ANALYZING METAPHORS IN KAHLIL GIBRAN'S "NYMPHS OF THE VALLEY"

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Abstract. *Artikel ini tentang analisis metaphor menggunakan teori perbandingan (comparison theory) yang merubah metaphor menjadi bentuk yang mirip dengan simile-kompleks. Disamping itu ada pula beberapa konsep metaphor yang berguna bagi pembaca kesusasteraa khususnya pembelajaruntuk lebih memahami apa metaphor itu dan bagaimana konsepnya. Persepsi konseptersebut menjadi system persepsi di otak manusia sejalan dengan konsep budaya dalam mengintepretasikan metaphor. Metode analisis data menggunakan metode descriptive kualitatif. Data ekspresi metaphor yang dianalisa berasal dari karya Kahlil Gibran berjudul "Nymphs of the Valley. Data tersebut ditulis, didokumentasikan, dianalisa, dan diintepretasikan agar didapat makna yang sesuai. Pada akhirnya Levinson (1983) menyatakan bahwa teori-teori tersebut menggambarkan bagaimana cara proses semantic mengintepretasikan metaphor tidak selalu berbeda dari proses biasanya dari proses pemahaman bahasa.*

Kata kunci: *Metaphor, the perceptual system, the structure of metaphors: tenor vs. vehicle, comparison theory, interaction theory, nominal metaphors, predicative metaphors, sentential metaphors,*

INTRODUCTION

When we talk about language, we soon refer to words, phrases and sentences. Words and other expression including phrases and sentences express certain meaning. Like many other languages in the world, English words, as a natural language, have a wide range of meaning and interpretation. An English word may have more than one meaning. For example the noun foot has several meaning: a terminal part of a leg or the lowest part of a hill or a mountain. Furthermore, sentences and utterances will also have chances to create and to convey several interpretations. Let us now consider the example below:

1. John is a tiger.
   a. John is the name of a tiger
   b. John is a human being who is ferocious and aggressive

The sentence above means either (a) or (b). When the sentence is uttered to describe a person named John, then the interpretation will be (b).

Since language is not static, it changes from time to time. Sapir in Ullman (1973) points out that meaning is the least resistant to change. One of the most widely

recognized processes in meaning change or semantic change is metaphor, a figurative language that becomes a creative force in language. Metaphor is undoubtedly crucial and important both in language and in literature. Bergman et al. (1974) describes metaphor as the most powerful figure of speech and the most essential act of poetic intelligence. Famous poets as Walt Whitman in "Song of My Self" wrote that the grass seemed to be the beautiful uncut hair of graves, or Emily Dickinson with "Hope is the thing with feathers". However, not only does poetry use metaphor but also everyday speech uses it. Such expressions like *my heart melts*, *I'm boiling, he's a cold-blooded man*, are some examples of everyday metaphors.

Metaphor, according to Webster Dictionary (1981) comes from Greek metapherein which means to transfer or to change (from meta = change + pherein = bear). It transfers from a basic, usually concrete meaning to one more abstract. Metaphor is also said as an explicit or implicit comparison of any two things for the purpose of modifying one of them through a selective transfer of qualities from the other (Meritt: 1982). Furthermore, Shaw (1972) says that metaphorical expression is applied to person, idea or object to which it is not literally applicable.

Since metaphors transfer a concrete meaning to more abstract one, it occasionally presents some problems. Concerning this, Chatman (1968) proposed a useful guidance to distinguish metaphors from other figure of speech. Firstly, a metaphoric expression should be recognized. This process is somewhat challenging. However, the basic test would be applied to see whether the attribution literally possible or not. If not, then a metaphoric expression is assumed. The second problem is to analyze the literally impossible attribution to see how it works by finding the connection between the *tenor* and *vehicle*; the aspects it has in common. Tenor is the word or phrase being stood for and vehicle is the word of phrase doing the standing for. When the three parts of a metaphor have been identified (tenor, vehicle and connection) the explication is accomplished. See for an example: when Wordsworth compared the tenor 'evening' to the vehicle 'nun'

> *It is a beauteous evening, calm and free;*
> *The holy time is quiet as nun*
> *Breathless with adoration*

In this poem, he points to a single similarity, namely stillness or hush, attributing to the kind of sanctity or reverence. The evening is 'breathless' in the sense that it is calm, no breeze is blowing. Thus, it shares similarity with the breathlessness of the nun, as she adores her Savior (Chatman, 1968).

