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Approaches to metaphor: Structure, classifications, cognate phenomena

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12 *Abstract*

13
14 *The article aspires to present a systematized view on the contemporary un-*
15 *derstanding of metaphor essence and structure, reviews various classifica-*
16 *tions of metaphor, and discusses cognate 'similarity-based' phenomena in*
17 *natural language. The opposing views on metaphor as a three- and two-*
18 *component structure are reconciled in the article through the analysis of*
19 *different kinds of metaphors. Three types of classifications of metaphor —*
20 *semantic, structural and functional — are specified and reviewed. Finally,*
21 *the article examines the cognate phenomena, viz. metaphoric personifica-*
22 *tion (prosopopoeia, pathetic fallacy, apostrophe), animalification, meta-*
23 *phoric antonomasia, metaphoric allusion, metaphoric periphrasis, synesthe-*
24 *sia, allegory, and metaphoric symbolism.*

25
26
27 Possibly no other complex semiotic phenomenon has received such a
28 broad theoretic coverage as metaphor. Aristotle, Rousseau, Lomonosov,
29 Hegel, Nietzsche, Cassirer, Ortega-y-Gasset, Ricouer and other
30 prominent thinkers have tapped at the ontological roots of metaphor;
31 in philology and linguistics (including theory of literature, etymology,
32 linguistic pragmatics, and cognitive linguistics) the concept of metaphor
33 has been developed by such deceased and living scholars as A. Kuhn,
34 M. Müller, A. Potebnya, I. A. Richards, M. Black, R. Jakobson, K.
35 Burke, P. Wheelwright, C. Brook-Rose, L. J. Cohen, J. Searle, S. Levin,
36 G. Lakoff, M. Johnson, R. Gibbs, A. Paivio, A. Ortony, T. Todorov, U.
37 Eco, V. P. Grigoryev, N. D. Arutyunova, S. M. Mezenin, and many
38 others.

39 Despite the variety of approaches to metaphor as a phenomenon the
40 views on its nature and structure are essentially alike. Aristotle in his *On*
41 *the Art of Poetry* wrote that one should see similarities in order to create a
42 good metaphor (Aristotle 1984: 669). His definition of metaphor as a

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1 transfer of a noun from one object to another (within a category from
 2 genus to species, from species to genus, and from species to species, and
 3 from one category to another by analogy) lay the foundation for the clas-
 4 sical definition of metaphor as a transfer (transposition) of a name of an
 5 object/ phenomenon to another object/ phenomenon on the basis simi-
 6 larity between them. This postulate made it possible to view metaphor as
 7 a three-component structure on the analogy with simile: the *primum*, *se-*
 8 *cundum*, and *tertium comparationis* (termed by I. A. Richards the tenor,
 9 vehicle and ground) were assumed to be present in metaphor (Richards
 10 1990 [1936]: 93). However, metaphor was regarded as a condensed, ab-
 11 breviated, or elliptic simile, because it is not infrequent that either the
 12 name of the tenor or the vehicle are implicit in metaphors, and the name
 13 of the ground is ‘in absentia’ on a regular basis.

14 Compare the similes, where all three or at least two components are ex-
 15 plicit¹: e.g. ‘Thy wit is as quick as the greyhound’s mouth’ (Shakespeare),
 16 ‘she was like a piece of iced-cake that one finds in a silvered box, in a for-
 17 gotten drawer, . . . thirty years after the voices at the wedding have faded
 18 away’ (H. E. Bates), ‘the men . . . talking ceaselessly together with the dry
 19 throaty rattle of pebbles being rolled down a gully’ (L. Lee). Of course, in
 20 certain structural types of metaphor the vehicle and the tenor are both
 21 present, viz. in ‘quasi-identities’ (T is V), e.g., ‘men are April when they
 22 woo’ (Shakespeare), ‘the past is a bucket of ashes’ (C. Sandburg); in the
 23 types ‘T turns into V’: ‘The river spread and writhed, and whirled into
 24 transparent fans, hissing and twining snakes, polished glass-wreaths,
 25 huge crystal bells . . .’ (H. Kingsley); ‘T . . . (that) V’ and ‘V . . . (that) T’:
 26 ‘A woman drew her long black hair out tight / And fiddled music on
 27 those strings’ (T. S. Eliot), ‘Out of this nettle, danger, we pluck this
 28 flower, safety’ (Shakespeare); T (attribute) V: ‘The human tide was rolling
 29 westward’ (C. Dickens).

