STYLISTIC METAPHOR APPROACHES

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ABSTRACT
Metaphor used to be regarded as the rhetorical figure par excellence, but it has now come to be seen as one of the foundations of all language and its use, being constitutive of meaning, normal, grounded in experience, and offering guidance to linguistic expression. The new view holds that metaphor may still be exploited for rhetorical purposes, but stylistic approaches to metaphor in style also examine less deliberate patterns of usage. Manifestations of metaphor vary across linguistic form, meaning, and function, and may be described with reference to specific utterances as well as to more general patterns of language use.

Introduction:

Stylistic approaches to metaphor used to take metaphor as one of the most important rhetorical figures of speech which could characterize a particular style. Metaphor is located in the section of tropes, together with metonymy, synecdoche, and other figures of speech defined by strange meaning, or 'semantic deviation'. Tropes should be contrasted with schemes, the other main group of rhetorical figures, which is defined by repetition of form, or 'structural parallelism', such as chiasmus and rhyme. According to Leech and Short, schemes and tropes together constitute one out of four dimensions of style, the other three dimensions involving features of vocabulary, grammar, and text (still called cohesion and context). This stylistic angle on metaphor, representative of most mainstream positions, hence partials metaphor out from ordinary meaning and its linguistic basis (vocabulary, grammar, and text) and treats it as a separate class of phenomena requiring special treatment.[2:67]

Since the appearance of *Style in Fiction*, however, the perception of the relation between metaphor, style, and language has dramatically changed. Metaphor used to be regarded as the rhetorical figure par excellence, being parasitic upon ordinary or literal meaning, deviant, dangerous, and misleading; but it has now come to be seen as one of the foundations of all language and its use, being constitutive of meaning, normal, grounded in experience, and offering guidance to linguistic expression. The presence of metaphor as such is not necessarily indicative of any particular style, as it used to be. Instead, it is part of our common, everyday

language, as is attested by the many metaphorical forms (words, phrases, morphemes, and even grammatical constructions) that are entirely conventional. A wealth of examples of the ubiquity of metaphor in language, including our conventional talk of love as a journey, argument as war, theories as buildings, understanding as seeing, and life as a gambling game, is offered by the publication which has been pivotal in this change of perspective. The new view holds that metaphor may still be exploited for rhetorical purposes. However, the present-day stylistician has to analyze the specifics of this exploitation against the background of the more general patterns of metaphor pervading language and its use. This means that classic studies of metaphor in literary style such as David Lodge's *The Modes of Modern Writing* are not invalidated by the new approach, since they also include the stylistic use of conventional metaphor, but their theoretical and empirical suggestions do require more extensive investigation of the relation between metaphor in style and metaphor in all language use (Steen and Gibbs, 2004). That is the direction taken by many recent stylistic approaches to metaphor.

What has remained unchanged between the traditional and the contemporary views of metaphor is the awareness of metaphor's cognitive import. Aristotle, Giambattista Vico, Percy Bysshe Shelley, Friedrich Nietzsche, I.A. Richards, Max Black, and Paul Ricoeur, to name but a few of the numerous metaphor theorists over time, have all pointed to the conceptual or cognitive basis of metaphor: metaphor draws attention to similarities or correspondences between entities or domains that are fundamentally distinct. This happens in our everyday talk of sports in terms of war, or lust in terms of hunger. But it also motivates the more spectacular or subtle stylistic exploitations of metaphor, as in Aristotle's discussion of Homer's comparison between old age and wheat stubble . [1:56]

A concomitant constancy between old and new theories of metaphor is the derived attention to its social, affective, and aesthetic import as the corollary of its conceptual structure. When people are compared to lions or to mice, they are compared to animals with a higher or lower status, and this has the accompanying social effect of praising or criticizing them. In addition, when this happens perversely, it can produce irony and humour, and perhaps some admiration for the aesthetic wit of the usage, depending on the occasion and the perception of the producer's rhetorical intentions. But perfectly ordinary metaphorical expressions, such as *time is money,* also have social and affective implications, which are part and parcel of the stylistic effect of a metaphor. The mechanisms of these effects are now beginning to be studied by experimental psycholinguists and by conversational analysts and applied linguists. Stylistic approaches, however, are typically more focused on the functional analysis of metaphor, effects on cognition being left to the behavioral sciences. The unique ways that metaphor is employed in particular texts, by individual writers, or, more generally, by groups of writers that comprise a school, generation, or other such social groups, are the subject of the stylistic study of metaphor. Studies of metaphor have been conducted on certain literature, including Antony and Cleopatra by Shakespeare. The metaphor was present long before the linguistic analogy. The human mind first perceived an item or event's characteristics through the lens of another object, and then it gave the thing or event a name, or metaphor. Figurative comparison developed historically after metaphor because, in the former case, the division of consciousness is pre-structured by grammatical construction, whilst the latter can only become the final product of a psychological process. As a result, the historical sequence that follows is as follows:

linguistic comparison, metaphor, and figurative comparison. Since speech shares the same semantic substrate, or comparable semantic links, figurative analogy and metaphor form a single semantic complex.

While hyperbola is predicated on the interplay of subject-logical and emotional meanings, which is also contextually conditioned, metaphor involves the interaction of subject-logical and contextual meanings. The sentence is expressive, vivid, and colorful because of the metaphor and exaggeration, but the hyperbole expresses emotion more strongly. In contrast to metaphor and other tropics, exaggeration has a different emotional meaning and coloration. Words in exaggeration keep their subject-logical meaning, but the sentence as a whole takes on an emotive meaning (color) due to illogicality. In metaphor, subject-logical and contextual meanings arise simultaneously, with the former being suppressed to the point where the latter not only becomes more expressive but also generates new meanings. [5:78]

In conclusion:

Metaphor as a feature of style is a subclass of all metaphor in language and its use. The stylistic definition consequently has to distinguish metaphor as a stylistic device from metaphor as a more general linguistic mechanism. The stylistic definition hence approaches metaphor as one typical characteristic of a particular language variety that is relatively individual or idiosyncratic, such as the style of an individual work or author, or more generally language user. For instance, the metaphors of politicians such as Tony Blair or George W. Bush are important ingredients of their style.

But metaphor may also be characteristic of broader patterns of usage across groups of language users, including for instance sports reporters or songwriters. Such encompassing language varieties, or registers, are typically based in more general classes of usage which transcend individual styles. Such an analysis of metaphor suggests that metonymy maintains the specific subject link or quantitative relationship between occurrences, the comparison - the distance between object and object - in a system of portable language tools. Hyperbole is similar to metaphor, but its figurative representation serves to reinforce ideas rather than to enhance their content. The primary purpose of the grotesque is to provide a hilarious impact, whereas the metaphor is meant to be used as a speech ornament. The creator's intellectual-volitional efforts are felt more than anyone else's in metaphor, and the more precise and "unexpected" the metaphor, the more evidence of the events it connects are found farther from the center, and the greater the intellectual power's involvement. Therefore, we may infer that metaphor is a particular and universal principle of language based on all of the previously mentioned factors. Metaphors may be found in everyday speech as well as in literary works where they are brilliantly and powerfully conveyed to the reader. The way the comparison tropes are used changes as a result of this analysis. Consequently, the goal of hyperbole is to make a phrase more expressive by exaggerating what would otherwise seem implausible or doubtful in relation to the idea's actual chances of realization. Words develop emotional meanings along with their subject-logical meanings. The metaphor's objective is to obstruct the subject-logical word's meaning in relation to its context. The metaphor's emotional hue is only provided by its subject-logical meaning, which is not more important than its expressiveness.

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