Although it is said as the most effective way of making meaning, metaphor is also a figure which can give rise to a polysemy - a source of ambiguity. Since a figurative word can be given one or more figurative senses without loosing its original meaning, metaphor also has more than one sense which may radiate from the central sense. For example: the word *eye* may be applied to a wide range of object; the eye of a dome, the eye of a needle etc (Ullman: 1972). Since there are sequences due to the ambiguity caused by metaphor, some approaches are required to give better interpretation.

This article focuses on metaphor as a central semantic process and how we interpret metaphor in the work of Kahlil Gibran, a Lebanese-American poet, philosophers, and artist. Further, it is expected to contribute insight in assisting readers understand metaphors found in literary books.

The Concept of Metaphor.

Webster Dictionary (1981) defines metaphor as a figure of speech in which a word or phrase denoting one kind of object of action is used in place of another to suggest a likeness or analogy between them. Shaw (1972) argues that it is a compare trope, a device by which an author turns or twists the meaning of a word, which is applied to person, ideas or object to which it is not literally applicable. The analogy of identifying one thing with another is said to be implied. Shaw further explains that the analogy is a partial similarity of features on which a comparison maybe based, for example: an analogy between the heart and a pump which might share similarity on their function of pumping.

Furthermore, metaphor is not merely a figure of speech or figure of language at all. It is a figure of thought, an explicit or implicit comparison of any two things for the purpose of modifying one of them through a selective transfer of qualities from the other (Merrit:1962). Thus, although the definition of metaphor may vary, most have a certain concept in common; especially understanding and experiencing one kind of

thing in terms of another, and directionality a transfer from basic usually concrete meaning to one more abstract (Hopper et al: 1993).

Identifying Metaphor: The Structure and the Perceptual System

Identifying metaphor amongst other kinds of figurative language is definitely important in order to obtain a brief account of the psychological background and to describe some of its characteristic forms. The structure and the perceptual system of metaphor are determined to provide the identification.

The Structure of Metaphor.

A metaphor is an expression in which a word or phrase and the concept represented stands figuratively for another word or phrase and its concept (Chatman: 1968). Based on this definition, Ullman (1972) points out that metaphor has a compulsory basic structure: tenor and vehicle. Tenor is the thing talked about or the word or phrase being the stood for. Whereas, the thing to which we are comparing or the word or phrase doing the standing for is vehicle. Chatman (1968) believes that the sense of vehicle used here is as a means of transmission or as a material embodiment or manifestation of something. Meanwhile, the sense of tenor is as purport or drift, as of an argument.

However, metaphor merely works when we see the connection between tenor and vehicle. Ullman (1972) describes this connection as the ground of metaphor in the form of aspects or features that they have in common. See for an example: ***time = thief.*** In this metaphor ***time*** is the tenor, ***thief*** is the vehicle, and the fancied similarity between the two forms the ground or the connection, the common element underlying the transfer. Instead of explicitly stating that a time is like a thief in the form of comparison, the tenor is identified with the vehicle by the similarity of them in the capacity to steal something valuable. Chatman (1968) furthermore, states that metaphor works only to the extent that we exclude all the characteristics of the things, which are not related. The connection may be more unusual or less.

Ullman (1972) explains that there are two kinds of similarities between tenor and vehicle: objective and emotive. It is objective when something resembles another. For instance, the ridge of a mountain is called a crest for its similarity to the crest of

animals' heads. Another similarity is of emotive kind. For example, one may talk of bitter disappointment since its effect is similar to that of a bitter taste.

It should be noted that there is an important factor in the effectiveness of a metaphor. It is the distance between tenor and vehicle or 'the angle' of the image. Ullman (1972) moreover explains that if the distance is very close to each other, (e.g. one flower is compared to another) then its metaphor will be appropriate but without any expressive quality. On the contrary, the more remote the distance will be, the greater the tension is created.