30 However, in many metaphors the tenor or the vehicle is implicit. Meta-
 31 phors with vehicles ‘in absentia’ are understood from the attendant verbs
 32 and attributes, e.g., ‘Time and the bell have buried the day’ (D. Thomas),
 33 ‘It was a faithless, treasonable door’ (W. Davies). Metaphors with tenors
 34 ‘in absentia’ are subtler, riddle-like, and they are understood from a
 35 broader context, e.g., ‘Ah, women, women. Look, / Our *lamp* is spent,
 36 it’s out. Good sirs, take heart . . .’ (Shakespeare); ‘Apollo’s *upward fire*
 37 made every eastern cloud a silvery pyre’ (Keats). The first metaphor
 38 echoes similar metaphors for love which occur throughout the play, and
 39 is based on the ground that love is the fire that ‘burnt’ the two lovers. The
 40 second tenor is assumed to be guessed from the allusion to the god of
 41 Sun (extratextual context). The grounds for the likening in both cases
 42 are implicit.

1 The components of metaphor suggested by I. A. Richards were re-
2 duced to two in the theory of interaction by M. Black, who empha-
3 sized that there is no inherent similarity (virtual 'ground') between
4 two concepts. He argued that metaphors create similarity, rather
5 than state any preexisting similarity: 'The maker of a metaphorical
6 statement selects, emphasizes, suppresses, and organizes features of
7 the primary subject by applying to it statements isomorphic with the
8 members of the secondary subject's implicative complex' (Black 1990
9 [1954]: 28). However, according to Black, the interaction of the 'fo-
10 cus' (i.e., the vehicle) and the 'frame' (i.e., the tenor) in metaphors is
11 not direct, it is achieved through the interaction of the correlative
12 properties of the likened concepts. Thus, interpreting Black's view
13 broadly, the number of the components creating metaphors is four,
14 rather than three: focus, its property (-ies), frame, its property
15 (-ies).

16 M. Black's ideas have been the ground for subsequent theoretic devel-
17 opment, especially in George Lakoff's theory of conceptual metaphor,
18 which assumed that a metaphor is a mapping of knowledge from a do-
19 main sphere to a target sphere, which results in numerous concrete mani-
20 festations (Lakoff 1993). For instance, the mapping A LOVE RELA-
21 TIONSHIP IS A VEHICLE includes the following sub-mappings on the
22 level of 'basic categories': car (we have a long bumpy road ahead of us;
23 we are spinning our wheels), train (we are off the track in our married
24 life), boat (we are just on the rocks now; our love is foundering), plane
25 (our relationship is just taking off; he bailed out before they got married).
26 Though most influential in the US, Lakoff's theory has not so far struck
27 root firmly in Europe, where the idea of transfer by similarity and the
28 classical rhetorical notion of metaphor have been profoundly elaborated
29 upon (Dubois 1986).

30 Actually, both the two-sided and three-sided models of metaphor are
31 justified. True, in some cases it is easy to define all the three components
32 of metaphor. This regards noun metaphors with a concrete tenor (here
33 'concrete' means 'that can be pictured or visualized'). For example, in
34 the above-mentioned example 'Apollo's upward fire' by John Keats the
35 vehicle is 'upward fire,' the tenor is 'the rising sun,' and the ground is sim-
36 ilarity of substance and appearance. In the metaphor 'the house of birds'
37 meaning 'the sky,' 'the house of birds' is the vehicle, 'the sky' is the tenor,
38 the likening is based on the similarity of function (ground). A more intri-
39 cate example: 'Today the leaves cry, hanging on branches swept by wind,
40 / Yet the nothingness of winter becomes a little less' (W. Stevens): V —
41 nothingness; G — lifelessness, uniformity of white and, hence, emptiness;
42 T — winter.

