

The Textual and Contextual Analysis of Metaphor in C.T Msimang's Poetry

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ABSTRACT A metaphor is defined and described as an applied comparison. Two objects are compared with each other in their totality. It is a word or phrase used to describe and compare qualities. It is one of the figures of speech that emphasize a comparison between two different objects in speech or literary work. Animate and inanimate, concrete and abstract phenomena are compared from various sides and angles. A metaphor is not a mere ornament; it brings pictures to the mind of the reader and listener, appeals to the senses and conveys ideas by comparing one thing to another. The use of the Russian Formalism approach highlights the significance of metaphors in conveying and illustrating the ideas and differentiating between the public and private metaphorical images that are used. It is the fundamental figure of speech that is characterized by comparison, implicit nature, mental pictures, ornamentation and expressiveness.

INTRODUCTION

It is a figure of speech which is prevalent in most creative literary works, especially in Msimang's poetry. Various scholars have different opinions and ideas on metaphor. Metaphors converge and bring about similarity by comparing certain aspects between two objects or concepts. Daiches (1982: 167) delineated a metaphor as:

A device for expanding meaning, for saying several things at once, for producing ambivalence and demonstration of how metaphorical expression can help to achieve richness and subtlety of implication.

Webster's New Collegiate Dictionary (1971: 1420) described metaphor as:

A word or phrase denoting one kind of object or idea used in place of another by way of suggesting likeness or analogy between them.

The noun metaphor originates from the Greek word *metaphora*. Its role is to present relationships which are harmonious, tuneful and euphonious. It is true to life, rather than having an exploratory relationship which will not be the means of increasing the animation and liveliness.

Like most tropes or figures of speech, it consists of connotative meaning and poetic flavour. Geoffrey in Hawkes (1972: 16) called the animate-

inanimate relationship stressed by Quintilian "the human - non-human dimension". Miner (1976: 13) suggested this idea about metaphor:

If the literary object becomes a more or less literalized metaphor, it is naturally given the attributes of other objects, such properties as structure, form, pace or speed, weight, colouring, content, dimension, tension, and so on.

Waldron (1967: 167) gave the following view of a metaphor:

... is used as a convenient name for a class of meaning - change in which the word is applied to a category different from that originally or normally designated by it and in which the ground of the transfer is some perceived similarity between the two categories.

Heese and Lawton (1988: 85) had the following view of a metaphor and a symbol:

... metaphor is an implied comparison between two fairly specific things and is based on one or more correspondences, a symbol is a representation rather than a comparison, a way of making the abstract concrete, and is based not on direct correspondence but rather on more general associations.

However, it should be remembered that the metaphor is a figure of speech that compares recurrent images which establish the pattern of symbolism. A symbol can be a representation of associated thoughts, comparisons or contrasts.

RESEARCH METHODOLOGY

Formalists regard literature as a special use of language. Their critical theory is the idea of 'defamiliarization', the assertion that poetry makes strange (ostranenie) what is familiar in ordinary speech or in the real world. It is the aspect of poetry which makes it different from other forms of discourse its 'literariness'. Accordingly, they are concerned with poetry, which they regarded as the prime medium that transgressed grammatical rules. In their concern for defining what made literature different from other forms of literary discourse, the Formalists argued about the significance of imagery as the distinctive feature of poetry.

CLASSIFICATION OF METAPHORS

Quintilian's classification of metaphors draws the following distinct comparisons that are adopted in this paper as a point of departure. Metaphors are looked at from living and non-living point of view.

From Inanimate to Animate

Symbolism of Thunderstorm

Symbolism of thunder is evident in the epic, *UShaka KaSenzangakhona* when he is lauded as follows:

Izulu laqumb' isichoth' eSiklebheni

(The thunderstorm that rumbled with hail at eSiklebheni)

(Msimang 1990: 58)

Shaka is compared to *izulu* (a thunderstorm) because of the power and strength he displayed while at eSiklebheni. In the poem, *Ku-D.B.Z Ntuli*, the metaphor is symbolically enforced as follows:

Izulu elidume futhi eGcotsheni...