The Perceptual System of Metaphor

Metaphor, as stated by Lakoff and Johnson in Hatch et al (1995) is common and pervasive not just in English but in all languages. It is obviously known that the system behind metaphor does exist. Metaphors, whatever the type, have the same underlying process; the speaker or reader applies some aspects or similarity from the source in order to talk about the target.

Since we talk about many things in a less than literal way, Lakoff and Johnson (1980) report that Clark, the cognitive psychologist, found that many of our ordinary ways of talking about our experience relate to our human perceptual system and our experience with the real world. This system is also quite clearly found in the many visual metaphors in English. See for example: talking about understanding as though it were a visual phenomenon (*"oh I see I see!"*), the use of directional preposition, up and down to talk about feeling (*"I'm feeling up or he is really down"*).

To explain the up and down metaphor, Clark in Hatch et al. and also Lakoff and Johnson (1980: 15-17) relate the use of metaphors to the three physical reference phrases and the three associated directions. Before coming to that direction, it is important to know that the normal encounter in the conversation is face to face. Our eyes, ears and feet all point to the front. The following are the details on the directions.

1. Ground Level

This direction points to the place where we are standing. Everything above the ground and seen is UP and POSITIVE. On the contrary, things unseen, down, below ground are NEGATIVE. The up and down is used as positive and negative in value when it is applied to a variety of targets.

a. Our conscious or unconscious states (e.g.) *wake up vs. fall asleep*. It corresponds with the physical basis that humans and most other mammals sleep lying down and stand up when they are awaken.

b. Up and down is used for being subject to control (e.g. we are *held down* or we *rise on the occasion*. It is supported by the physical basis that physical size typically correlates with physical strength, and the victor in a fight is usually on top.

c. Status is related whether one is up or down (e.g. *high on the ladder vs. fall from office*) since social and physical basis that status is correlated with (social) power and (physical) power is UP.

d. Rational and emotional terms are contrasted in terms of UP for rational (e.g. *keep the discussion on a high plane*) and down for emotion (e.g. *fall in love*). This is due to the physical and cultural basis in our life that people view themselves as being control over animals, plants and their physical environment. Humans have a unique ability to reason and it places them abouve other animals and gives them this control. Control is considered as UP and thus provides a basis for man is UP and therefore rational is UP.

e. Happy is UP and sad is DOWN. It correlates with the physical basis that drooping posture typically describes sadness and depression whereas erect posture relates to a positive emotional states. Some examples are: *feeling up, my spirit rose, I am in high spirit*.

f. Health and life are up; sickness and death are down. This statement relates to the physical basis that the condition of having serious illness forces us to lie down physically and death represents the condition in which we are physically down. For instance: *he fell ill, he dropped dead, he is at peak of health*.

g. Good is UP; bad is DOWN. This concept is based on the physical basis for personal well-being such as happiness, health life and control that principally characterizes what is good for a person are all UP. For example: *things are looking up, he does high quality work, we hit the peak last year'* etc.

h. More is UP; less is DOWN. It correlates with the physical basis that the addition of more substances or physical objects to a certain container or pile causes the level

goes up e.g. *my income rose last year, the number of error he made is low, the books that the publishers printed keeps going up* etc.

i. Virtue is UP, depravity is DOWN. This concept correlates with the physical and social basis that good is up for a person. Society is also viewed as a person. To be virtue means to act in accordance with the standards set by the society or person to maintain its well-being. Virtue is UP since virtuous actions correlate with social well-being from the society or the person's point of view. Here are some examples, she is an upstanding citizen, that was a low trick, I would not stoop to that etc.

2. The right and left

This is the second reference as we look 'out' in standing position. Both direction are positive but are viewed as distracting from what is straight ahead.

Side talks, side issues and having to take sides are all viewed as distractions to our normal straight-ahead orientation.

3. The front back vertical plane

Things in front are positive, while those behind are usually less positive (e.g look ahead vs. don't look back). It relates to the physical basis, as stated by Lakoff and Johnson that normally our eyes look in the direction in which we typically move (ahead or forward). As an object approaches a person or the person approaches the object appears larger. Since we know that the ground is fixed, the top of the object appears to be moving upward in the person's field of vision. This reference plane is the basis of many of the metaphors we have for life because we use this spatial reference plane to talk about time.

a. Viewing time as though we are moving ahead along a highway
b. Talking about future time as 'coming events' (e.g. *I'm looking forward to your party*)

Saying that time comes and goes by us (e.g. *this week really rushed by, the week flew by*).