1 Things are more complex in the case of abstract noun metaphors,
 2 where we have an abstract notion, or name of emotion, for a tenor. Such
 3 kind of tenor cannot be easily visualized, e.g., I am tired of smoke and
 4 mirrors (i.e., illusions, something ephemeral, transient and illusory). In
 5 this case there may be two interpretations: either the tenor coincides with
 6 the ground and the abstract metaphor is two-sided, or the metaphor is
 7 three-sided, but the tenor is outside the metaphor itself and is to be found
 8 in the context (any situation which may be characterized as ephemeral or
 9 illusory). Another example: '[I] fished in an old wound, / The soft pond
 10 of repose, / Nothing nibbled my line, / Not even the minnows came'
 11 (T. Roethke): V — an old wound; G — suffering, pain; T — 1) mental
 12 suffering or T — 2) a past event which had caused suffering.

13 As for verb, adjective, and adverb metaphors, in them the vehicle or
 14 the ground is often not explicit, but implied. Yet all the three elements
 15 (V, G, T), explicit or implied, are fairly easily ascertained, so these types
 16 of metaphors are three-sided structures.

17 For example, 'We've been drinking stagnant water for some twenty
 18 years or more / While the politicians slowly planned a bigger reservoir'
 19 (L. MacNeice): V (implicit) — animals and masters; G — passively con-
 20 suming, slowly improving the conditions; T — we, politicians.

21 E.g., 'But you also have the *slave-owner's* mind' (T. Hughes): V —
 22 slave-owner; G (implicit) — exploiting, parasitic; T — you.

23 It is important not to confuse the referential², or *onomasiological*
 24 model 'vehicle, tenor and ground,' usually identified on the level of a
 25 phrase or a sentence, and the *semasiological*³ model 'direct meaning,
 26 transferred meaning and ground,' which centers on the *word itself*, used
 27 metaphorically.

28 For example, applied to the phrase 'The sky screamed with thunder,'
 29 the referential model reveals the following: the vehicle here is implicit,
 30 it is a human being, the tenor is the sky and the ground, according to
 31 V. Tarasova (1975), is 'the characteristics of an action through another
 32 action' (in particular, the ground includes such characteristics as 'loudly,
 33 shrilly, frightfully, implying fear, anger or pain'). The semasiological
 34 model of metaphor may be applied in this example particularly to
 35 the verb 'screamed.' Its direct meaning is 'to cry out with a loud,
 36 shrill voice' and its transferred meaning is 'to boom, to rumble (of
 37 thunder).' The ground in this model coincides with that in the referential
 38 model.

39 Another treatment of the problem of tertium comparationis in a meta-
 40 phor is found in P. Wheelwright's theory. The cornerstone of his theory
 41 is the dichotomy of Aristotelian 'epiphora' and 'diaphora.' Epiphora is
 42 a transfer of a name of an object to another object based on comparison

1 (i.e., there are apparent points of similarity between the objects com-
 2 pared). Diaphora does not imply any comparison or similarity, but con-
 3 trast producing certain emotional impact (the effect of baffled expect-
 4 ation); the new meaning there ‘results from mere juxtaposition of
 5 elements’⁴ (Wheelright 1990: 88). Wheelright’s cites the following ex-
 6 ample of diaphora: ‘My country ‘tis of thee / Sweet land of liberty /
 7 Higgledey-piggledy my black hen.’

8 Scholars suggested numerous classifications of metaphors, which fall
 9 roughly into

- 10 – semantic;
 11 – structural — including part-of-speech (nounal, verbal, adjectival, ad-
 12 verbial metaphors) and part-of-sentence (substantive, predicative, at-
 13 tributive, adverbial metaphors);
 14 – functional (according to an identifying or characterizing function a
 15 metaphor fulfils).
 16

