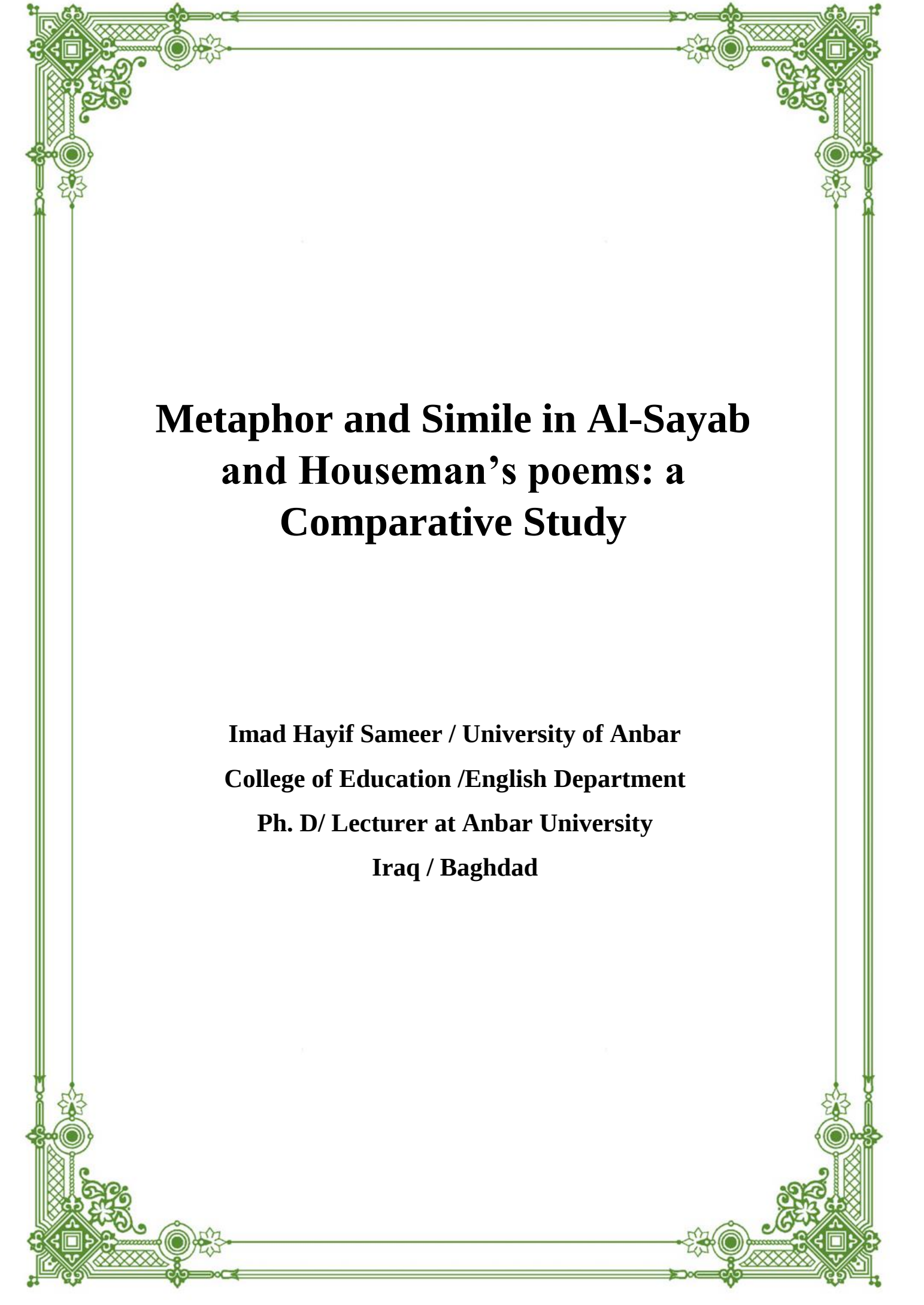




Metaphor and Simile in Al-Sayab and Houseman's poems: a Comparative Study

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تهدف الدراسة إلى إظهار أن التشبيه والاستعارة يستخدمهما الشعراء للتعبير عن مشاعرهم وعواطفهم . بينما يكون الوجه الأول مباشراً لأنه يمكن تمييزه بعلامات استطرادية والتي هي " مثل " و " هكذا " ، فإن الوجه الثاني يفقد أي علامات استطرادية . توضح الدراسة أن هذين الوجهان لا يمكن إهمالهما في الشعر لنقل الرسائل المقصودة. كما يوضح أن القصيدتين المختارتين اللتين تنتميان إلى ثقافات مختلفة تتناولان نفس المواضيع اعتماداً على هذين الوجهان مع اختلاف بسيط. **الكلمات المفتاحية:** الخطاب ، تحليل الخطاب النقدي ، التشبيه والاستعارة

Abstract

The study aims at showing that both simile and metaphor are used by poets to convey their emotions and feelings. While the first device is a direct one because it can be distinguished by discursive markers which are “like”, “as” and “such”, the second is indirect losing any discursive markers. The study shows that these two devices cannot be neglected in poetry to convey the intended messages. It also shows that the selected two poems which belong to different cultures tackle same topics depending on these two devices with a tiny difference.

Key Words: Discourse, Critical Discourse Analysis, Metaphor and Simile

Introduction

Even though the main purpose of language is to communicate information but it has two other functions. The first one is to support the performance of social activities and social identities. The second is to support human affiliation within cultures, social groups and institutions. These functions need what is called critical discourse analysis that aims at exploring the opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) social and cultural structures, relations and processes investigating how such practices and text arise out of and are ideologically shaped by relations of power and struggle over power. Poets use metaphor which is considered as a device of the poetic imagination and the rhetorical flourish. It is a matter of extraordinary rather than ordinary language. They also use simile that forms a direct device by which they can compare two things. Two poems are selected from two different cultures to be analyzed. The first one is from Iraqi culture while the second is from English one. The study proves that the two poems use simile and metaphor to tackle the same topic which is the age and the death referring to a contradictive fact that says that even though that the water is a source of life it is itself manifested by rain, water of a river and snow refer to the old age and death.