Such examples show us that metaphors are related to human perceptual system and furthermore, Lakoff and Johnson (1980) state that 'the most fundamental values in a culture will also be coherent with the metaphorical structure of the most fundamental concept in the culture'. It can be seen in the concept of up and down metaphors that is

coherent with some cultural values in the culture and the opposites of these concepts will not be. Such cultural values are:

'More is better' is coherent with MORE IS UP and GOOD IS UP. 'Less is better' is not coherent with them.

'Bigger is better' is coherent with MORE IS UP and GOOD IS UP. 'Smaller is better' is not coherent with them.

'The future will be better' is coherent with the FUTURE IS UP and GOOD IS UP. 'The future will be worse is not.

'There will be more in the future' is coherent with MORE IS UP and THE FUTURE IS UP.

'Your status should be higher in the future' is coherent with HIGH STATUS IS UP and THE FUTURE IS UP.

Adopted from Lakoff and Johnson (1980)

Such values consider all things as being equal. Since things are not usually equal, there are often conflicts among these values. Consequently, it also leads to the conflicts among metaphors. To explain such conflicts among value and their metaphors, the different priorities given to these values and metaphors must be found. Lakoff and Johnson (1980) furthermore give clear example of the conflict between MORE IS UP and GOOD IS UP in the metaphorical expression of 'the crime rate is going up'. In such example it is obviously seen that MORE IS UP value has the priority over GOOD IS UP since it is assumed that the crime rate is bad, thus the sentence means what it does.

Since all humans have the similar perceptual mechanism, it is believed that these similar metaphors occur across languages or in other words, it is universal (Lakoff and Johnson, 1980). Furthermore, Hatch et al. (1995) noted that metaphor is likely based on the human perceptual mechanism, gives the notion of system in perceptual metaphor. Take an example, the metaphor of emotion. Since emotions are abstract feelings, therefore, naturally, we would use other source fields to talk about the target field of emotion. However, in emotional states, humans have perception of tension of heat or chill, or perhaps agitation. These perceptions are clearly seen in the metaphors of love and anger. Hatch et al (1995) provides some examples of such metaphors describing anger.

a. Body heat:

This feeling of heat leads us to a fire source as a metaphor of anger such as *Hot under the collar, all hot and bothered, inflammatory remarks, add fuel to the fire*

b. Pressure i.e. *Burst a blood vessel, have a hemorrhage*

c. Redness e.g. *Scarlett with rage, flushed with anger, red with anger*

d. Agitation:

In our agitation we may take our opponent and that agitation becomes a source of metaphor for anger such as *shaking with anger, hopping mad, quivering with rage, all worked up, struggle, battle, fight, wrestle with, overcome, surrender to, come to grips with*

e. Interference with perception:

Such metaphors give us also the metaphors of anger as insanity e.g. *blind with rage, seeing red, couldn't see straight, drives me out of my mind, drives me nuts, go crazy*

Kovecses in Hatch et al (1995) states that there is a system within metaphor of emotion and the basic notion is that the body contains the emotion. It is what-so called the body is container metaphor. He, furthermore, states that the intensity of the emotion relates to how much the container is filled. Some examples are the use of depth as a measure of intensity, as the container becomes full, the emotion over flows and the pouring out of the feelings as it overflows. Lakoff as cited in Hatch et al (1980) again, gives us some example as follows:

a. Body is a container

Filled with anger, love, despair, loneliness, contains my joy, brimming with happiness

b. Emotion is the heat of a fluid container

Why are you so cold? an old flame, you make my blood boil, simmer down! Keep cool, reach the boiling point.

c. Emotion increases, the fluid rises

Anger welled up, building up inside, in a towering rage, etc.

d. Emotion produces steam, pressure, explosion

Explosive all steamed up, fuming, she blew up, erupted, blew a fuse, on a short fuse, set me of (a bomb)

e. Part of container goes up in the air

Blew my stock, flipped her lid, hit the ceiling, went through the roof

f.   The fluid comes out

Poured out her love, oozed sweetness

All these metaphors relate to human perceptual system, to the way we perceive the world around us and the feeling within us.