17 Among *semantic classifications* mention should be made of:
 18

- 19 A. The classification based on *associative links between the vehicle and*
 20 *the tenor*, forming the ground for similarity: similarity of functions
 21 (the hands of the clock), similarity of form (a bottle’s neck), similar-
 22 ity of structure and substance (a flood of tears), similarity of result
 23 (he evaporated), etc.
 24 B. The classification based on the *logico-grammatical meaning of the*
 25 *ground* in a metaphor, describing the process of nomination in it
 26 (Tarasova 1975). The ground may describe
 27 – the characteristic of a substance through another substance (for
 28 basic nouns) — e.g., ‘It [the sun] struck upon the hard sand and
 29 the rocks became *furnaces of red heat*’ (V. Woolf);
 30 – the characteristic of a substance through an action (for deverbal
 31 nouns) — e.g., ‘... there was *a stir and bustle* among the stars’
 32 (S. Fitzgerald);
 33 – the characteristic of a substance through a property (for ‘qualita-
 34 tive’ nouns) — e.g., ‘... from the desert to the east *a thin crust*
 35 of thunder formed like *a scab* upon the melodious silence’ (L.
 36 Durrel);
 37 – the characteristic of an action through a substance (for denomi-
 38 native verbs) — e.g., ‘They [the waves] *serpented* towards his feet
 39 ...’ (J. Joyce);
 40 – the characteristic of an action through another action (for basic
 41 verbs) — e.g., ‘He watched him closely while he *excavated* his
 42 smile’ (G. Greene);

- 1 – the characteristic of an action through a quality (for deadjectival
2 verbs) — e.g., ‘Mrs. Cloudesley Shove *blackens* the doorway with
3 her widowhood’ (A. Huxley);
- 4 – the characteristic of a quality through a substance (for denomi-
5 native attributes) — e.g., ‘Illige’s complexion was *sandy* with
6 them [freckles]. Protectively coloured, the sandy-orange eyebrows
7 and lashes disappeared . . . into the skin as a lion dissolves into
8 the desert’ (A. Huxley);
- 9 – the characteristic of a quality through an action (for deverbal ad-
10 jectives and participles) — e.g., ‘Sometimes at night it had
11 seemed to her as though no one lived here — they had all gone
12 long ago — living lighted houses to be covered in time by *tomb-*
13 *ing* heaps of sleet’ (S. Fitzgerald), ‘Only can hear the houses
14 sleeping in the streets in the . . . silent black, *bandaged* night’ (D.
15 Thomas);
- 16 – the characteristic of a quality through another quality (for
17 basic adjectives) — e.g., ‘. . . by day beside a livid sea, unbeheld,
18 in violent night walking beneath a reign of *uncouth* stars’ (J.
19 Joyce).
- 20 C. The classification of metaphors based on the *subject of the vehicle*,
21 for example, part / function of the human body, animal, bird,
22 flower, etc., according to which metaphors may be anthropomor-
23 phic, zoomorphic, vegetative, etc. Some elements of such a classifica-
24 tion may be found in Mezenin (1984). Examples of anthropo-
25 morphic metaphors: ‘Luck had *kissed her hand to him*’ (O. Henry),
26 ‘immaculate *sigh* of stars’ (H. Crane), ‘the seaweed . . . *gave* to us
27 the *murmuring* shore’ (A. Tate). Zoomorphic: ‘a certain stilled in-
28 wardness *lies coiled* in her gaze’ (A. Miller), ‘the *scorpions* of abso-
29 lute necessity’ (A. Bennett), ‘the next two hours tripped by *on rosy*
30 *wings*’ (O. Henry). Vegetative: ‘*Pluck* from the memory a *rooted* sor-
31 row’ (Shakespeare).
- 32 Studying one and the same or similar vehicles in various examples
33 of metaphors may prove useful for revealing the associative gamut
34 of the concepts they denote. Likewise, the associative potential of
35 the same or similar tenors may be found, if the reverse analysis is
36 carried out.
- 37 D. The classification of metaphors based on the *concreteness / abstract-*
38 *ness of the tenor*. The main opposition within tenors is *concrete* ver-
39 sus *abstract notion*. According to the type of vehicle we may speak
40 about concrete (e.g. ‘Down rippled the brown cascade [of hair]’ [O.
41 Henry]) and abstract metaphors (e.g. ‘The real will from its crude
42 compoundings come’ [W. Stevens]).

