

# Metaphor

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# Simile

# METAPHOR

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Metaphor – is an interrelation between the logical and contextual meanings which is based on a likeness between the objects and implies comparison between them. Metaphor is the author's individual vision.

Metaphor is transference of a name from one object to another on the basis of some common feature. It is a hidden comparison. No comparing words are used.

e.g. Take away love and our earth is *tomb*.

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**Metaphor may be expressed** by any part of the sentence, by any part of speech, sometimes it may be expressed by a whole passage and sometimes by a whole book. Some linguists believe that metaphor is not so much a transference of meaning but the interaction of the primary and secondary meanings of the word.  
e.g. The eyes are the *windows* of the soul.

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The **metaphoric description aims** at giving a new perspective to the object and may be based on outer similarity, on inner functional similarity and on purely emotive grounds.

Examples of metaphors:

If hairs be wires, black wires grow on her head.  
(Shakespeare)

The machine sitting at the table was no longer a man, it was a busy New-York broker. (O'Henry).

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Original metaphors are used only once (the machine sitting at the table). There are **simple** and **sustained** (prolonged) **metaphors**. **Simple** – consist of one word. **Sustained** – the writer finds it necessary to prolong a metaphor and he has additional images to it. But all these additional images are linked with one central image.

e.g. In November a cold unseen stranger whom the doctors called Pneumonia, stalked about the colony touching one here and one there with icy fingers. (O'Henry).

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A **root metaphor** is the underlying worldview that shapes an individual's understanding of a situation. Examples would be understanding health as a mechanical process, or seeing life as the natural expression of an "ideal" form (e.g., the acorn that should grow into an oak tree.). A root metaphor is different from the previous types of metaphor in that it is not necessarily an explicit device in language, but a fundamental, often unconscious, assumption.

More generally, a metaphor is a **rhetorical trope** that describes a first subject as *being* or *equal to* a second object in some way.

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A **dead metaphor** is one in which the sense of a transferred image is not present. Example: "*to grasp a concept*" or "*to gather what you've understood*" Both of these phrases use a physical action as a metaphor for understanding (itself a metaphor), but in none of these cases do most speakers of English actually visualize the physical action.

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An **active metaphor** is one which by contrast to a dead metaphor, is not part of daily language and is noticeable as a metaphor. Examples  
*"You are my sunshine."*

A **complex metaphor** is one which mounts one identification on another. Example: *"That throws some light on the question."* Throwing light is a metaphor and there is no actual light.

A **compound or loose metaphor** is one that catches the mind with several points of similarity. Examples: *"He has the wild stag's foot."* This phrase suggests grace and speed as well as daring.



# SIMILE

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***Simile*** is of the same nature as metaphor, it shows likeness in dissimilar objects. The difference is between implicit imagery and explicit imagery, between image by analogy and image by identification in case of metaphor.

e.g. Mr. Brown fought like a lion. (simile)

Mr. Brown is a real lion. (metaphor)

Simile is an imaginative comparison.

Skrebnev: Simile is an explicit statement of partial identity of two objects.

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An **implicit metaphor** is one in which the tenor is not specified but implied. Example: "*Shut your trap!*" Here, the mouth of the listener is the unspecified tenor.

A **submerged metaphor** is one in which the vehicle is implied, or indicated by one aspect. Example: "*my winged thought*". Here, the audience must supply the image of the bird.

A **simple or tight metaphor** is one in which there is but one point of resemblance between the tenor and the vehicle. Example: "*Cool it*". In this example, the vehicle, "Cool", is a temperature and nothing else, so the tenor, "it", can only be grounded to the vehicle by one attribute.

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*Simile* is widely used in literature. Through simile we can convey our peculiar way of seeing things.

The two components of simile are joined by conjunctions “like, as if, as though, as... as”; sometimes the comparison is expressed by verbs: to seem, to remind of, to resemble; by degrees of comparison (-er).

e.g. She is colder than all the ices of the Arctics.

## *Explicit similes*

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A simile can explicitly provide the basis of a comparison or leave this basis implicit. For instance, the following similes are implicit, leaving an audience to determine for themselves which features are being predicated of a target:

His mind is like a samurai's sword.

The most commonplace similes offer a window into the stereotypes that pervade a given language and culture.

*as precise as a surgeon*

*as regular as a clock*

*as cunning as a fox*

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Some similes play against expectations to convey an ironic viewpoint,  
*as hairy as a bowling ball*  
*as subtle as a sledgehammer*  
*as porous as steel*

**Subversive use of irony**

Bona-fide similes that express a widely-held stereotypical belief can also be subverted for ironic purposes. The following explicit similes each subvert another non-ironic simile to achieve a more obvious semantic incongruity and thus a greater humorous effect.

*as balanced as an upturned pyramid*  
*as fast as a three-legged cheetah*