Simile vs. Metaphor

Merit (1969) points out that metaphor is a figure of speech that compares two things explicitly or implicitly for modifying one of them through a selective transfer of quality from the other. This study discusses metaphors that work like simile. Simile is a figure of speech in which two things, essentially different but thought to be alike in one or more respect, is compared. Generally, it is expressed by, like, as, or as if. For instance: the noise is like a waterfall (Shaw: 1972).

However, simile is slightly different from metaphors in several ways. Let us now look at the example: 'the noise is like a waterfall'. This sentence is a simile. As stated by Chatman (1968), simile is an explicit metaphor in which the term X and Y exist. Stanford in Chatman (1968) furthermore explains that the term X is used to refer to an object or concept A, and the term Y is to for another object or concept B. Therefore, in simile, the reader is asked to consider X is similar to Y. Therefore, the phrase 'X is like Y' can be applied to the explication of the example above. In the 'noise is like a waterfall' the 'noise' is X and 'waterfall" is Y. Here, the characteristic of 'waterfall' is transferred to 'noise'.

Unlike simile, metaphor does not say that something is like a source field, but it uses the source field to define the target. For instance: 'the fog comes on little cat feet. It sits looking over the harbor and city on silent haunches and then moves on'. In this sentence the metaphor is that the fog is a cat, it is not just like a cat (Hatch et. al: 1995).

The Comparison Theory

The essential claim of 'the comparison theory' is that 'metaphors are similes with suppressed or deleted predications of similarity' or in other words, metaphors are derived from explicit similes. Therefore, the sentence (1) is equivalent to (2).

(1) Iago is an eel

(2) Iago is like an eel

Adopted from (Levinson: 1995)

Furthermore, Miller in Levinson (1995) views the Comparison Theory as psychological theory of how metaphors are comprehended. He states that metaphors can be understood by converting them into a complex simile-like form. It is complex because there are always a number of extra implicit predicates or variables that have to be reconstructed by listeners. Therefore, the theory comprises rules to classify metaphors and further provides steps of attempting to interpret the meaning. The classification is as follows:

a. **Nominal Metaphors**

Metaphors in the sentence *'Iago is an eel'* have the form BE (x,y). To understand them, we must construct a corresponding simile in line with the following rule; (the sign +> should be understood as 'interpreted as')

BE (x,y) +> $\exists F \exists G$ (SIMILAR (F (x), G (y)))).

This rule states that a metaphor of the x is y kind is interpreted as 'there are two properties F and G such that x having properties F is like y having property G'.

The claim then, is that a metaphor of the x is y variety is not actually a comparison between two propositions (x being F, y being G). The job for the listener is to infer what these two similar properties are. Therefore, the sentence (1) might be decoded as '*Iago ability to get out of difficult situation is like an eel's ability to wriggle off hooks*'

b. **Predicative metaphors**

Let us take a look at the following example:

(3) Mrs. Gandhi steamed ahead.

Metaphors like (3) have the conceptual form G *(x)* or G *(x,y)*. To understand them we must construct a corresponding complex simile in accordance with the following rule:

G (x) +> $\exists F \exists y$ (SIMILAR (F (x), G (y)))

The rule determines that metaphors of the x *G*s kind (i.e. with metaphorical predicates) are interpreted as 'there is a property F and entity y such that x *F*ing is like y *G*ing.'

The interpreter here has to reconstruct another predicate and another entity so that once again two propositions may be found to be compared. Thus, for (3) the rule will produce a simile-like form (4) and more specifically like (5).

(4) Mrs. Gandhi is doing something that is like something steaming ahead.

(5) Mrs. Gandhi's progress in the election is like a ship steaming ahead.

c. **Sentential Metaphor**

Some metaphors, like B's remark in (6), are not categorically false (in the way in which Iago cannot really be an eel, or Mrs. Gandhi cannot really steam ahead); rather they are identified by being irrelevant to the surrounding discourse when literally construed:

(6) A: What kind of mood did you find the boss in?

　　B: The lion roared.

Here a sentence of the perceptual from G (*y*) is interpreted using the following rule:

G (*y*) +> ∃F ∃*x* (SIMILAR (F (*x*), G (*y*)).