1 Among structural classifications of metaphors mention should be made
2 of:

- 3 A. The classification based on *formal limitations* of metaphor: word-
4 metaphors, phrasal metaphors, propositional (sentence-long), supra-
5 propositional metaphors. Phrasal metaphors include the controver-
6 sial *binary (genitive) metaphor* — ‘marble of a gaze,’ ‘diamonds of
7 dew,’ ‘blades of grass.’ The controversy associated with it is due to
8 the fact that it is regarded by some scholars not as a metaphor, but
9 either as an interconvertible metaphoric simile or as an intercon-
10 vertible structure ‘modified metaphoric epithet + determined word’
11 (Severskaya 1994). The deep structures of the binary metaphor ‘stupor
12 of life’ (T. Hughes), for example, viewed as simile will be: pri-
13 mary ‘life is like stupor’ and secondary ‘stupor is like life.’ The deep
14 structures of the binary metaphor ‘stupor of life’ viewed as ‘modified
15 metaphoric epithet + determined word’ will be: primary ‘stupor-
16 stricken life’ and secondary ‘stupor characteristic of life.’
- 17 B. The division into *simple* and *sustained or extended metaphors*. In the
18 latter case one metaphorical statement is followed by another, con-
19 taining a logical development of the previous metaphor (e.g., This is
20 a day of your golden opportunity. Don’t let it turn to brass). This
21 subdivision is classical and commonly known; it is referred to in
22 any book on stylistics or rhetoric.
- 23 C. C. Brocke-Rose’s classification, based on *the part of speech and the*
24 *pattern of a metaphor*: noun metaphors (T is V, T turns into V, T
25 ... that V, V ... T), adjective, adverb, and verb metaphors with their
26 subdivisions. Let us consider the examples of noun metaphors:
27 – ‘Take away love and our earth is a tomb’ (R. Browning) — ‘T is
28 V’;
29 – ‘A flush of pleasure turned Mary’s face into a harvest moon’
30 (A. Huxsley) — ‘T turns into V’;
31 – ‘Could I come near your beauty with *my nails* / I could set *my*
32 *ten commandments* in your face’ (Shakespeare) — ‘T ... (that)
33 V’ and ‘V ... (that) T’;
34 – ‘Oh, Sun-flower! weary of time, / Who countest *the steps of the*
35 *sun*,’ ‘There is *a tide in the affairs of men* which, taken at the
36 flood, leads on to fortune’ (Shakespeare) — ‘V is part of, derives
37 from, belongs to or is attributed by C, from which relation we
38 can guess T’ (from Maltsev 1980: 104–108).

39
40 The *functional classification* of metaphors, suggested by N. D. Aru-
41 tyunova (Arutyunova 1976: ch. 6), which conceptually draws on C.
42 Morris’s pragmatic classification of words, divides them into *identifying*

1 (*classifying*) and *predicating* (*characterizing*). This classification is based
 2 on the assumption, that the semantic content of words is formed in com-
 3 pliance of their role in an utterance. The basic communicative functions
 4 of a sentence are identification of subjects of speech and predication, in-
 5 troducing their properties and characteristics, and the pragmatic mean-
 6 ings of words adapt themselves to these functions. In identifying words
 7 the denotation (referential, denominative component of meaning) is more
 8 prominent than the signification (the designating, characterizing com-
 9 ponent of meaning). There are monofunctional speech signs: only
 10 identifying — proper names and pronouns (deictic words, ‘shifters’),
 11 only characterizing — non-referential words, i.e., verbs and attributes;
 12 and bifunctional, fulfilling both the identifying and characterizing func-
 13 tions (most common nouns) dependent on their specific role in a sentence.

14 Examples of identifying metaphors: ‘Fished in an *old wound* ...’
 15 (T. Roethke), ‘all his efforts to concoct / *The old heroic bang* ...
 16 [= poetry]’ (T. Hughes), ‘*O small dust of the earth* that walks so arro-
 17 gantly’ (M. Moore), ‘breathing on the *base rejected clay*’ (W. Moody).