Discourse

Gee (2005: 19) shows how language in its two forms (written and spoken) enacts social and cultural perspectives and identities is the focus of discourse analysis. It seeks to balance talk about the mind, talk about social interaction and activities, and talk about society and institutions. The talk is to get minds, bodies, social interactions, social groups and institutions all in the soup together. Discourse is a dance that exists in the abstract as a coordinated pattern of words, deeds, values, beliefs, symbols, tools, objects times, and places and in the here- and -now as a performance that is recognizable as just such coordination.

Fairclough (1992: 12) makes a distinction between critical approach and non-critical one. He states that the second describes discursive practices while the first shows how discourse is shaped by relation of power and ideologies, and the constructive effects discourse has upon social identities , social relations and systems of knowledge and belief, neither of which is normally apparent to discourse participants.

According to Brown and Yule as cited in Bussmann (2006: 123), discourse analysis is motivated by linguistic terminology and theory. It is used synonymously with text analysis but with a focus on well formedness and deductive rules. This strand combines with a second one which is influenced by functional grammar, psycholinguistics, and approaches to cognitive science that emphasizes the dynamic character of discourse as construction and interpretation processes by the speaker

Critical Discourse Analysis (CDA)

Fairclough(1995: 132) states that the relationships of causality and determination between discursive practices, events and texts and the wider social and cultural structures, relations and processes to investigate the way by which practices, events and texts arise out and are ideologically shaped by relations of power and struggles over power is what Critical Discourse Analysis focus on .

Trask (1999: 41), in his turn, defines critical discourse analysis in different way by saying that it aims at answering the following questions: To whom is the text addressed and why? Does the writer or speaker have concealed purposes, and, if so, what are they? What hidden assumptions and biases underlie the text?