(The thunderstorm that thundered repeatedly at eGcotsheni ..)

(Msimang 1980: 11)

D.B.Z Ntuli, an educationist and prominent writer, is compared to a thunderstorm which rumbles and reverberates loudly. The thunderstorm symbolizes swift action and resounding noise. The thunderstorm is positively presented as a relief that accompanies heavy rain, thunderclaps and lightning. Shaka is likened to a thunderstorm which is regarded as a public symbol. A com-

monality is found between him as a public figure, who is human in character, and the thunderstorm, a public symbol and a non-human object.

Symbolism of Sunlight

In a masterpiece on love entitled, *Langa Lami* (My sun), the poet uses the sun as an image:

Ungashoni langa lami,

Sihambisane sixhakene ..

(My sun does not set,

Let's walk hand in hand ...)

(Msimang 1980: 1)

His lover is figuratively called, *ilanga* (sun), the source of all forms of energy on earth. The significance of the sun to mankind cannot be over-emphasized. There is no life without it. Simply stated, the poet remarks that there is no life without his lover. The poet has selected concrete and physical objects to symbolize life. The life that is seen is created deep in the solar interior by thermonuclear reactions. If a human being is likened to the sun, it is clear that she is significant and beautiful. The symbol of the sun is public. The poet has repeatedly and emphatically used the image of the sun to establish a pattern of symbolism. The image reinforces the symbol. If there is some sunlight in the setting, good things can be expected. Sunlight is consistently associated with goodness. The comparison here is between the non-human, the sun and the human, a beautiful lady. It is common to compare *ilanga* (sun) with a female, as is done in the epic, *UShaka KaSenzangakhona* (Shaka, son of Senzangakhona):

Ilanga elikhanye eLangeni ...

Egase! ilanga eLangeni ...

(The sun that shone at eLangeni ...

Courting the sun of eLangeni ...)

(Msimang 1990: 54)

Shaka's mother, Nandi, is compared to *ilanga* (sun) because of her beauty. Despite her loud, aggressive and violent disposition, she appears as a public figure and a major character in the history of the nation.

From Inanimate to Inanimate

The cultural concrete phenomenon, money, is metaphorically called a round object in the poem, *Hhawu! NgoMaganedlula* (Oh! Ill-manned individual):

Ngiyithandile le ndilingana bo!
Kant' uyindilingana nje
Uyagingqilika ...
(I liked this round object!
You are a round object
That is rolling ...)
 (Msimang 1990: 25)

The image of a round object is seen in association with coins. To view money as a round object is private because it is an imagery which is somewhat generalized rather than particular. This is because money is an unstable economic entity. It circulates indefinitely. The poet has figuratively used the verb 'rolls' as if it is a wheel which is specially made for motion. The round object in the poem is a coin. In a metaphor a specific thing is given a name that refers to something else. Money as an inanimate object is described as a round object. The metaphorical transference is boundless in literary discourse. In the praise-poem on a prestigious educational institution, *Nge-Unisa Eminyakeni Elikhulu* (Centenary celebration), the poet extolled as follows:

Indonsakusa
Ikhwezi
(The planet Jupiter
The Venus)
 (Msimang 1980: 2)

Unisa is referred to as two stars, Jupiter and Venus. These are compared as if they share brightness and light. The stars are seen as physical phenomena which bring about light while the institution provides education. The stars and the institution are compared as inanimate objects.