The rule points out that given an irrelevant proposition *y*G*s* is interpreted as :'there is another property F and another entity x such that the proposition '*x*F*s*' is similar to '*y*G*s*' (and *x*F*s* is relevant to the discourse)'

Therefore, from (6) B we have the interpretation (7), and thus more specifically in the context (8):

(7) The lion's roaring is like something doing something.

(8) The lion's roaring is like the boss displaying anger.

Generally, there are three rules for converting metaphors into simile form. Since those rules apply some symbols, therefore, each symbol represents a certain meaning. The relation *BE* is presumably predicative rather than an identity relation. It should be noted here that F and G are predicate variables (Levinson, 1995).

The synopsis of the book.

Nymphs of the Valley comprises three short stories; *Martha, Dust of the Ages and the Eternal Fire and Yuhanna the Mad*. The followings are the descriptions of the stories.

The first story *Martha* tells about the poor and sick woman living in a small village in Lebanon named Martha. She had a child and was dying from an illness. She was also ignored by people since her surroundings banned her because of her disease. A flash back story reveals that she used to be a beautiful naïve woman who was innocently tricked by a man's lust and lost her virginity. She sold herself for food as a prostitute after knowing that she was no longer innocent. The story ended by her tragic death, leaving her body abandoned by people from her surroundings. A man and her child finally buried her body.

The second story is *Dust of the Ages and the Eternal Fire.* The story recites the process of reincarnation of lovers who was separated by death. The first setting describes the love of Nathan whose wife died of serious illness and the second story is the reincarnation of the two lovers then reunited thousands years later. Nathan became Ali al Hussaini who suddenly met his lovers after strange visions and dreams about love and his previous life as Nathan.

The third story, *Yuhanna the Mad* describes the life of Yuhanna, the poor shepherd that fought against injustice of the Church in his village which misused the 'Bible' and religion to take advantage from the people living in its surroundings. Yuhanna then was claimed as a mad man by the church. He was then punished and imprisoned. He was later released from prison but was exiled and mocked by people around him.

FINDING AND DISCUSSION

The method used to analyze the data is Comparison theory converting metaphors into simile-like form of sentences. Data are grouped into three kinds of metaphor rules. Below are the examples of the analysis.

The Analysis of Nominal Metaphor

The nominal metaphors have the form of BE (x,y). To analyze and understand them, they must be constructed into a simile-like form based on the rule:

BE (x,y) +> $\exists F \exists G$ (SIMILAR (F (*x*), G (*y*)))

Examples of data analysis: from Martha

We drink the cup of life, a liquid clouded with bitterness, despair, fear and weariness. (p.6)

In the data above we can simplify the nominal metaphor. Firstly, the rule of nominal metaphor (x,y) allows us to determine what is x and y in such expression. What is compared in such data is life and liquid. Thus, it can be obtained that x is life and y is liquid clouded with bitterness, despair, fear and weariness. Then, we can construct a new form of metaphor into:

a. The cup of life is a liquid clouded with bitterness, despair, fear, weariness.

From this form, it can be obtained the core of the metaphor into life is liquid. Life, as dictionary defined, is a period during which something continues to exist or function. Liquid means substance, e.g. water or oil, that flows freely but which is not a gas. When

we refer to the sentence in 1a, we can notice that the feelings of bitterness, despair, fear and weariness are viewed as liquid. Hence, the perceptual basis of metaphor view that those feelings and emotions are contained in our body as a fluid. Therefore, in 1a, it is obviously seen that life is considered as a container since Gibran said that it is the cup of life. Furthermore, those feelings are the liquid, which are in the cup. From this perceptual basis, it yields an interpretation as follows:

b.The cup of life is filled or clouded by bitterness, despair, fear and weariness.

This sentence leads us to the application of the rule:

c. life (having property of a period during which something continues to exists or function) is like liquid (having property of substance that flows freely)

Hence it would yield the interpretation that life is considered as foreseeable future event, which is moving ahead, or forward, whereas liquid is considered as a flowing substances. Since the ground is perceived as being fixed, liquid substance is also moving ahead or forward. Based on such similarities, the interpretation will be as follows:

d. Life may continue flowing with bitterness, despair, fear and weariness.