18 Examples of characterizing metaphors: ‘We’ve been *drinking stagnant*
 19 *water* for some twenty years or more / While the politicians slowly
 20 *planned a bigger reservoir*’ (L. McNiece), ‘Consider these ... / *Born bar-*
 21 *ren, a freak growth, root in rubble, / Fruitlessly blossoming, whose foliage*
 22 *suffocates*’ (E. Foxall), ‘snail, snail, *glisten me forward, / Bird, soft-sigh*
 23 *me home*’ (T. Roethke).

24 In identifying metaphors the patterns Concrete Vehicle — Abstract
 25 Tenor and Concrete Vehicle — Concrete Tenor by far surpass the other
 26 two patterns, Abstract Vehicle — Abstract Tenor and Abstract Vehicle
 27 — Concrete Tenor. In characterizing metaphors the pattern Concrete
 28 Attribute1 — Abstract Attribute2 predominates over the others.⁵

29 The commonly recognized phenomena cases cognate with metaphor are
 30 metaphoric personification (prosopopoeia, pathetic fallacy, apostrophe),
 31 animalification, metaphoric antonomasia, metaphoric allusion, meta-
 32 phoric periphrasis, synaesthesia, allegory, and metaphoric symbolism.

33 Metaphoric personification (animalification) is regarded as a specific
 34 metaphor, where a thing or phenomenon are endowed with features pecu-
 35 liar to human beings or live creatures, e.g., ‘the *Mediterranean* ... more
 36 than five thousand years *has drunk sacrifice* of ships and blood’ (J.
 37 Jeffers); *the city streets, perplexed, perverse, delay my hurrying footsteps*
 38 (E. Pound); ‘the *age demanded an image of its accelerated grimace*’ (E.
 39 Pound); ‘... *the phrases* that insistently *barked* inside his brain’ (J. Wain).

40 Peculiar cases of metaphoric personification are prosopopoeia —
 41 endowing inanimate objects with speech, while they remain what they
 42 are — e.g., ‘Shovel them [bodies] under and let me work / I am the grass;

1 I cover all' (C. Sandburg), pathetic fallacy — the conception of natural
2 objects as being friendly or hostile to mankind — e.g., '... the trees
3 against the church wall bow their heads, and wring their many hands in
4 sympathy' (C. Dickens), and apostrophe — a direct address to things or
5 abstract notions thus endowing them with consciousness — e.g., 'Roll on,
6 thou deep and dark blue ocean — roll!' (G. G. Byron).

7 Allusion is commonly understood as a reference to something presum-
8 ably known to the interlocutor or reader, frequently from literature and
9 mythology, to show the similarity between a proverbial fact and the real
10 fact. 'Phoenix rising from the ashes,' 'the Augean stables,' 'the mountain
11 and Mahomet,' 'the last of the Mohicans' are but the most evident cases.
12 Most allusions are not so glaring, but subtler cases, e.g., a hidden allusion
13 to the biblical plot (Mark 11: 12–26) in 'Tribute' by A. Coppard: 'dignity
14 is so much less than simple faith that it is unable to move even one moun-
15 tain, it charms the hearts only of bank managers and bishops.'

16 Metaphoric periphrasis is circumlocution, roundabout renaming on the
17 basis of similarity, pointing to and thus intensifying some property or
18 relation of an object, the total effect being humor or elevation of style.
19 Metaphoric and metonymic periphrases can be traced in kennings in
20 Anglo-Saxon poetry — the conventional poetic phrases used for the
21 actual name of a person or thing, as 'wave traveller' (boat), 'cavern-
22 warder' (monster), 'ring-giver' (king). A great master of periphrasis is O.
23 Henry: 'And then to the waiter he betrayed the fact that the minutest coin
24 and himself were strangers,' 'a singular committee of Ways and Means'
25 (prison).