From Animate to Inanimate

Symbolism of Mountain

In the poem *UShaka KaSenzangakhona* (Shaka of Senzangakhona) the following symbolism is found:

Ntaba kazihlangani namhla zihlangene ...
(The mountains that did not meet, but today they have...)
 (Msimang 1990: 58)

The mountain, which is a physical concrete phenomenon, is used as a symbol. It transcends from a picture or image to a symbol. Shaka, with his human traits, is endowed with the non-human traits of a mountain. The mountain signifies firmness, stability and rigidity. Shaka is endowed

with the mountain's qualities that he learned or inherited from Dingiswayo, who built his chiefdom in the south of Zululand. The mountains that are metaphorically referred to here are Shaka and Dingiswayo. Both of them shared supernatural mastery over other chiefs and both were upright, open and straightforward characters. They were noted for being intelligent, idealistic and practical in all their endeavors. Dingiswayo is described as a protector and a patron of Shaka in all eulogies. In a poem, *Inkondlo kaMkabayi* (Mkabayi's poem), the poet, used the following verse:

Zintab' ezinhle zakwaZulu ...
(Beautiful mountains of KwaZulu ...)
 (Msimang 1990: 39)

The phrase, *izintaba ezinhle* refers to the beautiful mountains of KwaZulu. The meaning can also be extended to include Zulu women. The physical and natural features of the mountains are metaphorically affirmed as a notion of special effect that could be achieved in language in a special way and subsequently classical writings on the subject. A metaphor stresses the principle of decorum and insists on a necessary harmony or congruity between the compared elements.

Symbolism of Water

In the same poem, the pool is used as an image:

"Isizib' esiseMavivane ..."
(The pool of Mavivane ...)
 (Msimang 1990: 61)

A pool is a small body, usually of fresh water as a spring. It is a source of life. Shaka is likened to power and source of life as he is looked at as a point of reference. Allusion and Shaka's assassination happened as a result of this archetype. Mkabayi ruthlessly exercises political power. She was sympathetic to the petitioners and approachable to all who wanted destruction. Shaka appeared to be a source of bravery and brilliance, reality and strictness. Water is a colorless liquid that is a fundamental human need for social, economic and cultural dimensions. The recurrent images enrich and develop the language. Shaka's bravery is apparent when he is metaphorically called *inkunzi* (a bull), *indlondlo* (a viper) and *umlilo* (fire). His brilliance is noticeable through his conquering of other chiefs such as Phakathwayo of the Qwabe tribe,

Zwide of the Ndwandwe tribe and Macingwane of eNgoniyameni, in order to form one powerful Zulu nation. An analogy between the pool and Shaka is evident because of the non-human and human relationship. In the allegorical poem, *Ifu Elimnyama* (The dark cloud) pools of various rivers are used to depict freshness and new life. The pools are regarded as sources of rejuvenation and new life.

*Ivimbe ezizibeni zeGwa neSangqu
Ithuthelek' ezizibeni zoBhalule noPhongola
Ichichim' ezizibeni zoMzimvubu noMzin-
yathi ...*

*(Raining heavily in the pools of the Vaal
and Orange Rivers,*

*Flowing into the pools of the Olifant and
Pongola Rivers*

*Overflowing into the pools of the Mzimvu-
bu and Mzinyathi Rivers ...)*

(Msimang 1990: 34)

The symbolism of water is prevalent in Msimang's poems. In most poems it is a symbol of life and relief. The poet has used this recurrent image to call for new reality, life and prosperity.

Symbolism of Cultural Implement

In the poem, *UShaka KaSenzangakhona* (Shaka of Senzangakhona) the following example is found:

... Ukuba ngikuzekel' umlando

WeLembe eleq' amanye

Amalembe ngokukhalipha ...

(... I should have been telling you history

*Of the traditional axe which is better than
other*

Axes because of its sharpness ...)

(Msimang 1990: 53)

Shaka, the King of a nation, is metaphorically called, *ilembe* (axe) which is sharper than all other axe. The axe is a very important basic farming implement. Shaka is likened to this useful implement. The poet expresses his feelings freely by endowing human traits on the cultural object in a poetic manner. The descriptive power is fully evident in the use of parallelism. The axe/axes or singular/plural comparison aesthetically advances the narrative. Shaka as a utility character, king, hero and leader, is bestowed with various attributes in all the praise poems to show his significance. This is expressed in poetic diction in a descriptive or phrasal sense. He is referred to as *insika* (pillar) of the Zulu nation in

all stages of the epic poem, revealing his nobleness, inculcation in his people of discipline and submission to authority. It also reveals how he enforced law and order. In the poem, *Ihlathi LaseNkandla* (Nkandla Forest) the cultural implement used is the *udobo* (hook):

... Lobo bumnyama bungiyengile,

Buphose udobo ngadobeka ...