The Analysis of Predicative Metaphor

The predicative metaphors have the form of G(x) or G(x,y). To understand them a complex simile must be constructed using the formula of : $G(x) +> \exists F \exists y (SIMILAR (F(x), G(y)))$. The rule would yield another construction in which another predicate ad entity produces two prepositions to be compared. Therefore, when it is applied during encountering metaphors the readers will apply the following analysis. Below are the examples of the analysis using the formula:

From Dust of the Ages and the Eternal Fire

   All life slept in the City of the Sun. (p.27)

The x here is all life. Then we can directly apply the rule:

a. all life is doing something that is like something sleeping in the City of the Sun.

Hence, the xFing can be obtained. It is all life is doing something. From the rule, then, something sleeping is determined as yGing. Thus now y is assumed to be human or other living creatures since it is the most suitable analogy for sleeping. The construction would be as follows:

b. All life is sleeping is like living creatures sleeping in the City of the Sun.

Sleeping is defined as a condition when the body is at rest with eyes closed, mostly at night. Of the analogy is applied to the sentence *b*, it might be obtained the meaning that when living creatures sleep, their bodies are at rest with eyes closed mostly at night. It is the time they stop doing their activity. This analogy is also applied to the life. Life is also at rest mostly at night. The perceptual basis on metaphor views that sleep is considered as something related to unconsciousness. When one is sleeping, he is in the state of unconsciousness, in which it makes us impossible to do the activities. Next, we can see the interpretation:

c. All life may be at rest at night in the City of the Sun. There might not any activity in the city. It might be very deserted.

The Analysis of Sentential Metaphor

The sentential metaphors have the form of G (*y*) +> ∃F ∃x (SIMILAR (F (*x*), G (*y*)). They are identified by being irrelevant to the surrounding discourse when literally construed.

Example of analysis from Yuhanna the Mad

> Then he went on, his head lifted proudly and said in a gentle voice: "you are many and I am one. Do to me as you wish. **The ewe may fall as prey to the wolves in the darkness of the night,** but her blood will stain the stones of the valley until the coming of dawn and the rising of the sun" Yuhanna spoke these words, and in his voice was strength inspired a force that restrained the monks from all environment and caused anger and harshness to rise between them. They trembled in their rage and ground their teeth like hungry lions, awaiting sign from their chief to tear the youth to pieces. (p.62-63)

In such data, the metaphorical expression is **The ewe may fall as prey to the wolves in the darkness of the night.** The G*(y)* is the ewe may fall as prey. Thus the rule is applied and yields the construction as follows:

a. The ewe may fall as prey (to the wolves in the darkness of the night) is like something doing something.

Thus the F*(x)* is something doing something. In (*a*) ewe is defined as female sheep whereas prey is defined as animal killed by another for food. Referring to the

surrounding sentences, it can be obtained the comparison of ewe to the character, Yuhanna. The ewe describes Yuhanna's condition since the ewe falls as prey to the wolves relates to Yuhanna and the monks. Thus, the x in the data is Yuhanna. Then, it yields the construction as follows:

b. The ewe may fall as prey to the wolves in the darkness of the night is like Yuhanna surrounded by powerful angry monks.

The perceptual system of metaphor views that *fall* correlates with down position. Thus, down position corresponds with being subject to be controlled. When *the ewe falls as a prey to the wolves*, it may mean that the ewe is killed by the wolves, which are more powerful. The angry and cruel wolves represent the powerful monks. Therefore, it can be obtained the interpretation of

c. Yuhanna might speak against many monks. He might speak for himself and there could be many angry monks surround him. Yuhanna may not fight against them since he felt he might feel helpless before the angry monks. It could be impossible for him to fight them all since he might be alone they might be many.

CONCLUSION

To sum up, this study reveals that metaphors can be interpreted by using the comparison theory. The findings of the study indicate that the interpretation obtained demonstrates process of understanding metaphors which involve the transfer of the meaning of entities compared in the metaphors. When readers encounter metaphors, they could use the theory to interpret them. Therefore, this study will be useful to help the students or readers understand metaphorical expression found in the literary works and provides them with framework to analyze metaphorical expression. Finally, it is expected that this study will contribute to the study of metaphorical expression for those with the interests in reading and studying the literary works.

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