According to van Dijk (2001: 353) critical discourse analysis is made up of several identifiable strands. These strands differ methodologically but they share a common conceptual framework and critical perspective.

According to Weiss and Wodak (2003:12), CDA claims to be theoretically eclectic and capable of analyzing a wide range of linguistic phenomena. Its techniques for analyzing how texts can mystify the responsibility for a particular event witness a little development.

According to Hart, CH.(2010: 5), the role of Critical Discourse Analyst, who is equipped with the theoretical tools required to look behind language use, is to use his expertise to bring to the level of public consciousness instances of manipulation and ideology not immediately apparent to average readers, thus empowering them with a new critical awareness.

Van Dijk (2001: 352) argues that CDA is a research enterprise which critically analyses the relationship between language and society. It studies the way in which ideology, identity and inequality are re-enacted through texts produced in social and political contexts.

Wodak (2001a: 10) mentions that language is considered as a crucial in the production of ideologies. It is seen as central in establishing and sustaining social identities and inequalities.

Metaphor

According to Bussmann (2006: 744), a relationship of similarity between two objects or concepts forms the base upon which certain linguistic images are based to represent metaphor. Depending on metaphor, it can be said that 'The clouds are crying' to mean 'It is raining'. Shortened comparison which is not explicitly expressed is the synonym of metaphor. Linguistic forms as nouns, verbs, or adjectives may indicate metaphor, e.g. bull's eye for center of the target, sharp criticism for strong criticism, to peel one's eyes for to watch out for something. Metaphor is regarded as a source that generates new lexical in which the transferred meaning is either added to the original meaning or displaces the old meaning partially or completely.

Trask (1999:123) states that the term metaphor is used to refer to the non-literal use of a linguistic form. It designed to draw listeners' attention to a perceived resemblance. It forms a commonplace way of extending the expressive resources of a language. Since the early 1980s, linguists have developed the new discipline of cognitive linguistics which draws attention to a pervasive influence in languages. They call it 'cognitive metaphor'.

Terrell and Pikalo (2008:58) mention that metaphors are often considered as mere matters of stylistic decoration. This view is not accepted by Lakoff and Johnson who (1980: 10-13) argue that they are also cognitive tools that help us organize the world in particular manner. Metaphors give sense to the multitude of things which surround us by telling us not what things are, but rather what things are like.

They (ibid: 22-4) add that metaphors highlight and obscure aspects of reality by seeing something as a certain kind of thing, some actions and arguments become available to the addressees whereas others become unavailable. Metaphors must be grounded in certain culture and in a certain way of life. For this reason, they differ from one society to another. They also vary over the course of time.

Simile

According to Marsh H. McCall, Jr.(1969: VII-III), the term simile refers very specifically to a comparison stated by means of an introductory comparative word or phrase such as "as" in the following example taken from Wordsworth:

I wandered lonely as a cloud
That floats in high o'er vales and hills

There are two types of simile in English. The first, with equal development of subject and comparative parts, takes the form 'just as---- so----'. The second develops only the subject or comparative part. It takes either the form subject, verb, like / as, comparative part developed as in the above example or the form subject part developed, like /as, a single noun as in:

The winds that will be howling at all hours
And are up – gathered now like sleeping flowers

Kleiser (1925:3-7) argues that simile is regarded as a purely accessory belonging to the realm of poetry. It is the product either of the fancy or the imagination. It is therefore a poetic attribute to give a vivid

description. In spite of its importance, it has many pitfalls that the authors must avoid in the use of simile. These pitfalls are:

- 1-The fear of giving an air of artificiality to the work.
- 2-The risk of engendering a florid style.
- 3-The manufacture of 'false' simile- that is, one that does not adequately convey the exact meaning, or which gives an impression only to a few readers.
- 4-The use of too obvious simile.
- 5-The habit of insisting too heavily on the simile.

Kleiser (ibid) proposes five items to avoid falling in these pitfalls which are:

1-Artificiality

This means the deliberate use of simile by imitating deliberately the types of simile used by authors whose style the inexperienced authors admire.

