USE OF METAPHORS IN FICTIONAL NARRATIVE: A GENREWISE COMPARISON OF SELECTED WORKS BY AFRICAN WRITERS

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ABSTRACT

This study is a comparative textual analysis of use of metaphors in three literary genres of prose, poetry and drama as represented by one literary work each. The metaphors were identified, isolated from the text, listed down and classified according to their respective categories as guided by Newmark's (1988) classification of metaphors, namely; adapted metaphors, ii) Cliché metaphors, iii) Dead metaphors, iv) Original metaphors, v) recent metaphors, and vi) Stock or standard metaphors. The overall findings indicate the predominance of poetry, as represented by 'Song of Lawino', over other genres in the use of metaphors though not so in similes. The comparative distribution showed that there was rich diversity in and unequal distribution of metaphors both across the genres and across the metaphor types. Cliché Metaphors dominated above all others in the three texts, with the play towering above all else. As for the similes, adapted Metaphors dominated all other with a total of 90 occurrences with the poetry taking the lead. At structural level, as guided by Tarasova's (1975) typology of metaphors, the findings indicated that there was predominance of metaphors serving the predication function over those with an identifying function, notably in the drama, while structurally, word category was more dominant followed by propositions.

KEYWORDS: Metaphor, Genres, Similes, Prose, Poetry, Drama

INTRODUCTION

The Notion of Metaphors

Metaphors are said to dominate every life not just in social language use but also in thought and action and they form a regular semantic feature in people's thought (Lakoff and Johnson, 1980). Metaphors have thus become the thing to be expected in cognition instead of a thing to be avoided. In their functional utility, Lackoff and Turner (1989) argue that metaphors are accessible to everyone, they are conventional and are an integral part of our ordinary thought and language and that they are irreplaceable. Thus, for one to understand a verbal message of someone else, one needs to refer each of its constituents to the code from which it has been selected and to the context in which it has actually figured (Hedley, 1998).

Metaphors, according to Leech (1969), constitute three main parts: i) *tenor*, which is the literal part of expression, ii) *vehicle*, which is the figurative part of the expression plus its reconstructed context, and iii) *ground,* which is the likeness perceived between tenor and vehicle. These three elements are said to make a fulcrum on which metaphors are understood and interpreted as well as the messages they construct in context.

While it is generally agreed by scholars that metaphors have a structure consisting of tenor, vehicle and ground, scholars are divided as to the classification of metaphors. Leech (1969), for instance, classifies the metaphors into three; animalistic, humanizing and concretive, but he also includes extended, compound, and mixed using the functional,

structural and meaning criteria. While Mulokozi and Kahigi (1979) focus on three: simple, complex and extended, basing their classification on the structure of the metaphor, Lakoff and Johnson (1980, 2003), on the other hand, show that metaphors can be grouped into what they called "metaphorical concepts" which, they claim, is important for any method of analysis of metaphorical terms. The metaphorical concept, they argue, relates the target and a source domain of the metaphor in the equation target domain is *source domain*. Thus, if a person uses the metaphor of a journey to describe his or her life then the concept is *life is a journey*. In this example "life" is the target domain and "journey" is the source domain since 'life' is the subject of investigation and "journey" is the domain to which it is linked by the metaphor.

Schmitt (2005) suggests that metaphors can reduce the complexity of qualitative data to manageable proportions and bring out clearly defined patterns and can be used to present the results of qualitative research in a clear fashion. Steger (2007) gives a procedure for analyzing metaphors that has similarities to that of Schmitt described above. The most important step, according to Steger (n.d.) is to find all the metaphors in the text by some method that ensures that all are found and are accurate and reproducible.

As for the rationale for doing metaphor analysis, Moser (2000) presents a number of arguments as to why metaphor analysis should be considered an important research method and can provide useful interpretations of a person's thoughts and attitudes. She argues that metaphor analysis offers "a multifaceted research perspective" (p. 4) and that the 'fuzzy' data on metaphors and their usage obtained from discussion and interviews can be made more solid and reliable providing a valid form of analysis. Moser finally posits that metaphor analysis can become either a quantitative or qualitative method by associating metaphors with topics. She advocates the use of computer software to discover the frequency of associations between the metaphors and the topics.

Metaphors in Non-Fictional Discourse

Metaphors have been analyzed both in non fictional and fictional works. To begin with non-fictional discourses, we will cite a few of such studies. First, Shariff (1983) extolled metaphor for having an overriding cultural purpose in Swahili society. He cautions that Swahili metaphor seldom, if ever, allows one to limit meaning to a specific incident, providing it with only a single interpretation. Among the reasons he mentions for the heavy use of metaphor in Kiswahili are the cultural norms that moulded and equipped the language with ways and means of expressing thoughts. The second study is Chacha (1987) who lauded the role played by the history of the Waswahili and their environmental realities in interpreting metaphor. Within the Swahili community, there is a specific category of metaphors that are employed for women as opposed to the ones for men. Metaphors that are used to refer to women are those on which an action can be done. They are victims and recipients of an action while men are the doers and instigators. This study was mainly concerned with female metaphors as a specific category of metaphors and it shows the place of history and particular circumstances influencing the interpretation and meaning given to them. Third, Simasa (1998) made analysis of Kiswahili female metaphor's structural organization   that aimed at arriving at the expression of the content in relation to its total effect. He noted that implicitly, Kiswahili female metaphors are typically descriptive and that the descriptions are statements comprising words or sentences, which are poetical. He further noted that two strategies are used in naming metaphors. First, description is made whereas whole referent alludes to a woman. He concluded that metaphors are given taking into account nature of the things to be used as referents. Secondly, in terms of content, the users of Kiswahili female metaphors assume that receivers have large background knowledge about the vehicles through which ideas are

communicated. Fourth, Byrne et al. (2006) researched on a conscious attempt to use metaphor to both promote and reinterpret ideas and values from the global free and open source software movement in the context of South Africa. They noted that the new Open Source Centre made use of an African language metaphor to relate the concept of shared intellectual property in software to traditional communal land management. Nyakoe's et al. (2012) study was the fifth study which analysed two conceptual metaphors *Death is a Journey* and *Death as Rest* in reference to the dead, death and dying in EkeGusii Euphemism. They noted that the metaphors took the two concepts of journey and rest as source domains while death is used as a target domain. EkeGusii euphemistic substitutes are analyzed into the *Death is a Journey* and *Death as Rest* using the Cognitive Theory of Metaphor as initiated by Lakoff and Johnson (1980). The findings reveal that most of the EkeGusii euphemistic substitutes in the conceptual metaphors *Death is a Journey* and *Death as Rest* have religious undertones. Further, these metaphors focus more on life than on death. Therefore, EkeGusii euphemism utilizes these two metaphors to mask death and the effects that arise out of the dying. The last but one study was by Kobia (2001) who studied the metaphors that are used in relation to HIV/AIDS discourse among the Oluluyia speakers of Western Kenya. He noted the magnitude of the disease and their perception of the disease and that metaphors performed crucial roles like giving information, caution, persuasion, justification, comprehension and even threatening. Specifically, metaphors used by Oluluyia speakers communicate powerful images and messages by advocating abstinence, faithfulness in marriage and use of condoms as appropriate ways of combating the spread of HIV/AIDS. The very last is Olateju (2005) carried out a study on animal metaphors in the Yorùbá language with a view to highlighting the stylistic and communicative potentials of these metaphors. He discovered that stylistically, animal metaphors are used, especially in poetry, in paying tributes and compliments to animals and humans as well. When human beings are predicated of an animal, they are either intentionally or consciously used in anthropomorphism to eulogise, pay compliments and tributes to human beings. When used in an uncomplimentary manner, they are usually intended to satirize, rebuke, condemn or describe negative aspects of his character. Animal metaphors are also used in achieving communicative goals as they are used as new or additional mode of expression in both literary and routine communication.

As for Metaphor use in non-fictional texts, there are also a number of studies have also been carried out. Boers and Demecheleer (1997) compared three conventional metaphorical models (Path, Health, War) in economic newspaper articles in English, French and Dutch. Their results reveal that the models are very frequent in the three languages, although some specific metaphors are more recurrent in some languages (e.g. sailing metaphors in English). Two years later, Gomez Parra et al. (1999) carried out a comparative study of the metaphor *The Stock Exchange is an Object in Motion* in English and Spanish newspaper articles. They concluded that, in this type of texts, the mechanisms that give rise to metaphors in each language are almost identical, with the only difference that English is more expressive than Spanish. Divasson and León (2006) carried a study that sought to classify metaphors collected from a medical dictionary according to their conceptual origin and patterns of analogy. In a comparative translation of these metaphors, they propose that metaphors become lexicalised in each language in order to maintain their metaphoric value and thus become invested with a precise meaning. Mungra (2007) made an exploratory research on the frequency and types of metaphors in a corpus of titles from one medical journal collected over one year. She found that the frequency of metaphor tokens (4.6%) was highest among editorials and other opinion articles and consisted predominantly of primary metaphors, which require explanation using a visual, cultural or other physical vehicle. She further noted that when the metaphor was used only in the title and not in the body of the text, as was common in letters to the editor or in editorials, the metaphor tended to

constitute a para-textual device used for engaging the reader. As for their use, the researcher noted that the metaphors were frequently used to endow the focus words of the metaphor with a precise and meaningful significance which, when used repeatedly in the text, may constitute a mechanism by which sub-technical language or internal jargon may arise.

Nokele (2011), using examples from Nelson Mandela's *Long walk to freedom* and its translations in isiXhosa and isiZulu, studied similarities and differences in the way the translators dealt with the translation of metaphorical expressions. He further sought to find whether their translations were able to retain the power of the original metaphor. From the sample of metaphors studied, it has been established that it was possible to translate the form of metaphors. However, it was not always possible to retain the vehicle of the metaphor, in part because of differences between the source and target languages and cultures. The study determined that the strategies used by the isiXhosa and isiZulu translators were to a large extent similar.

Llopis (2008) did a comparative study of conceptual metaphors in English and Spanish financial language focusing on market movements and fluctuations. In English, the articles were selected from those published during 2007 in 'The Economist' while the Spanish articles were from the newspaper 'El Economista' in the same year. His analysis of the corpus revealed great similarity between the conceptual metaphors and their linguistic expressions in both languages. However, some interesting and novel differences in the frequency of use of particular linguistic metaphors are also identified.

Use of Metaphors in Fictional Narratives

In the realm of fictional narratives, there are also a number of studies. Chen and Wang (2014), for example, based on Conceptual Metaphor Theory (CMT) put forward by Lakoff and Johnson and Conceptual Blending Theory (CBT) by Fauconnier and Turner, made analysis of the metaphors of Toni Marrison's "*Beloved*". They found that the novel is alive with metaphors that are closely and systematically related to form a harmonious semantic network and provides us an opportunity to probe into the significant themes of it. Analyzing from the perspective of CMT and CBT, they noted similarities between the nature and human emotions in which human emotions can find their projection in the nature. They further noted that images of water are common in nature, while in the novel they are far from being simply emotionless objects. Water, rain and river were respectively associated with memory, rebirth and history. In the novel, rain noted to destroy the old order of the society and bring the physical as well as spiritual redemption to the slaves and the river was noted to be giving birth to and nurturing human beings with its origin in the ancient times.

Boyejo (2011) made an analysis of language use and style, as a depiction of African literature, using Wole Soyinka's *death and the king's horseman* as a case study. She sought to identify how African writers have used language and style of writing to depict their continental identity in works of art. The author observed that the advent of English language is not the genesis of literature in Africa concluded that language use and style are still significant beacons of African Literature.

As for Gover (2004), he examined *Death and the King's Horseman* from the perspective of Wole Soyinka's appetite for sacrifice which reflects in most of the author's works. In his opinion, this sacrificial instinct ran through works like *Strong Breed and Kongi's Harvest.* He points out that "Olunde considers his father's as self-sacrifice, essential to the continuity of the culture." (P. 101).

Funmilay (2011), on his part, made a comparative analysis of characterization and Symbolism of Olu Obafemi's *Wheels* and Ngugi Wa Thiongo's *A Grain of Wheat* and found that Ngugi's style of writing is open-ended, which leaves the reader to speculate and draw his own conclusions and that Ngugi portrays themes, shows the feelings of the people and make use of symbolism. Conversely, Soyinka's style focused more on the enmity between the rich and the poor using the symbol of the cat and mouse and attributing that to the hatred of the rich by the poor as an involuntary homage paid by the poor to the rich. He then concluded that characterization and symbolism had major effects on the novels from the beginning to the end of the novel.

In Tanzania, a few studies have been done in this area. Msokile (1991) made an analysis of Penina Mlama's *Harakati za Ukombozi* focusing on sayings, proverbs, figures of speech, metaphorical use, irony, rhetorical queries, similes and personification. Msokile (1994) also made a stylistic analysis of Penina Mlama's *Lina Ubani* focusing on the use of ethnic language, foreign language, clear Kiswahili, proverbs, sayings, parables and figures of speech. 'Lina Ubani' was earlier studied by Lihamba (1985) focusing on metaphorical concepts manipulated by the playwright and singularly stated that the metaphor 'lina ubani' implies that social corruption has its own medicine. Ligembe (1995) analyzed the uses of metaphor in Penina Lihamba's "*Lina Ubani'*, a contemporary Swahili play, and identified types of metaphors used in the play as concretive, humanistic, animistic and synaesthetic. He specifically focused on structure of the metaphor where he identified the tenor, the vehicle and the ground of each of the selected metaphor and made analysis of its contribution to the understanding of the play.

Mutembei (2001) studied oral poetry related to AIDS in Haya Society looking into the contextual aspects of poetry related to AIDS and how such aspects tell us about how different social groups perceive and conceptualize the pandemic. Then Mosha (2002) made a comparative analysis of the uses of metaphor in Chaga poetry and folktales and found that synaesthetic metaphors were most prevalent in both poetry and folktales. She also noted that context had a minimal role to play in the use of metaphors but she emphasized the primacy of cultural context of the society within which metaphors can be interpreted. Ramadhani (2005) analyzed the uses of metaphor in Ibrahim Hussein's "*Mashetan*i' and Emmanuel Mbogo's *Ngoma ya Ng'wamalundi* as Kiswahili play. She sought to make a comparative analysis of the plays using seven types of metaphors as analysed by Leech (1969) and concluded that synaesthetic metaphors (just like Mosha's) had the highest frequency. Omari's 2006) study was on style and language use in new generation music in Tanzania focusing on figures of speech: similes, metaphors, satire, imagery, repetition, taboos etc but did not go beyond formal aspects of the songs to include the artistic function of those figures of speech. In 2008, Jillala studied the artistic use of metaphors in Kiswahili new generation songs with the aim of meaning construction and messages, She found that the artistic use of metaphor is a complex phenomenon which cannot be seen in isolation unless it combines with other stylistic devices such as metonym, allegory, similes synecdoche, symbolism and slang in constructing meanings and messages.

What one can observe about most of the above studies is that they are single case of analyses, taking one text as the focus. The few that were comparative nature have tended to focus on either different texts by the same author or texts by different authors but belonging to the same genre. The current study is richer and more diverse both in terms of the selected text authorship and genres involved.

THE CURRENT STUDY

The Books under Study

Three literary works were purposely selected for analysis, each from a different author and representing a specific genre type. The details of the works are given below:

The Prose: Things Fall Apart

Things Fall Apart is a novel by Chinua Achebe that was first published in 1958. According to Abiola (2000), the novel has its setting on pre-colonial Nigeria in the 1890s, and it highlights the clashes between colonialism and traditional culture. It presents Okonkwo, the protagonist, as a strong, hard-working person who strives to show no weakness and is thus brusque with his three wives, children, and neighbors. Appiah (1992) adds a geographical dimension of the setting by asserting that most of the story takes place in the village of Umuofia, located west of the actual city of Onitsha on the east bank of the Niger River in Nigeria. *Things Fall Apart* was also studied by Kenalemang (2013) focusing on an insight of pre and post colonialism on Igbo society and seeking to explicate a belief held by many that the interaction between the whites and the Igbo people had both negative and positive consequences. Strong-leek (2001) also made a critical appraisal of the novel focusing on the manner in which females, as children-bearers, hold special and significant position in society even though the patriarchal Igbo society puts a man in an almost infallible position over women and children.

As for issue of language used in the novel, Brooks (1994) justifies Achebe's use of English arguing that written Standard Igbo was created by combining various dialects, creating a stilted written form. He cites a 1994 interview with *The Paris Review*, during which Achebe said, 'the novel form seems to go with the English language. Therefore, argues Brooks, there is a problem with the Igbo language as it suffers from a very serious inheritance which it received at the beginning of this century from the Anglican mission.' Another dimension of language aspect was Behera's (2013) findings that *Things Fall Apart* is very rich because of various figurative expressions. He noted that Achebe used various figurative expressions in the novel. Such uses make the language of the novel ornamental and elucidate vividly its various themes, characters, atmosphere, artistry and points of views.

Regarding its thematic concerns, Stratton (1994) observed that in *Things Fall Apart*, "while women are excluded from the male domain of community power, men are permitted to intrude into the domestic domain." (p. 27). Irele (1967) adds that Okonkwo's attitude was a true representation of Igbo culture and the symbol of Umuofia's primordial chauvinism. However, some scholars like Moore (1980) argue that Okonkwo was "not a typical Igbo man" (p. 127) or a facsimile of lived Igbo culture. Instead, Achebe seemed constrained to cast him as an extremely strong, ego-centric maniac of manliness.

The Poetry: Song of Lawino

Song of Lawino is a poem of an epic type by Ugandan poet Okot p'Bitek. It was first published in 1966 in Luo, and was translated into other languages, including English. Song of Lawino has uniqueness of scathing display of how African society was being destroyed by the colonization of Africa.

Being a narrative poem, *Song of Lawino* describes how Lawino's husband, Ocol, a product of traditionalist upbringing but also a convert of formal education and its ideological instruments of religion and politics, has taken a new white wife, Clementine. Although Ocol's polygamy is accepted by society, and by Lawino herself, her description of his

actions shows that he is shunning Lawino in favour of Clementine.

This epic poem has been studied in literary and stylistic sub disciplines. Dutki (n.d.), for example, using Bakhtin's theory of dialogism, interpreted *Song of Lawino* and *Song of Ocol*. The findings confirmed his hypothesis that Okot p'Bitek's two selected poems, *Song of Lawino* (1966) and *Song of Ocol* (1970) positively answer to Bakhtin's idea of literary work as implying past utterance and future response and confirm that Okot p'Bitek was using experimental and innovative forms in his written poetry. In that way, Heron (1976) observes, Okot p'Bitek compels his readers to make comparisons between his poems and traditional songs.

Okumu's (in Breitenger, 1999:152-3) analysis of the poem led him to conclude that Okot used the form of Acholi oral songs, proverbs and similes and drew his symbols and images from the traditional culture. He further noted that the rhythm of the poems was derived from the tonal languages of the Acholi, and even in translation, he has retained some of the rhythmic patterning.

Ngugi wa Thiongo's (1972:40) appraisal of the poem was that it was Okot's use of the Acholi oral song form with its cumulative details, imagery and symbols which gives the poem its Africanness and central place in East Africa creative writing.

However, Ngara (1990:63), in critiquing, *Song of Lawino* and *Song of Ocol* argues that some of the traditional modes of expression Okot employs in Song of Lawino do not come off – at least from those readers who do not understand Acholi.

With regard to its formal features, Wangusa, in Eldred Jones (1973:46) observed that *Song of Lawino (1966)* runs into thirteen movements of what literary scholars refer to as an extended dramatic monologue uttered in public. Wangusa further noted that the internal structure of the poem is that of a dialogue, or a debate between two sets of values, Western and African symbolized in the persons of Lawino, on the one hand, and Ocol, her husband, on the other.

The poem's appeal to the readers was appreciated by Okumu (in Breitenger, 1999:71) in his observation that the appeal of Song of Lawino lies in its direct and forceful manner of address: Lawino initially appeals to her husband, then to her clansmen, and then by implication, to every listener, including the reader. This makes the poem and especially its rhetoric very compelling to read and identify with. A further literary appreciation in the area of appeal to readers was made by Heron (1976:35) in his observation that an important reason for success of these poems (including *Song of Okol*) is the controversial issues that they raise so much that in some circles in East Africa, the words 'Lawino' and 'Ocol' have become common nouns.

The Play: I Will Marry When I Want

This was a play which was originally written in Kikuyu as 'aahika Ndeenda' by Ngugi wa Thiong'o but was later translated into English as *I Will Marry When I Want*. It was first performed in Kenya in 1977 in Ngugi's home village of Kamiriithu.

The play centres on a peasant farmer and his wife who are tricked into mortgaging their home and plot of land to finance a 'proper Christian wedding' by the owner of the neighbouring shoe factory in order, in coalition with a local bank manager, to allow the owner of the factory to acquire the piece of land in order to expand his business. The play also

criticises   church institutions that are complicit in facilitating the wedding arrangements and act only as a means for the oppressed workers to drown their sorrows, juxtaposing them with the local bars in which the characters spend their time.

According to Ngugi (1994), the project of staging out the play sought to create an autochthonous Kenyan theatre, which would liberate the theatrical process from what the artist held to be the general bourgeois education system, by encouraging spontaneity and audience participation in the performances. He further indicated that the staging of the play also sought to 'demystify' the theatrical process, and to avoid the process of alienation which produces a gallery of active stars and an undifferentiated mass of grateful admirers which encourages passivity in the viewer.

FINDINGS

The findings are presented in four main themes: general comparison, metaphor distribution, simile distribution, and details of metaphor typology.

General Comparison

Having identified, isolated classified the metaphors into their either being the conventional metaphors or similes, we counted the total number of each category and the results are as illustrated in figure 1 below.
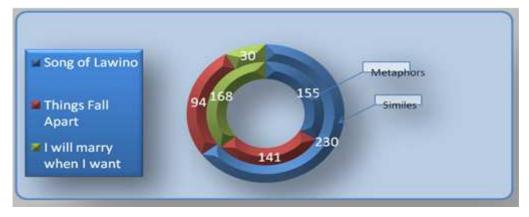

Figure 1

Figure 1 above shows the predominance of poetry, as represented by 'Song of Lawino', over other genres both in metaphors but second in similes where the former had a total of 230 out of the total of 344 (which is 66.9%) and the latter 155 out of the total of 464 (which is 33.4%). Ranking second is Prose, as represented by "Things Fall Apart' with the total of 141 (30.1%) similes while the metaphors were 94 (27.3%). The play, represented by "I will marry when I want' which had a total of 168 (36.2%) similes and 30 (8.7%) metaphors only.

Metaphor Distribution

As presented earlier on, this study adopted the typological categories by Newmark (1988) which are six, namely; i) Adapted metaphors (AM), where the 'static-ness' of a stock metaphor has been adapted or personalised in some way, ii) Cliché metaphors (CM), which refer to the use of cliché expressions in text, iii) Dead metaphors (DM), whose images are highly unmarked, iv) Original metaphors (OM), which are created by the writer or speaker usually to make discourse more interesting and often used to highlight particular points or as reiteration, v) Recent metaphors (RM), where an anonymous

metaphorical neologism has become generally used in the source language and vi) Stock or standard metaphors (SM), which are established metaphors which are not deadened by overuse[1]. The first task that we did, having run frequencies of occurrence of each category, was to make a comparative summary of the six categories as illustrated in Figure 2 below.
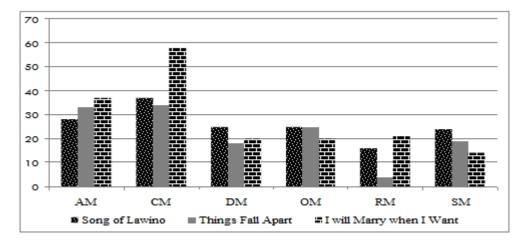

Figure 2: Comparative Distribution of Metaphor Types

Figure 2 above is very telling about richness of diversity in and unequal distribution of metaphors both across the genres and across the metaphor types. CM dominated above all others in the three texts, with the play ("I will marry when I want') towering above all else with 58 CMs as contrasted with poetry ("Song of Lawino") and Prose ("Things Fall Apart) with 36 and 34 CMs, respectively. Prose also dominated in AMs, but was the least in OMs and SMs, whereas Poetry dominated in DMs (with 25 of such, as contrasted with Play and Prose, with 20 and 18 of the same, respectively) and in SMs (with about 23 as compared to 18 and 15 of prose and Play, respectively). Prose did not dominate in a single metaphor type but in OMs it was at par with poetry whereby the duo had 25 occurrences each.

Generally, OMs were the smallest group with none of the genres having metaphors above 25 even though play was comparatively the most prevalent of all others in the group. It is also in this group that we have the prose with the least occurrence of metaphors in all categories, with only 4 occurrences of the same.

Simile Distribution

In this study, while similes are treated as a kind of metaphors, they are given a separate treatment. They too were clustered into the Newmark's six typological categories of metaphor and their distribution in each of the texts across the six categories is as illustrated in figure 3 below.

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[1] From www.uniroma2.it/didattica/ling./**METAPHOR**.doc, accessed on November 11, 2014.
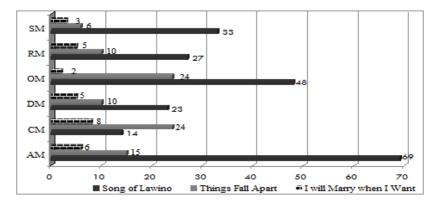
Figure 3: Distribution of Similes across the Genres

Unlike in the metaphors where CMs dominated in all other metaphor types, in the similes   AMs dominated all other with a total of 90 occurrences with the poetry ("Song of Lawino") by having a total of 69 (76.7% of all AMs) frequencies, followed by OMs with a total of 74 similes out of which Poetry dominated also, with 48 (53.3%) of all the OMs. Generally, unlike in metaphors where prose dominated in the majority of metaphor types, poetry genre took the lead in all metaphor types except CMs where prose was dominant.

Conversely, play was the least occurring genre in all metaphor types, ranging between 8, in CMs and only 2 in OMs, as opposed to prose, which had most predominance in the occurrences.
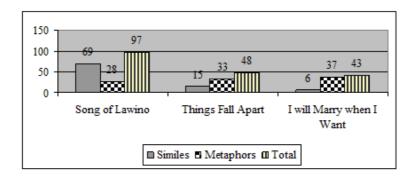
In terms of comparative overview of similes distribution across metaphor types, DMs were the smallest category with all of its genre types being less than 24, as contrasted with metaphors where OMs were the smallest group.
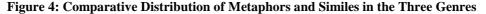
Details of the Metaphors

Having given general comparison of metaphor and similes as related but separate units of analysis, and their distribution across the metaphor typological categories, we then made detailed analysis of each of the categories focussing on how similes and metaphors are distributed across genres.

Adapted Metaphors

As introduced earlier, adapted metaphors owe their name to stock metaphors only that they have been adapted by the writer or speaker into a new context. In this category, the differing extents of occurrence of both similes and metaphors across the three genres are summarized in figure 4 below.

Figure 4: Comparative Distribution of Metaphors and Similes in the Three Genres

Figure 4 above shows that poetry (in "Song of Lawino") has the largest overall metaphorical use with a total of 97 occurrences the majority of which (69, which is 71%) being similes while the remaining 28 (29%) were metaphors. In fact in this category of metaphor types, it is only in poetry that similes are used more than metaphors since in prose they are only 15 (which is a mere 31% of the total) and even so more marginal in Play where it is used only 6 times (14%) out of the total of 43.

Analyses of Metaphor Types Subsuming Structural and Functional Subtypes

Having presented the distribution of metaphors, first generically across the genres, and, secondly, in comparison to the six typological categories as given by Newmark, we felt the need to delve more into the linguistic aspects of the metaphors in each of the typological category. In this endeavour, we confined ourselves to two criteria of linguistic classification of metaphors, namely; structural and functional. In the structural area we adopted from Tarasova (1975) typology of metaphors, based on logico-grammatical meaning of the ground in a metaphor, into word, phrasal, propositional and supra-propositional and at functional realm we adopted Arutyunova's (1976) bipolarity of predicating and indentifying metaphors, based on conceptuality of the metaphor. We were interested in how each of the four structural types has metaphors functioning as either identifying (ID) or predication (PD). In other words we took the metonymical approach to analysis where Each of Newmark's category of metaphors was probed in the line of its subsuming structural categories each of which in turn was probed in the line of its subsuming the functional categories. The rational for such incorporation was to bring forth the notion of metaphor in its complexity of its being conceptual or cognitive (the latter is where Newmark's analysis hinges) and relate it with linguistic criteria of classifying metaphors in which was saw linguistic functions as being 'realizers' of linguistic structural units. The sections that follow will be that mode of metaphor classifications and analyses.

Detailed Analysis of Adapted Metaphors: Structural and Functional Typology

The distribution of the structural and functional metaphors of the cliché type serving predication and identification function is summarized in figure 5 below.
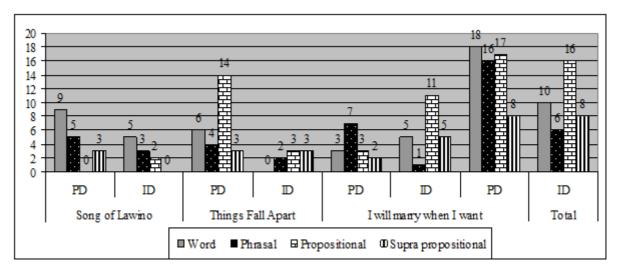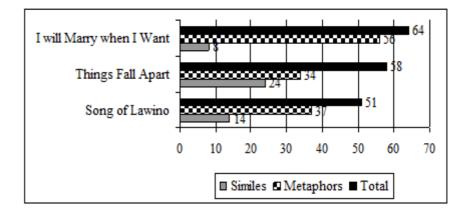

Figure 5: Distribution of Structural and Functional Metaphors

Drama, as per the data in figure 5 above, has the majority of metaphors serving a predication function at word

level followed by propositional level. Drama ranks second although only at propositional level serving predication function. The rest of the structural types in this genre type are minimal. Poetry was only notable at word level structural type serving predication function. Generally, the structural types with identification function are minimally distributed in all genre types when compared to those serving predication types.

Cliché Metaphors

The distribution of cliché metaphors across the genres is as summarized in figure 6 below.

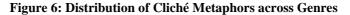**Figure 6: Distribution of Cliché Metaphors across Genres**

Figure 6 above shows the predominance of play in the overall metaphor usage (including metaphor and similes) followed by prose. In terms of metaphorical usage of language, metaphors dominated over similes in all three genres although variously with play having the grand majority of 56 (44%) out the overall of 127 cliché metaphors, followed by poetry with 37 (29%). The prose has the least with only 34 (27%). However, in similes distribution, the reverse is true for drama which was the least with only 8 (17%) out of an overall sum of 46 similes as contrasted with 24 (52%) which was thus the majority in the cliché similes category.

As for the distribution of the cliché metaphor usage, the overview of such in structural categories and their functional realization across the three genres is summarized in table 1 below.

Table 1: Structural and Functional Subtypes of Cliché Metaphors

Structural Category	Functional Subcategories	Song of Lawino N=51		Things Fall Apart N=58		I will Marry When I Want (N=64)	
		Metaphors N=37	Similes N=14	Metaphors N=34	Similes N=24	Metaphors N=56	Similes N=8
Phrasal	predication	6 (16.2%)	0 (0%)	11 (32.4%)	0 (0.0%)	5 (8.9%)	0 (0.0%)
	identification	2 (5.41%)	5 (35.7%)	5 (14.7%)	4 (16.7%)	9 (16.1%)	1 (13%)
Propositional	predication	10 (27%)	0 (0.0%)	4 (11.8%)	0 (0.0%)	4 (7.1%)	0 (0.0%)
	identification	1 (2.7%)	4 (28.6%)	0 (0.0%)	7 (29.1%)	10 (17.9%)	3 (38%)
Supra Propositional	predication	2 (5.41%)	0 (0.0%)	1 (2.9%)	0 (0.0%)	0 (0.0%)	0 (0.0%)
	identification	0 (0%)	2 (14.3%)	0 (0.0%)	10 (41.6%)	3 (5.4%)	0 (0.0%)
Word	predication	11 (29.7%)	0 (0.0%)	5 (14.7%)	0 (0.0%)	11 (19.6%)	0 (0.0%)
	identification	5 (13.5%)	3 (21.4%)	8 (23.5%)	3 (12.5%)	14 (25%)	4 (50%)
Total		**37 (100%)**	**14 (100%)**	**34 (100%)**	**24 (100%)**	**56 (100%)**	**8 (100%)**

The overall findings in table 1 above indicate that play has the majority of metaphorical usage, notably at word level structural category with 11 (25%) occurrences more of which are in the identifying functional subtype. There are also 11 (29.7%) conventional metaphors of the predication subtype within the word level for poetry, which also happened to be the biggest group in that genre followed by propositional category with a predication function. Prose has a fairly balanced distribution of metaphors and similes at phrasal level, with 11 (32.4%) and word level with 8 (23.5%) whereas similes were, in their majority, in the supra-proposition structural category where they were 10 (41.6%) and propositional category with 7 (29.1%) both belonging to identification function subtype.

It is also worth noting here that all similes, irrespective of genre, have a nil predicating function, given the definition of this particular function and the structural nature of similes. In this group of metaphors one also notices less use of similes when compared to conventional metaphors.

Structurally, word category is more dominant followed by propositions while in the functional subtypes, predication was prevalent in conventional metaphors across most of structural categories whereas in similes, only identification functions featured.

Dead Metaphors

The comparative overall distribution of dead conventional metaphors and similes is as summarized in figure 7 below.
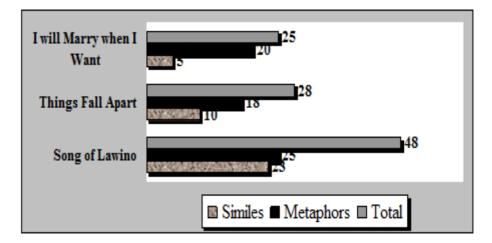

Figure 7: Comparative Distribution of Dead Metaphors across Genres

Data in figure 7 show that there were more usage of similes than conventional metaphors, notably in poetry with 25 (63%) occurrences out of 40, followed by Prose with 10 (25%). Play had the least. Conventional metaphors, on the other hand, were more concentrated in the poetry with 25 (40%) occurrences out of 63, followed by play with 20 (32%).

The detailed analysis of dead metaphors focussing on structural categories and their subsumed subtypes are summarized in table 2 below.

Table 2: Structural and Functional Subtypes of Dead Metaphors

Structural Category	Functional Subcategories	Song of Lawino N=48		Things Fall Apart N=28		I Will Marry When I Want N=25	
		Metaphors N=25	Similes N=23	Metaphors N=8	Similes N=20	Metaphors N=20	Similes N=5
Phrasal	predication	1 (4%)	0 (0.0%)	2 (25%)	0 (0.0%)	3 (15%)	0 (0.0%)
	identification	3 (12%)	5 (21.7%)	1(12.5%)	6 (30%)	2(10%)	0 (0.0%)
Propositional	predication	6 (24%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	3 (15%)	0 (0.0%)
	identification	1 (4%)	8 (34.8%)	1 (12.5%)	4 (20%)	3 (15%)	1 (20%)
Supra Propositional	predication	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)
	identification	0 (0.0%)	1(4.3%)	0 (0.0%)	7 (35%)	1(5%)	0 (0.0%)
Word	predication	7(28%)	0 (0.0%)	1(12.5%)	0 (0.0%)	5 (25%)	0 (0.0%)
	identification	7 (28%)	9 (39.1%)	3 (37.5%)	3 (15%)	3(15%)	4 (80%)
Total		**25 (100%)**	**23 (100%)**	**8 (100%)**	**20 (100%)**	**20 (100%)**	**5 (100%)**

As can be seen in table 2 above, poetry dominated in the usage of dead metaphors especially of the word structural type where it had 7 (28%) occurrences of predication function and 9 (39%) of identification type. Dead metaphors usage in Poetry was also prevalent in the propositional category where it had 6 (24%) of occurrences of conventional metaphors of predication function subtype and 8 (34.8%) occurrences of similes of identification function type.

Prose ranked second in overall usage of dead metaphors but mainly the similes notably at phrasal structural level with 6 (30%) occurrences and at supra-proposition level with 7 (35%), both being subsumes of identification function subtype. Play was very minimal in its representation of dead metaphors.

Generally, unlike in the cliché metaphors, the majority of dead metaphors (irrespective of the genres) were similes. Structurally, the overall distribution of dead metaphors was dominant at word, phrasal, and proposition levels and most of these were of identification function subtype.

Original Metaphors

The overall distribution of both original conventional metaphors and similes are comparatively presented in figure 8 below.
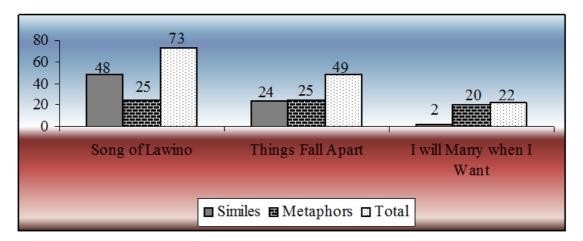

Figure 8: Comparative Distribution of Original Metaphors across Genres

The data in figure 8 above reveal the dominance of prose over other genres with 73 overall occurrences (the combination of conventional metaphors and similes), which is 51% of all 144 items. It was also poetry that had the biggest number of similes (48, which is 65% of all 74 similes). However, in prose and play, the disparity between conventional metaphors and similes is very minimal. Generally, play had the least number of original metaphors, notably similes which were only 2 (a mere 2%) out of 74.

The distribution of the original metaphor usage in structural categories and their functional realization across the three genres is summarized in table 3 below.

Table 3: Structural and Functional Subtypes of Original Metaphors

Structural Category	Functional Subcategories	Song of Lawino [N=73]		Things Fall Apart [N=49]		I will marry when I want [N=22]	
		Metaphors	Similes	Metaphors	Similes	Metaphors	Similes
		N=25	N=48	N=25	N=24	N=20	N=2
Phrasal	predication	4 (16%)	0 (0.0%)	2 (8%)	0 (0.0%)	1 (5%)	0 (0.0%)
	identification	0 (0.0%)	26 (54.2%)	1 (4%)	7 (29.2%)	5 (25%)	2 (100%)
Propositional	predication	2 (8%)	0 (0.0%)	8 (32%)	0 (0.0%)	1 (5%)	0 (0.0%)
	identification	3 (12%)	8 (16.7%)	3 (12%)	9 (37.5%)	5 (25%)	0 (0.0%)
Supra Propositional	predication	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (5%)	0 (0.0%)
	identification	3 (12%)	4 (8.3%)	0 (0.0%)	0 (0.0%)	1 (5%)	0 (0.0%)
Word	predication	5 (20%)	0 (0.0%)	3 (12%)	0 (0.0%)	3 (15%)	0 (0.0%)
	identification	8 (32%)	10 (20.8%)	8 (32%)	8 (33.3%)	3 (15%)	0 (0.0%)
Total		25 (100%)	48 (100%)	25 (100%)	24 (100%)	20 (100%)	2 (100%)

Table 3 above shows that poetry had an overall dominance of both similes and conventional metaphors. Most notable is the phrasal structural category serving the identification function with 26 (54.2%) occurrences of similes but with only 4 (18%) occurrences of conventional metaphors of predication function. Also at word structural level, poetry dominated with 8 (32%) and 10 (20.8%) occurrences of conventional metaphors and similes, respectively, followed by prose with equal distribution of conventional metaphors and similes. In addition, prose had fair amount of conventional metaphors at proposition structural level serving prediction function and 37.5% metaphors of identification function type. It also had 29% of phrasal level similes functioning at identification level.

Overall, play was highly underrepresented in original metaphors with none of all categories being above 25% of occurrences in the category of conventional metaphors and more serious for similes where all but phrasal structural category (with only 2 occurrences) had no single instance of original metaphor.

Recent Metaphors

Comparative distribution of recent metaphors-as conventional metaphors and similes- across the three genres is illustrated in figure 9 below.
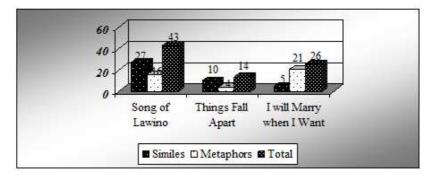
Figure 9: Comparative Distribution of Recent Metaphors across Genres

Overall, poetry dominated in recent metaphors, with 43 (52%) of all 83 occurrences of metaphorical usage, followed by play, with 26 (31%) occurrences. Prose was least represented. More specifically, conventional metaphors were not so dominant since play had only 21 (51%) out of 41, followed by poetry with 16 (39%). Prose had the fewest instances of recent metaphors. As for similes distribution, poetry dominated with 27 (64%) occurrences out of 42. Play had the smallest number of similes.

Recent metaphor distribution in the structural categories and their functional realization across the three genres is summarized in table 4 below.

Table 4: Structural and Functional Subtypes of Recent Metaphors

Structural Category	Functional Subcategories	Song of Lawino [N=43]		Things Fall Apart [N=14]		I Will Marry When I Want [N=26]	
		Metaphors	Similes	Metaphors	Similes	Metaphors	Similes
		N=16	N=27	N=4	N=10	N=21	N=5
Phrasal	predication	1 (6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)
	identification	5 (31%)	10 (37%)	0 (0.0%)	3 (30%)	7 (33%)	3 (60%)
Propositional	predication	0 (0.0%)	0 (0.0%)	1 (25%)	0 (0.0%)	0 (0.0%)	0 (0.0%)
	identification	1 (6%)	8 (29.6%)	3 (75%)	1 (10%)	4 (19%)	2 (40%)
Supra Propositional	predication	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)
	identification	0 (0.0%)	3 (11.1%)	0 (0.0%)	4 (40%)	2 (10%)	0 (0.0%)
Word	predication	8(50%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	2 (10%)	0 (0.0%)
	identification	1 (6%)	6 (22.2%)	0	2 (20%)	6 (29%)	0 (0.0%)
Total		**16 (100%)**	**27(100%)**	**4 (100%)**	**10 (100%)**	**21 (100%)**	**5 (100%)**

Overall findings from the data in table 4 above is that poetry dominated in word level structural category to which 8 (50%) were conventional metaphors of prediction function subtype while 6 (22%) were similes in the identification function subtype. However, conventional metaphors were comparably very minimal except at word and phrasal structural levels. Ranking second in recent metaphor usage is the play, also at word and phrasal structural categories, with 7 (33%) and 6 (29%), respectively, both belonging to the identification function subtype. Unlike in original metaphors where conventional metaphors were the most minimal, here it is the similes that are extremely few.

Overall, prose was the most underrepresented in this category of metaphors.

Stock metaphors

The distribution of recent metaphors-as conventional metaphors and similes- across the three genres is comparably illustrated in figure 10 below.
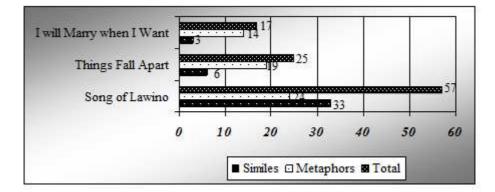
Figure 10: Comparative Distribution of Stock Metaphors across Genres

Overall, poetry dominated in the stock metaphor usage with 57 (56%) occurrences out of 99, followed by prose with 25 (25%) occurrences. As for conventional metaphors, poetry also dominated with 33 (42%) occurrences out of 57, followed by prose with 19 (33%) occurrences. In similes, poetry was also dominant with 33 (79%) instances out of 42. Here too play was highly underrepresented.

Recent metaphor distribution in the structural categories and their functional realization across the three genres is summarized in table 5 below.

Table 5: Structural and Functional Subtypes of Stock Metaphors

Structural category	Functional Subcategories	Song of Lawino [N=57]		Things Fall Apart [N=25]		I Will Marry When I want [N=17]	
		Metaphors	Similes	Metaphors	Similes	Metaphors	Similes
		N=24	N=23	N=19	N=6	N=14	N=3
Phrasal	predication	1 (4%)	0 (0%)	5 (26%)	0 (0%)	1(7%)	0 (0%)
	identification	3 (13%)	11 (48%)	2 (11%)	1 (17%)	3 (21%)	2 (67%)
Propositional	predication	1 (4%)	0 (0%)	3 (16%)	0 (0%)	1 (7%)	0 (0%)
	identification	14 (58%)	10 (43%)	2 (11%)	1 (17%)	4 (29%)	1 (33%)
Supra Propositional	predication	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (7%)	0 (0%)
	identification	0 (0%)	2 (9%)	0 (0%)	2 (33%)	0 (0%)	0 (0%)
Word	predication	1 (4%)	0 (0%)	2 (11%)	0 (0%)	1 (7%)	0 (0%)
	identification	3 (13%)	0 (0%)	5 (26%)	2 (33%)	3 (21%)	0 (0%)
Total		**24 (100%)**	**23 (100%)**	**19(100%)**	**6 (100%)**	**14 (100%)**	**3 (100%)**

Data in table 5 above indicate that poetry dominated notably at propositional structural level with 14 (58%) and 10 (43%) occurrences of metaphors and similes, respectively, both in the identification function subtype. However, both prose and play have the least number of metaphorical uses of language in the category of stock metaphors. Nonetheless, prose has comparably more conventional metaphors at word and phrasal structural levels, each with 5 (25%) instances. Again, in both genres the similes had the fewest frequencies.

CONCLUSIONS

The study has established that the variability among literary genres is rich. There is predominance of conventional metaphors over similes in poetry but similes were more predominant in play. As for metaphor types in Newmark's

typological categories, cliché metaphors dominated all others in all three texts, with play taking the lead. In the structural levels, predication metaphors dominated over identifying metaphors.

However, this richness of diversity of metaphor distribution can better be explained by author idiosyncratic craftsmanship than by genre type. Additionally, the line between similes and metaphors is very thin since, as observed by Fogelin (1988:27), the simile is a metaphor only that it is linguistically more complex even if it suffers from semantic deficit in that it does not out rightly say 'this is that'. Thus metaphors and similes are functionally one and the same thing.

In the nutshell, as means of implicit communication and linguistic estrangement, which characterizes any literary piece of work, the metaphors and similes, given their dominance of use and robustness of their distribution across the three studied texts, have made the texts more sensational and image-captivating.

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