American civil war which happened in 19<sup>th</sup> century is this dark chapter and this indicates how America has suffered from that bad period.

### 3.2. *Metaphors of Light and Darkness in Literary Texts*

#### **Light**

##### **A. LIGHT IS A HEAVY OBJECT**

1. a wedge of sunlight plunged through the window of his bedroom and struck the water's surface, disappearing (Text 5, P. 1)

This is an extended metaphor where the sunlight is viewed as a 'wedge' and then this metaphor continues to the following expression where this wedge strikes the 'water's surface'. 'Water surface', at the same time, is compared to something that can be broken such as glass. The author compares the sunlight to a heavy metal object 'wedge' and then he compares the fluidity of water to something solid. He tries to show how the water becomes thick because of dirtiness, and it needs something heavy in order to penetrate it, and the sunlight is described as this heavy thing. Nevertheless, he shows that even this heavy metal cannot sink deeply in water because of its solidity and so the sunlight disappears and loses its effect. This metaphor is established to focus on how the water is dirty and dark to the extent that the light disappears in its murk.

##### **B. HOPE IS LIGHT**

2. that small pinpoint of light at the end of the tunnel (Text 5, P. 16)

Kovecses (2010: 50) states that one of our conceptual metaphors is 'HOPE IS LIGHT' because light is regarded as a source of life as is the case with some kinds of plants. Seeing light in somewhere could mean finding a solution for a problem or bringing an end to a bad period, because the idiom 'to see the light at the end of the tunnel' is used to indicate that a certain difficult or unpleasant situation is going to end (<http://TheFreeDictionary>). This metaphorical idiom is used with the fish at the end of the story to depict the determination of the fish to sustain life and struggle to survive. Although it has been neglected for a long time, the fish hopes that the family, specifically the woman, in one day will see the bad conditions surrounding it and feel sorry for neglecting it. As a result, she will clean the water and provide what is necessary for the fish.

#### **Darkness**

##### **A. DARKNESS IS A PROBLEM**

3. In the black hole of familial carelessness (Text 5, P. 15)

According to Charteris-Black (2011: 278), a hole is usually used metaphorically to indicate a dark place where the light cannot reach there and this is to give a negative ethical evaluation. In this metaphor, the problems of the family are described as a hole which the fish may fall in as a victim of the family's mistakes.

##### **B. DARKNESS IS UNIVERSE**

4. he was lost in the eternal roar of an isotropic universe (Text 5, P. 9)
5. The secret goldfish draws close to the center of the cosmos (Text 5, P. 15)

In these two examples, darkness is compared to 'universe' in (4) and to 'cosmos' in (5). There are many differences between the terms 'universe' and 'cosmos'; nevertheless they are usually seen as synonyms. A 'universe' refers to the space in general, while 'cosmos' is used to refer to the space as a system and as an order. 'Universe' is used to indicate how the fish is confused with the dirtiness and murk of the tank in a way that it cannot see anything, as though it is lost in a large place and cannot find its way. On the other hand, the word 'cosmos' is used to draw

attention to the objects found in the tank (the figurine, the filter etc.) and to compare them to the entities found in the cosmos (stars, planets, etc.) which is seen as a system containing all these entities in an orderly way.

### Conclusion

From the previous analysis, the following conclusions can be obtained:

1. Metaphors in political texts appear in a systematic way forming groups of metaphors that work all together to support a unified idea, whereas metaphors in literary texts appear in a random way focusing on different concepts. This is apparent in metaphors of journey that are found in political texts in a systematic way comparing the political process of America with a journey, whereas literary texts use only one journey metaphor that has a random meaning.
2. Metaphors in political texts often have positive meaning and focus on those concepts that have positive interpretations such as LIFE, BIRTH and LIGHT. In contrast, metaphors in literary texts often give negative meaning and focus on concepts associated with bad or negative things such as DEATH, DARKNESS and PROBLEMS.
3. Metaphors in political texts are mainly used for persuasive purposes and politicians use metaphors to provoke an emotional response on the part of the hearer. Metaphors in literary texts, on the other hand, are mainly used to give more hidden descriptions and details, and this can be reached only by making comparisons and connecting the information in the contexts with each other. This gives these metaphors an aspect of ambiguity.

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