2-Floridness: It means the overloading of ornament or the employment of so much simile that cloy the imagination and wearies.

3-Falsty: It means the simile that does not absolutely convey the intended meaning or it convey it to a limited number of persons.

4-Obviousness: Obvious simile does not help the impression that the author is endeavoring to create.

5-Elaboration: This includes two faults- the over insistence on a simile, straining it to fit at every point, and the overfull description both for the subject and the simile.

He adds that there four main uses to simile which are:

- A- Purely descriptive.
- B- Associative.
- C- Ornamental only.
- D- To give an effect of proverbial wisdom.

Model of Analysis

Two models are combined to form an eclectic model for analyzing the data. These models are: The theory of Lakoff and Johnson (2003) and Lakoff and Turner (1989). According to Lakoff and Johnson (2003:140), Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. In most of the little things we do every day, we simply think and act more or less automatically along certain lines which are not, in most cases, obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like. On the basis of linguistic evidence, we have found that most of our ordinary conceptual system is metaphorical in nature. These metaphors are conventional metaphors, that is, metaphors that structure the ordinary conceptual system of our culture, which is reflected in our everyday language. These metaphors are different from metaphors that are outside our conventional conceptual system, metaphors that are imaginative and creative. Such metaphors are capable of giving us a new understanding of our experience. Thus, they can give new meaning to our pasts, to our daily activity, and to what we know and believe. This suggests that new metaphors make sense of our experience in the same way conventional metaphors do: they provide coherent structure, highlighting some things and hiding others. Like conventional metaphors, new metaphors have entailments, which may include other metaphors and literal statements as well. The idea that metaphors can create realities goes against most traditional views of metaphor. The reason is that metaphor has traditionally been viewed as a matter of mere language rather than primarily as a means of structuring our conceptual system and the kinds of everyday activities we perform. It is reasonable enough to assume that words alone don't change reality. But changes in our conceptual system do change what is real for us and affect how we perceive the world and act upon those perceptions. The idea that metaphor is just a matter of language and can at best only describe reality stems from the view that what is real is wholly external to, and independent of, how human beings conceptualize the world—as if the study of reality were just the study of the physical world. Such a view of reality—so-called objective reality—leaves out human aspects of reality, in particular the real perceptions, conceptualizations, motivations, and actions that constitute most of what we experience. But the human aspects of reality are most of what matters to us, and these vary from culture to culture, since different cultures have different conceptual systems. Cultures also exist within physical

environments, some of them radically different jungles, deserts, islands, tundra, mountains, cities, etc. In each case there is a physical environment that we interact with, more or less successfully. The conceptual systems of various cultures partly depend on the physical environments they have developed in. Each culture must provide a more or less successful way of dealing with its environment, both adapting to it and changing it. Moreover, each culture must define a social reality within which people have roles that make sense to them and in terms of which they can function socially. Not surprisingly, the social reality defined by a culture affects its conception of physical reality. What is real for an individual as a member of a culture is a product both of his social reality and of the way in which that shapes his experience of the physical world. Since much of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a very significant role in determining what is real for us.

Lakoff and Turner (1989:162-173) state that metaphor and metonymy have an equal importance because both of them have a mapping process, either from a source domain to a target domain or from a target domain to a source domain. Lakoff and Johnson (2003:36) state that the limits between metaphor and metonymy cannot be recognized easily because the former is used predicatively while the latter is used referentially.

Lakoff and Turner (ibid) replace the Generic is Specific by Specific for Generic metonymy. Applying this approach, proverbs includes a source –in-target metonymy with a domain expansion. They add that generic /specific distinction is metonymic in nature, 'specific 'being a sub-domain of generic.

Ruiz de Mendoza (1999:1) mentions two patterns of interaction between metaphor and metonymy. He makes a distinction between source –in-target and target-in-source metonymy: "one, in which the output of a metaphoric mapping provides the source for a metonymy, and another, in which a metonymic mapping provides the source for a metaphor".