(... That darkness enticed me,

It threw a hook and I was hooked.)

(Msimang 1980: 23)

This is a sacred forest which is characterized by darkness. The poet tells us that darkness attracted him and he could not resist. He ended up in that sacred forest which is the resting place of King Cetshwayo. The knowledge and experience that he gathered in the forest inspired him to extol its topography and historical events.

From Animate to Animate

Symbolism of Wild Animals

*... Baphenduk' izimpisi baphenduk' izim-
bube,*

*Amawundlu aphen dukelana namabhube-
si ...*

*Baphenduk' izimamba baphenduk' izind-
londlo ...*

Ngibon' isilo sidl' esiny' isilo ...

(... They have turned hyenas and lions,

The cubs turned against the lions ...

They transformed the mambas and vipers ...

I see a leopard devouring another leopard ...)

(Msimang 1990: 32-33)

The years of turmoil are figuratively elucidated with emotional, descriptive and phrasal power of images. Humans become dehumanized and take on attributes of wild animals. The outbreak of upheavals comes about because of several tactic attempts to address dissatisfaction that failed. People become the noisy laughter of hyenas and roar of lions. A lion is considered to be the king of animals, respected by all for its strong and powerful physique. Due to tense and worthless situations people overlook the hyenas' character of looking for carrion and the lions' majestic character. Hyenas also possess the strength and power of lions, and the tactics of laughing hyenas. The youth seems uncontrollable and do not follow adults ways. It is referred to as cubs in the poem. The poem extrovertly expresses its emotional feelings in a

brave and harsh manner. The love of a country is so instinctive and real that people are likely to distort and misrepresent concepts. Emotional power commonly dominates and overpowers the real human values. Emotions precede reasoning and sensibility. People are likened to *izimpisi* (hyenas), carnivorous mammals which are dog-like in appearance. They are animals with enormous, powerful crushing jaws and teeth capable of cracking bones. People are also endowed with the characteristics of *amabhumbesi* (lions) which can be extremely fierce and utter a mighty roar, audible over long distances as an expression of aggression to mark territorial boundaries. *Izimamba* (mambas) are used as images of wildness. Mambas are extremely poisonous and dangerous. They attack at incredible speed at the slightest provocation, especially during their breeding season. People are endowed with the traits of a poisonous, swift and feared snake, the mamba, which is the most dangerous of the horned vipers. The last line of the poem may represent national public organizations, competing organizations, national competing figures or local competing figures. Their competition seems to be antagonistic because it results in death. The hyenas, lions and mambas are used as symbols which represent particular or various ideas in poetry with an unfixed number of meanings. According to Hornby et al. (1974: 893) symbolism was:

The literal and artistic movement that use artistic invention to express sensual ideas, emotions, abstractions in place of realism.

Symbolism of Cattle

In the poem, *Nge-Unisa Eminyakeni Elikhulu* (1873-1973) the poet employs various recurrent images to establish symbolism. The primary task of Unisa is to provide distance-tuition for the acquisition of knowledge, insight and skills. The institution is accepted by all people and is likened to a productive milk cow:

*Nsengwakazi emabele made ngokuklezisa
Omnyama, onsundu, omhlophe nonjani ...
(Heavily-milked cow with long breast
which is milked by
Black, dark-brown, white and others ...)
(Msimang 1980: 3)*

The poet uses a domestic animal, the heavily milked cow, as a symbol of life and wealth. Since the dawn of civilization, cattle have been

considered as various economic dimensions. The rearing and care of cattle have been an important activity considered to be the special sphere of men. Cattle serve as a link between the ancestors and their living dependents to those that believe in rituals. Ullman (1962: 213) maintained this on metaphor:

The basic structure of metaphor is very simple. There are always two terms present: the thing we are talking about and that to which we are comparing it.