26 Metaphoric antonomasia is the use of a proper name of a famous per-
27 son for a common one, e.g., 'Some mute inglorious Milton here may rest,
28 / Some Cromwell guiltless of his country's blood' (T. Gray); a Napoleon
29 of crime, a Gioconda smile. Telltale (speaking) names, like Mr. Know-it-
30 all, Sheridan's Lady Sneerwell, Sir Peter Teazle from 'School of Scandal,'
31 Dickens' Murdstone from 'David Copperfield,' are sometimes regarded
32 as a subtype of antonomasia.

33 Synesthesia is commonly understood as a transfer by similarity of pri-
34 mary perceptions, occurring in adjectives, nouns denoting qualities, and
35 sometimes in verbs. The common types of 'lexical' synesthesia are: a)
36 transfer of physical perceptions to other physical perceptions (mild
37 cheese, light, voice; loud voice, color; rough food, country, sound, etc.);
38 b) transfer of physical perceptions to mental and emotional phenomena
39 (loose hair, behavior; strong man, criticism; open house, open, man; to
40 seize a hand, an idea, power); c) the reverse of the previous — transfer
41 of psychological state to objects and phenomena of reality (a sad fact, sit-
42 uation; to be sorry, a sorry façade); emotive connotations from a notion

1 to another notion (a rotten egg, apple, weather, driver, to feel rotten).
 2 Synesthesia is widespread in poetic speech, e.g., ‘And round about were
 3 the *wistful* stars / With white faces like town children’ (T. Hulme), ‘Till,
 4 with a sudden sharp hot *stink* of fox / It [the thought] enters the dark hole
 5 of the head’ (T. Hughes).

6 Metaphoric symbol is the synthetic sign of culture with a hierarchy of
 7 designata, with the primary designatum corresponding to the immediate
 8 meaning of a designator, and secondary designata being more general
 9 and abstract and connected with the primary designatum by metaphoric
 10 links (e.g., rose — beauty, love; wall — obstacle, restriction of freedom,
 11 estrangement; mountain — spiritual elevation; way — course of life).
 12 For more detail on metaphoric symbols see (Shelestiuk 2003). Related to
 13 metaphoric symbolism is allegory — a passage or a complete literary
 14 work of symbolic nature that can be treated as an elaborate and continu-
 15 ous metaphor.

16 In the present paper, I sought to present a systematized view on the
 17 contemporary understanding of metaphor, its essence and structure, to
 18 review various classifications of metaphor, and list cognate ‘similarity-
 19 based’ phenomena in speech. The opposing views on metaphor as a three-
 20 and two-component structure are reconciled in the article through the
 21 analysis of different kinds of metaphors. Three types of classifications of
 22 metaphor — semantic, structural and functional — are specified and re-
 23 viewed. Finally, the article examines the cognate phenomena, viz. meta-
 24 phoric personification (prosopopoeia, pathetic fallacy, apostrophe), ani-
 25 malification, metaphoric antonomasia, metaphoric allusion, metaphoric
 26 periphrasis, synesthesia, allegory and metaphoric symbolism.

27 28 **Notes**

- 29
- 30 1. The examples for illustrations in the present article are taken from the quoted theoretical
 31 papers and several anthologies of poetry (Arinstein 1984; Jimbinov 1983; Ellmann and
 32 O’Clair 1973; Matthiessen 1950).
 - 33 2. I.e. proceeding from a referent — a designated object.
 - 34 3. I.e. proceeding from the meaning of a word.
 - 35 4. Diaphora seems to correspond to what is termed ‘a semi-defined structure of lexical
 36 type’ in present-day linguistics.
 - 37 5. Our percentage analysis of identifying and characterizing metaphors and metonymies re-
 38 vealed, that while in identifying tropes the rating of patterns is essentially the same, in
 39 characterizing metaphors and metonymies there is a vast discrepancy: the pattern Con-
 40 crete Attribute1 — Abstract Attribute2 predominates in metaphors, whereas in charac-
 41 terizing metonymies (names of abstract notions) the pattern Abstract Vehicle (= Tenor’s
 42 Attribute) — Concrete Tenor appears to be exclusive. An example of a characterizing
 metonymy: ‘trust begets power and faith is an affectionate thing (= people believing in
 God are spiritually strong and full of godly love)’ (M. Moore).

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