Data Analysis

Tow poems are selected to be the sample of the study. The first one is that of Badr Shakir Al- Sayab who is a famous Iraqi poet. He is the first Arab poet who uses the free- rhymed verse. He enriched the Arabic culture with a lot of great poems in spite of his short life (1926 -1964). His famous poem (the River and the Death) is chosen to be analyzed because of its topic that is similar to that of Housman's poem whose title is Loveliest of Trees. The two poets use simile and metaphor to say that the river and the rain refer to the death in the first poem while the snow means the death in the second poem. Al- Sayab, because of his sickness, talks to the river in a sad tone knowing that he is approaching from the death. He likens the drops of the rain with his tears. Housman resorts to the snow that covers the cherry trees to say that the color of the white snow is similar to the white hair. It means that the man is approaching from the death. The two poets mention the age of twenty because it is the rose of the age. The most wonderful fact is revealed by these two poems which indicates that even though the water is a source of life it is itself is used to refer to death. The two poems show that there is no difference within two cultures to convey our emotions and feeling.

Simile in the First Poem

Oh my river, sad like rain
In each finger, as if I were carrying votive offerings
Twenty years have gone, every year is like ages
Like a tree with delicate branches, birds and fruits
I feel the blood, the tears as the rain
To burn up the bones like the hell

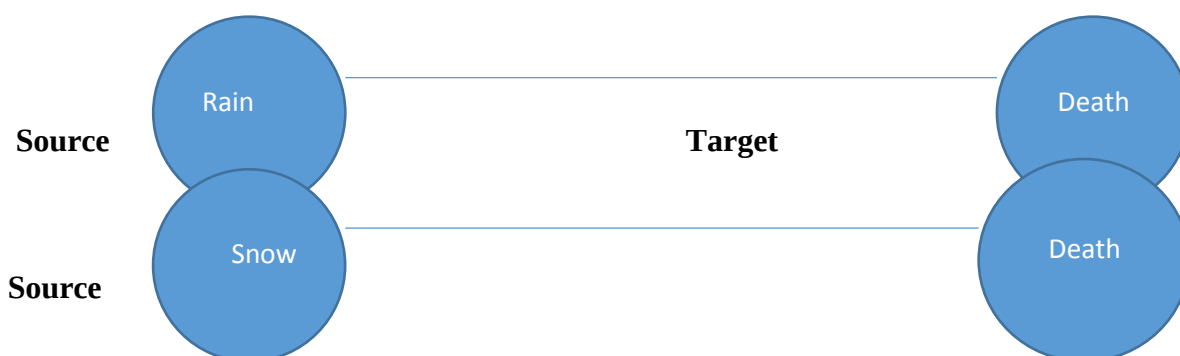
Metaphor in the first poem

n of the sea in the trees rkens in my blood wood of tears or a river? is a strange world that enchants the young dden door was with you, Buwaib	
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the dead are shaking in my veins it to cut open the depths of my heart with its constrictive i could drown in my blood to the bottom	Old Age
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Metaphor in the second poem

white for Eastertide. my threescore years and ten, will not come again, from seventy springs a score gives me fifty more. The days are little room, the woodlands I will go the cherry hung with snow	Old Age
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Conclusion

The study concludes that the two authors tackle simile and metaphor in good way to attract readers. Both of them exploit these devices to remove readers and take them into the world of imagination. They use simile as associative elements relating the image to the object described so they excite imagination in the minds of readers for showing a direct comparison between two things.

They also use metaphor which is rather like simile, but the comparison is implicit. They do not use the words such “like or as” but instead of saying that one thing is like another, they say that one thing is another. Thus, it is a figure of speech that shows an indirect comparison between two things. Depending on these two devices, the poets draw wonderful image in which the rain and ice symbolize to the death.