A symbolism of cattle describes an institution for tertiary education. The significance of the cattle as a metaphor fits well and keeps with the theme. This endorses that metaphor is a kind of dignifying and enlivening ingredient. The poem is a set of an admixture of unfamiliar usages for poetic imagination. The role played by Mbopha, one of the administrative officers to assassinate the monarch in, *UShaka KaSenzanakhona* is described:

*UMboph' uboph inkomo kaZulu
Wayifak esibayeni somhlathelo ...
(Mbopha tied up the Zulu beast
And lead it to the abattoir ...)
(Msimang 1990: 68)*

Mbopha's involvement in the plot to kill Shaka was evident. Shaka, who is endowed with cattle traits, had a premonition of his impending death, but this was dismissed by Mbopha. Although Shaka was a strong hero, he was brutally killed, unarmed, by his brothers with the help of Mbopha. The poet likens Shaka to cattle and his palace where he was killed to an abattoir. He died like a cow, which does not fight back when slaughtered. Perhaps this is one of the reasons the poet uses this image. It is noted too that cattle are the most valuable symbol of wealth in the Zulu nation. The poet figuratively calls King Shaka, *inkunzi yakithi emalundalunda* (our bull with humps). He is endowed with the characteristics of a bull which commands respect amongst all others. Mbopha appears to be disloyal and dishonest, not only towards Shaka, but to the whole nation. Shaka's rejection from various households is apparent in the following lines:

*Ezakub' eSiklebheni zambovula,
(His relatives of eSiklebheni gored him,
Ezakinin' eLangeni zambovula;
His mother's relatives of eLangeni gored him,
Waba yinkom' ethandwa zibawu ...
He became the cow that is liked by gadflies ...)
(Msimang 1990: 55)*

King Shaka is further compared to a cow when the poem reveals the perception of various household members who betrayed him. He is referred to as a cow when he is looked at as the protector of Zihlandlo, who submitted to him and becomes his firm favourite as evident in his praise poem:

*Isibhene sikaNdaba esimhlan' unezindlela!
Inkomo kaSoMncinci ezitho zinhlanu!*

(Straight-limbed son of Ndaba with furrowed back!

Cattle of SoMncinci with five limbs!)
(Cope 1968: 157)

Zihlandlo, was the favourite of and most dependent on King Shaka. Reference is made to Shaka as owner of Mncinci herd of cattle. The five limbs, when engaged in combat, stand for two legs, two hands and a spear. Shaka protected Mzilikazi, chief of the Khumalo tribe. Mzilikazi's father was murdered by Zwile. As a result he offered his full services to Shaka.

Symbolism of Swallows

The poet also uses swallows as symbols of the White nation. Swallows are swift, seasonal and beautiful birds that build their nests on mud. Endowing the characteristics of the swallows to White nation is not dehumanization. What are notable are the skills of swallows and that of White nation. The following example is drawn from the poem, *Siyashweleza Nodumehlezi* (Paradon us, Nodumehlezi):

*Sinje nje, siyadinga sinje nje nguDingane
NoDukuza udukuzwa zinkonjane zezulu.*

*(We are as needy as we are because of Dingane,
Even Dukuza is under the control of the rain swallows.)*

(Msimang 1990: 3)

Shaka's intention to ward off robbery, witchcraft, hatred, enmity, gossiping, feuding and cowardice remained unaccomplished because of Dingane, his half-brother. When Shaka attempted to instill patriotism, Dingane and his antagonistic force, led by their aunt, Mkabayi, misjudged Shaka's personality and despised his kingdom. Shaka was ultimately killed and Dingane, who conspired for his murder was enthroned. The name Dingane means the needy one. The poet uses the pun by stating that we need peace because of Dingane (The needy one). He is portrayed as an ambitious person who

desperately wanted to be king. The metaphoric use of the word, *izinkonjane* (swallows) for Whites was firstly used by Shaka. The effect of a metaphor is that of combining the familiar (a certain nation) with the unfamiliar (swallows). It adds charm and distinction to clarity. This affords new resemblance noted in actions, behaviour, skills and modes of operation. Swallows are songbirds in the family of Hirundinae. They are mostly found in temperate and tropical regions throughout the world. They have twittering voices, deeply forked tails and a combination of black, brown, metallic green and metallic blue plumage. Their breeding habits are varied. Some nest in burrows, in hollow trees, in stone wall crevices, or under the eaves of buildings or cliffs. The skills of swallows are likened to those of the specific nation. Waldron (1967: 167) provided the following explicit view of a metaphor:

.....is used as a convenient name for a class of meaning-change in which the word is applied to a category different from that originally or normally designated by it and in which the ground of the transfer is some perceived similarity between the two categories.

Symbolism of the Eagle

The poet likens the University of South Africa to the eagle in his poem *Nge-Unisa Eminyakeni Elikhulu*:

...Ukhoz' olubhul' amaphikw' eKapa...

(... The eagle that flapped the wings in Cape Town...)

(Msimang 1980: 2)

The eagle is a bird which serves as a point of reference for our beliefs, superstitions, folklore and culture. It is a large, diurnal bird of prey which is strong and quick. It is a bird which has a good reputation in the history of the Zulus. It has a special prestige in both the United States and France as a national emblem and both countries have adopted it as their military standard. The eagle which is animate and the educational institution (Unisa) which is inanimate are compared as powerful and strong phenomena. Unisa originally opened in Cape Town and then moved to a more accessible city, Tshwane. The descriptive and phrasal powers of images reveal the significance of the institution in relation to the eagle. The recurrent image of the eagle is found in the epic, *UShaka KaSenzangakhona*:

Ukhoz' olumaphikw' abanzi,
 (The eagle with wide wings,
 Lufukamel' uZihlandlo kaGcwabe ...
 It protected Zihlandlo of Gcwabe,
 Lufukamel' uMzilikazi kaMashobane ... I t
 protected Mzilikazi of Mashobane ...)
 (Msimang 1990: 66)

The image of the eagle is used repeatedly to establish a pattern of symbolism. Although it is difficult to differentiate between the images and symbol Wellek and Warren (1973: 189), stated the following about an image:

An image may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, may even become part of a symbolic system.

It should be noted that a symbol has no fixed meaning, but derives its significance from the context. An eagle is a symbol of power, strength and tenacity. The poet further used eagles as symbols of certain ideas:

... **Izingqungqulu** zitholane phezulu,
 (The bateleur eagles attack each other,
 Enye nguBhakuza kaMenzi,
 One is Bhakuza of Menzi,
 Enye nguSishaka kaMenzi ...
 And the other is Shaka of Menzi ...)
 (Msimang 1990: 58)

The recurrent image of an eagle runs through in most poems. Shaka is compared to his half-brother, Bhakuza, who was also powerful, sharp-witted, shrewd and gallant. Both come from Menzi and are referred to as bateleur eagles. The language of poetry is distinct from that of logic in that it draws heavily on metaphor. A metaphor manifests the basic pattern of the transference involved. It is the fundamental figure of speech which involves 'imitation'. Therefore, Bhakuza and Shaka are seen as eagles. The eagle's characteristic pursuit of 'distinctive' expression endorses the poetic imagination. A metaphor is a short form of simile contracted into one word. This is seen in, *izingqungqulu* (bateleur eagles). This word serves as a representative or symbol. The proper use of a metaphor involves the principle of decorum. Whatever may be said about a metaphor, it is abundantly clear that as an entity in itself it is regarded as a decorative additive to language to be used in a specific manner and at specific temporal and spatial settings.

Anthropomorphic Metaphor

The poem *Langa lami* is an allegory because of its prolonged metaphor. This is where one

thing is constantly presented in the guise of something else. A lover is seen in the guise of the sun.

Lapho ungikhanyisela ...
 (When you make light for me ...
 Inhliziyo yembathe imfudumalo.
 The heart wears warmth.)
 (Msimang 1980: 1)

The sun is attributed with human, especially female, qualities. The sun is an inanimate object. It refers to life, brightness, beauty and firmness. It is further stated that when the light shines the heart is warm. The sun, as an abstract object, is considered as a human being. This form of personification is also known as *hypostatization*. The shining sun is likened with a beautiful woman. Their brightness and beauty are comparatively looked at and their resemblances noted. It is a common metaphorical practice to compare an attractively pretty woman and the sun; that results in either conventional public or private connotation. The significance of a female is similarly paired with that of a shining sun and entails all dimensions of growth.

RESULTS

One of the major functions of metaphor is to compare various concepts, namely, living and non-living, long and short, small and big. The ideas are communicated beyond the exact meanings of the selected words. Metaphor and simile usually share the distinctive feature of being comparable and figurative, but differs in explicit and implicit characters.

Mhlenga and Thwala (2008: 122) concisely explained metaphor as follows:

Ukukhuluma ngokufanekisa izito ezingafani ubize into ngenye.

(It is to figuratively compare two dissimilar things objects that have something in common and calls the first with another)

It serves as a yardstick of measuring the development of the language. Most vocabularies that are made up of this figure of speech are beyond the comprehension of the second language speakers. Linguists and literary experts often reiterate the views of interpreting metaphorical words in a real linguistic or literary manner for literature terminology and lexicographical developments.

Mthethwa (2014: 146) concurred with the two authors in her view of metaphor as follows:

Sinongo lesicishe sifane nesifaniso ngoba sifanisa into lenye ngaleny.

(It is a figure of speech that is more like a simile for associating the object with another).

It is vivid that metaphor is a rhetoric device that is used word or phrase compare things or objects, using a figurative language to achieve a special meaning.

DISCUSSION

A metaphor is one of the figures of speech that encompass personification, symbolism and apostrophe. It is similar to the simile, but lacks simile formatives which are “as”, “like” and “appears”. In a metaphor, the basic is comparison or analogy. Hawkes (1972) explained the four kinds of metaphorical transference by concentrating on animacy and inanimacy. A metaphor, personification, symbolism and apostrophe employ defamiliarising technique or literariness to convey meanings in poetry. A symbol, therefore, could be described in terms of being equivalent to some abstraction. In general, symbols are ‘conventional’ or ‘public’ and their significances are determined within cultural parameters.

In poetry, a reader may find symbolism in a poem where another reader may fail to see. It is noted that meaningful interpretations are likely to be influenced by socio-cultural background of the individuals. The language of poetry is determined by the figures of speech, especially the metaphor. One can state that poetic language is every poet's own creation. The poet is free to twist the ordinary practical language with the advantage vested in him and the acknowledgement of poetic license. Mental processes at times interact with cultural milieu to create new meanings for old form. Words from one category may be paired with others to form other categories from (auditory to gustatory) or may be transferred from one category to another (from gustatory to auditory). Poetic language serves as a mediator between a human being and his experiences. The cited examples are sufficient to show how successful the poet has been in using this device the metaphor.

CONCLUSION

A metaphor is significantly revealed as one of the figures of speech that describe something concrete or abstract, natural or man-made, animate or inanimate. It is a common figure of speech that is not solely confined to poetic genres, but to all modes of writing, such as descriptions,

narrations, expositions, persuasions and creative writing. It is a device that enriches writing by making it vivid, suggesting emotions, setting a tone and guiding the readers' perceptions and reactions. It can be used as mixed, dead and extended metaphor in a phrase or clause to heighten the language. In conclusion, it is evident that metaphor is one of the basic and key figures of speech for poetic diction and meanings in poetry.

RECOMMENDATIONS

It is strongly recommended that metaphors must be analyzed in relation to other figures of speech, such a simile, irony, hyperbole and satire. The communicative functions that effectively investigate the addresser, addressee, context, medium and code also need to be analyzed. A critical study of the metaphor in relation to various literary theories can broaden the scope of this figure of speech. It is advisable to trace the metaphor from private to public and from folk poetry to modern poetry.

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