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Appendixes

The First Poem

The River and the Death

By: Badr Shakir Al –Sayab

Buwaib, oh Buwaib	بويب --- بويب
Bells of the lighthouse lost at the bottom of the sea	اجراس برج ضاع في قرارة البحر
Water is in the pots , and the sunset in the trees	الماء في الجرار ، والغروب في الشجر
The pots ooze bells of rain	وتنضج الجرار اجراسا من المطر
Their crystal melts away in wailing	بلورها يذوب في انين
Buwaib, oh Buwaib	" بويب .. يابويب "
Sympathy for you, Buwaib darkens in my blood	فيدلهم في قلبي حنين
Oh my river, sad like rain	اليك يابويب يا نهري الخزين كالمطر
I wish I could run in the darkness	اود لو عدوت في الظلام
Tightening my both fists to carry	اشد قبضتي تحملان شوق عام
In each finger, as if I were carrying votive offerings	في كل اصبع كأني احمل النذور
Of wheat and roses	اليك من قمح ومن زهور
I wish I could look from the beds of hills	اود لو اطل من اسرة التلال
To glance the moon	لألمح القمر

Wading between your banks to plant shadows	يخوض بين ضفتيك يزرع الظلال
And fill the baskets	ويفلأ السلال
With water, fish and roses	بالماء والاسماك والزهر
I wish I could wade you, to follow the moon	اود لو اخوض فيك اتبع القمر
And hear the pebbles rattle in the bottom	واسمع الحصى يصل منك في القرار
The rattling of thousands of sparrows on the trees	صليل الاف العصافير على الشجر
Are you a wood of tears or a river?	أ غابة من الدموع انت ام نهر ؟
And will the fish sleep at dawn?	والسمك الساهر هل ينام في السحر ؟
And will these stars stay waiting?	وهذه النجوم هل تظل في انتظار
To feed with silk thousands of needles	تطعم بالحريز آلاف من الابر ؟
And you, Buwaib	وانت يا بويب
How I wish I could sink into you to pick up the oyster shells	اود لو غرقت فيك ألقط المحار
To build a house out of them	اشيد منه الدار
Enlighten with it the verdancy of water and trees	يضيء فيها خضرة المياه والشجر
Until the stars and the moon ooze	ما تنضح النجوم والقمر
To reach the sea in you with the ebb	واغتدي فيك مع الجزر الى البحر
The death is a strange world that enchants the young	فالموت عالم غريب يفتن الصغار
And its hidden door was with you , Buwaib	وبابه الخفي كان فيك يا بويب
2 Buwaib , oh Buwaib	٢ بويب .. يا بويب
Twenty years have gone, every year is like ages	عشرون قد مضين كالدهور كل عام
And today , when the darkness overcast	واليوم حين يطبق الظلام
To stay up sleepless in bed	واستقر في السرير دون ان انام
And to delicate the conscience up to the daylight	وارهف الضمير دوحة الى السحر
Like a tree with delicate branches , birds and fruits	مرهفة الغصون والطيور والثمر
I feel the blood , the tears as the rain	احس بالدماء والدموع كالمطر
Ooze by the sad world	ينصحن العالم الحزين
Bells of the dead are shaking in my veins	اجراس موتي في عروقي ترعش الرنين
To darken sympathy in my blood	فيدلهم في دمي حنين
for a bullet to cut open the depths of my heart	الى رصاصة يشق ثلجها الزوام
With its constrictive ice	
To burn up the bones like the hell	اعماق ، كالجحيم يشعل العظام

I wish I could run to support the strugglers	أود لو عدوت اعضاء المكافحين
I tighten my both fists and slap the fate	اشد قبضتي ثم اصفع القدر
I wish I could drown in my blood to the bottom	أود لو غرقت في دمي الى القرار
To bear the burden with human beings	لأحمل العبء مع البشر
To infuse life , my death is then triumph	وأبعث الحياة ، ان موتي انتصار .

Buwaib is a small river in the poet's village

The Second Poem

LOVELIEST of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.
Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score
It only leaves me fifty more.
And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow