

# opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,  
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, Abril 2019 N°

88

Revista de Ciencias Humanas y Sociales  
ISSN 1012.1687/ ISSNe: 2477-9385  
Depósito Legal pp 198402ZU45



Universidad del Zulia  
Facultad Experimental de Ciencias  
Departamento de Ciencias Humanas  
Maracaibo - Venezuela

# The Issues Of Metaphoric Competence Development On The Basis Of Literary Heritage

Ruda Zaykenova<sup>1\*</sup>, Bekzada Kozhekeyeva<sup>1\*\*</sup>, Saule  
Yerzhanova<sup>1\*\*\*</sup>, Mamilya Jakypbekova<sup>2</sup>, Meruyert Mukasheva<sup>3</sup>

<sup>1</sup>Kazakh State Women's Training Teacher University, Almaty, Kazakhstan.

\*([Ruda1952@mail.ru](mailto:Ruda1952@mail.ru)),

\*\*([Bekzada61.2018@gmail.com](mailto:Bekzada61.2018@gmail.com)),

\*\*\*([Esb72@mail.ru](mailto:Esb72@mail.ru)),

<sup>2</sup>Zhetysu State University named after I.Zhansugurov, Taldykorgan,  
Kazakhstan.

([Mamilya\\_72@mail.ru](mailto:Mamilya_72@mail.ru))

<sup>3</sup>Sarsen Amanzholov East Kazakhstan state University, Ust-Kamenogorsk,  
Kazakhstan.

([Mukasheva.m77@mail.ru](mailto:Mukasheva.m77@mail.ru))

## ABSTRACT

The aim of the study is to investigate the issues of metaphoric competence development on the basis of literary heritage via comparative qualitative research methods. As a result, a metaphor is a relationship between two concepts, one of which functions as the source and the other as the target at the conceptual level. In conclusion, in different cultures, metaphor may have different source domains that map onto the same target domain. Many complex conceptual metaphors reflect the various cultural models in that way.

**Keywords:** Metaphoric Competence, Theories, Language Learners.

# Las cuestiones del desarrollo de competencias metafóricas sobre la base del patrimonio literario

## Resumen

El objetivo del estudio es investigar las cuestiones del desarrollo de competencias metafóricas sobre la base del patrimonio literario a través de métodos de investigación cualitativa comparativa. Como resultado, una metáfora es una relación entre dos conceptos, uno de los cuales funciona como fuente y el otro como objetivo en el nivel conceptual. En conclusión, en diferentes culturas, la metáfora puede tener diferentes dominios de origen que se asignan al mismo dominio de destino. Muchas metáforas conceptuales complejas reflejan los diversos modelos culturales de esa manera.

**Palabras clave:** competencia metafórica, teorías, aprendices de idiomas.

## 1. INTRODUCTION

Today, a foreign language is understood as a kind of storage, a translator, a part, the environment, and the shape of the culture. Foreign language learning involves active interaction with the target language culture, without which a person is not able to fully master the language and achieve mutual understanding with the native speaker. During training the student's mind is forming the picture of the world, full of certain concepts and realities that are very specific to this language. The purpose of learning language is precisely to learn how to think using these concepts, extracting them from their memory and

using them in the process of communication, thereby participating in the dialogue of cultures. According to Bakhtin (1981), the language comes to life through specific statements realizing it, as well as life becomes a part of the language through concrete utterance. In addition, language learning by considering only formal linguistic resources without regard to its cultural component will make the learning process unproductive. The important point here is the integration of language structures (vocabulary, grammar) with extralinguistic factors, which include the use of metaphors in real situations by native speakers. Metaphor analysis has been used in literature, especially in poetry in the past. However, recently, in the past decades, it has been used in second language acquisition as well. The main problem here is to provide students with this knowledge.

Metaphor is one of the most important means of expression. What does metaphor mean? The word metaphor comes from the Greek –*metafora* what means transference. Metaphor – is a dream, dreamwork of language. The interpretation of dreams needs the cooperation of the dreamer and the interpreter, even if they come together in one person. Similarly, the interpretation of metaphors bears the imprint of the Creator and interpreter - as outlined in the definition of metaphors by (Davidson, 2007; Tavousitafreshi & Nikoomanesh, 2013). The most common definition of metaphor is the following: a trope, a transfer of the properties of one object (phenomenon) to another on the basis of similarity. The Soviet encyclopedic dictionary of 1979 gives this definition. The classical Michelson dictionary Russian thought and speech defines a metaphor even easier: Metaphor - allegory – figurative meaning. Metaphorical language often means

allegorical or figurative language. In a metaphor, one or several properties are transferred to an object or phenomenon from another object or phenomenon, but these latter do not appear in the trope directly, but are only implied. Metaphor is a hidden comparison. Unlike a simple comparison, which has two members, the metaphor has only the second.

Metaphor is an omnipresent principle of the language. In the usual coherent speech, we will not find three sentences in a row, in which there would be no metaphor. Even in the strict language of the Sciences, we cannot avoid the metaphor, we must first find them. By the way, the metaphors we avoid direct our thinking in the same way as the ones we use. In modern works on metaphor, we can distinguish three main views on its linguistic nature: metaphor as a method of existence of the meaning of the word; metaphor as a phenomenon of syntactic semantics; metaphor as a way of conveying meaning in a communicative act. In the first view, the metaphor is considered as a lexicological phenomenon. This approach is the most traditional, since it is most closely related to the notion of language as a relatively autonomous from speech activity and a stable system. Accordingly, representatives of this approach believe that the metaphor is implemented in the structure of the linguistic meaning of the word. The second view focuses on the metaphorical meaning arising from the interaction of words in the structure of the phrase and sentence. It is the most common: this approach views boundary of the metaphor wider - it is considered at the level of syntactic compatibility of words.

This approach contains more dynamism. The third view is the most innovative, because it considers metaphor as a mechanism for forming the meaning of the utterance in various functional varieties of speech. For this approach, a metaphor is a functional communicative phenomenon that is realized in a statement or text. Metaphor is usually defined as a hidden comparison made by applying the name of one object to another and thus revealing some important feature of the second. It is also a relation of subject-logical meaning and contextual meaning, based on the similarity of the features of two concepts. Metaphor is thus one of the means of figurative representation of reality. The importance of this stylistic device in the speech is difficult to overestimate.

## **2. RESEARCH FINDINGS**

There is a number of theories concerning the essence of metaphor from the point of view of cognitive linguistics. The traditional theory on the metaphor has its own peculiarities. The theories, which are based on the traditional approach, exclude metaphor from scientific descriptive discourse. These theories deny any cognitive content of the metaphor, focusing only on its emotional character; consider the metaphor as a deviation from linguistic norm. This view of the metaphor is the result of a logical-positivistic attitude to the meaning: the existence of meaning can only be confirmed by experience. Thus, the expression a sharp knife makes sense, since this sharpness can be tested, but a sharp word can be considered as a

completely meaningless combination of words, if it is not for the semantic hue transmitted exclusively by its emotional coloring. The concept of tension, according to which the emotional tension of the metaphor is generated by the anomaly of the combination of its referents, has the same position. It is supposed that the recipient feels a desire to relieve this tension, trying to solve what is the anomaly itself.

This concept leaves the metaphor with a single hedonistic function: to give pleasure or to entertain; considers it as a purely rhetorical device. This theory explains the emergence of dead metaphors by a gradual decrease in the nerve strain as the frequency of their use increases. Moreover, since, within this theory, the metaphor appears as something false due to the fact that the comparison of its referents is alien, the conclusion immediately suggests that as the metaphor becomes more familiar as its intensity drops and the falsity disappears. McCormack (1990) formulates this conclusion: ... a strange state of affairs is created: a hypothesis or political insight can become truths ... through repeated use of metaphor. Thanks to a prolonged violation, tension drops, the truth dominates and statements become grammatically correct. Truth and grammatical deviations depend on the emotional tense. There is also the theory of the metaphor as a substitution (the substitutive theory). Substitutive approach is based on the fact that any metaphoric expression is used instead of the equivalent literal expression and can be completely replaced by it. Metaphor is the substitution of the right word by a wrong one. This

view is rooted in the definition of Aristotle: the metaphor gives things a name that actually belongs to something else.

There is a comparative theory. The traditional theory of substitution, for the most part, served as the basis for the development of another common theory, the beginnings of which can be found even in the Rhetoric of Aristotle and in the Rhetorical Instructions of Quintilian. From the point of view of this theory, the metaphor is actually an elliptical construction, an abbreviated form of simple or artistic comparison. Thus, the metaphor becomes an elliptical comparison in which elements of the type like and as are omitted. The following theory of the metaphor has a directly opposite basis, based on dissimilarity. It is called the theory of conflict, and it was first introduced under this name in 1958 year in the book M. Biersley Aesthetics. Although later the author himself renamed his brainchild (verbal-opposition theory), the main ideas remained the same. Biersley begins his analysis with the assertion that there are many different ways through which the producer of discourse can say one thing and keep in mind the other, that is, it is a discourse which contains more in meaning than its text, displacing the primary meaning for the secondary.

The anomaly theory is the generalization of several later versions of the conflict theory just discussed. All of them hold the view that conflicts and anomalies are inherent in the metaphor and determine its identification and understanding. At the same time, different adherents of this view differently determine the nature of the anomaly itself, but all are united in the fact that this is something of an error of a semantic category. Semantic categories describe common

types of objects in the world, and a conflict occurs when an object or its properties are attributed to its antipode. For example, there are animate and inanimate objects, and these metaphors violate the laws of these semantic categories by attributing the properties of an animated object to an inanimate. Sklyarevskaya in her monograph *Metaphor in the language system*, published in 1993, characterizes the first modern theory of the metaphor. The author considers the language metaphor contrasting in many ways with the artistic metaphor. According to Sklyarevskaya, language metaphor is a ready element of vocabulary. Describing the structure of language metaphor (Sklyarevskaya, 2003), includes in her focus the structure of the lexical meaning of words with metaphorical imagery. In the process of analysis there was made a comparison of the semes of the word with a literal meaning and of the word with a metaphorical meaning.

The author will define the metaphorical meaning as doubling the denotation and redistribution of semes between the denotative and connotative parts of the lexical meaning. Only researchers realize the imagery of the language metaphor, and at the level of speech perception, it is not identified. The language metaphor cannot be perceived as such by ordinary native speakers. This approach to interpretation is called narrow-lexicological. The subject of research with this approach is the individual lexemes. Their detailed analysis provides interesting information about the structure of the linguistic meaning of individual vocabulary units that have a pictorial beginning. However, this approach cannot provide an answer to the question

about the mechanisms of the formation of meaning in various types of speech. Besides remarks about the automatic perception of linguistic metaphors and the secrecy of its figurative beginning from the ordinary native speaker, it is supposed to contrast linguistic and artistic metaphors on the basis of the fact that, unlike the linguistic metaphor that can be explored by linguistic methods, the artistic metaphor is extra-systemic, individual and cannot be subjected theoretical understanding. It is obvious that the methodology of the lexicological approach is insufficient for linguistic research. In its most complete form, as, for example, in the monograph by Sklyarevskaya, this approach implies even the impossibility of studying metaphors in the text.

There is the second modern theory, which considers the metaphor as a phenomenon of syntactic semantics. This position is most clearly reflected in the works of Arutyunova (2008), Black (1993), and A. Richards. This approach provides interesting information about the effect of semantic word compatibility on the metaphorization process. At the heart of the metaphor formation mechanism, supporters of the semantic-syntactic approach see a categorical shift. Metaphor “offers a new categorization of objects and immediately refuses it” (Boers, 2000: 26). The essence of metaphor is a transposition of identifying (descriptive and semantically diffusive) vocabulary, intended to indicate the subject of speech, in the sphere of predicates, intended to indicate its characteristics and properties. In the metaphor, there are established distant connections between concepts. Black (1993) calls this approach interactional; this name (interaction theory) is used to identify the semantic-syntactic approach in English

literature. The main provisions of the interactionist theory of Black (1993) are close to the views of Arutyunova (2008) and fully correspond to the tasks of analyzing metaphorical phrases or sentences. The semantic-syntactic approach gives a lot to understand the nature of metaphoricity. The main value of this is that the mechanism of the formation of a metaphoric meaning is revealed on the basis of the categorical characterization defined by the tenor-vehicle structure itself.

The third theory is functional-communicative, the most relevant for linguistic areas that study various aspects of the theory of speech. In this approach, the metaphor is considered as an element of the text. The functional-communicative approach to the metaphor provides a methodological basis for studying metaphors in real texts and allows analyzing the specifics of the functioning of metaphors depending on the communicative orientation of speech. The inclusion of the pragmatic and cognitive aspects in the study of metaphors opens up the possibility for analyzing the peculiarities of the functioning of metaphors in various functional styles of speech, including artistic. The metaphor as a component of the semantic structure is far from being fully studied. Much of the fundamental communicative theory exists in the form of experimentally confirmed hypotheses that need further study.

A metaphor expressed in one way is called a simple metaphor: O, never say that I was false of heart, though absence seemed my flame to qualify. The word flame is used metaphorically, it denotes

love and emphasizes its ardor, passion. A simple metaphor is not necessarily a one-word: the eye of heaven as the name of the sun is also a simple metaphor: Sometime too hot the eye of heaven shines. Sometimes the metaphor is not limited to one way, and implements several images, connected with each other by a single, central word. This metaphor is called an expanded metaphor. An expanded or extended metaphor consists of several metaphorically used words that create a single image, i.e. from a number of interrelated and complementary simple metaphors that enhance the motivation of the image by reconnecting the same two plans and their parallel functioning: Mr. Dombey's cup of satisfaction was so full at this moment, however, that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter. (Ch. Dickens. *Dombey and Son.*). The words drop, contents, to sprinkle create additional images to the main image of the cup (of satisfaction). Additional images are associated with a central image of various kinds of relationships. They can be called metonymic connections of the sustained metaphor. However, there are such prolonged (or sustained) metaphors, in which there is no central image from which additional images of the developed metaphor depart. It is only prompted by pronounced additional images. So in I have no spur to prick the sides of my intent the words in italics are additional images of the prompted metaphor. There is no central image. It is only prompted by metonymic links with the words spur, prick, and sides.

The central image is the horse, which is likened, or rather, with which the notion of desire and intention is identified. The following lines from Shelley's poem *The Cloud* also give a sustained metaphor:

In a cavern under is fettered the thunder, It struggles, and howls at fits... Here the images created by the words fettered, in a cavern, howls reproduce the central image (beast). A metaphor based on exaggeration is called hyperbolic: All days are nights to see till I see thee, and night's bright days when dreams do show thee me. Likening the days when the poet does not see his beloved to dark nights is a poetic exaggeration, showing how he longs in separation. Traditional metaphors are metaphors that have been generally accepted in any period or in any literary direction. Thus, English poets, describing the appearance of beauties, widely used such traditional, permanent metaphorical epithets as pearly teeth, coral lips, ivory neck, and hair of golden wire. Shakespeare opposes the description of his beloved to this stencil in a number of negative comparisons, exposing its falsity: My mistress' eyes are nothing like the sun, // Coral is far redder than her lips' red, // If snow be white, why then her breasts are dun; // If hairs be wires, black wires grow on her head. // I have seen roses damask's, red and white, // But no such roses see I in her cheeks. Both the image and the metaphor or comparison, i.e. special cases of the expression of figurativeness are possible at different levels that has already been mentioned in passing above (Martiana & Sobar, 2018).

The compositional metaphor, i.e. the metaphor, implemented at the text level, is of particular interest. Such a compositional trail covering the entire text can be seen in Sonnet CXLIII, where the poet complains that he feels like a child who is crying because a mother absorbed in household chores does not pay attention to him. The

compositional and plot metaphor can spread to an entire novel. As an example of compositional metaphor, there are quite a lot of works of contemporary literature in which the theme is modern life, and figurativeness is created by comparing and contrasting it with mythological subjects. Let us call the novel *Ulysses* by G. Joyce, the novel *The Centaur* by J. Updike and the play *The Mourning Becomes Electra* by E. O'Neill. In the novel of J. Updike, the myth of the centaur Chiron is used to depict the life of the provincial American teacher Caldwell. The parallel with the centaur raises the image of a modest school teacher to the symbol of humanity, kindness and nobility. In the same novel, you can show the implementation of the metaphor at the level of nature of the hero and characters. Then, at the suggestion of V.K. Tarasova, the following structure can be traced: the man is the theme of metaphor, the centaur is the image of metaphor (i.e denoting). The real and mythological plans of the work are two parts of the metaphor. Finally, the basis of the image is the features inherent in both the teacher Caldwell and the centaur Chiron: unlimited kindness and readiness for self-sacrifice. Caldwell's rich inner world makes him see in the prosaic real environment something sublime and poetic.

My body is the frame wherein 'tis (thy portrait) held. This line is from the sonnet of Shakespeare, in which the word frame embodies the relation of two values - the subject-logical frame (a particular image) and the contextual frame - that which frames the storage space. In context, it is possible to compare such concepts as my body is the frame wherein 'tis (thy portrait) held and frame in which a portrait is usually enclosed. The metaphor is expressed by the noun in the

syntactic function of the predicative. The metaphor can be expressed by any significant part of the speech. As known, the metaphor is one of the ways to form new meanings of words and new words. This process, like other processes of changing the meaning of words, is the domain of lexicology. However, in this process, there is an intermediate stage. There is no new value yet, but the use has become familiar, is beginning to enter the norm. A linguistic metaphor appears, unlike a verbal metaphor. The verbal metaphor is usually the result of the search for an exact, adequate artistic expression of thought. The verbal metaphor always gives some evaluation point to the statement. Therefore, by its nature, it is predicative and modal.

It is interesting to cite the following thought of the academician Vinogradov regarding the role of metaphor in the works of writers....a metaphor, if it is not stamped - is an act of approval of individual worldview, an act of subjective isolation. In the metaphor, there is a sharply defined, strictly single subject with its individual tendencies of the world perception. Therefore, the verbal metaphor is narrow, subjectly closed and annoyingly ideological, i.e. it imposes on the reader a subjective-authorial view of the subject and its semantic connections too much. Thus, the verbal metaphor must always be original (new), and the language metaphor acquires a hue of stamping. The first type of metaphor is usually the creation of the imagination of the author; the second type is an expressive means of language, existing in the language along with other means of expressing thought for a more emotional, figurative interpretation of the described

phenomena. The relationship between the two types of values - subject-logical and contextual - is a requirement for both the original metaphor and the stamped metaphor, the usual one. However, the effect of using one or another type of metaphor is different. For example: the ray of hope, the floods of tears, the storm of indignation, the flight of fancy, the gleam of mirth, the shadow of a smile are the linguistic metaphors. Their use is familiar. Such metaphors are often used in different styles of speech. There are a lot of them in newspaper style, publicist style. In these metaphors, the individual and estimated is not affirmed, that is so typical for the original metaphor. Both stamped metaphors and original metaphors are the subject of stylistic analysis. Their linguistic nature is the same. However, their stylistic functions are different.

In addition to the original and stamped metaphors, it is customary to distinguish between the so-called dead metaphors like the branch of a bank and others mentioned above. However, as mentioned, such phenomena are not part of stylistics, but belong to the field of lexicology, which deals with ways of changing and the development of word meanings. In these examples, substantially, the interaction between the two types of values is no longer felt. There are no two meanings in context. M.V. Nikitin identifies the following typology of metaphors by the nature of the signs of similarity: a metaphor can be cognitive and emotive-evaluative; cognitive, in its turn, - ontological and synesthetic, and ontological - direct and structural. The ontological metaphor, direct and structural, is brought together with synesthesia (and differed from emotive-evaluative) by the fact that in each case they strive indirectly, on the basis of some similarity, to

identify and describe the object of comparison (thing, sign or event) according to its own attributes. Therefore, these three types of metaphors (ontological direct, ontological structural, synesthetic metaphors) are reduced to a general category of metaphors, and they are opposed by the emotive-evaluative metaphor, which suggests switching from cognitive consciousness to pragmatic one.

### **3. RESULTS AND DISCUSSIONS**

The increasing internationalization of activities in almost all spheres of life in the late twentieth century has brought new challenges in the way communication is done. Among these, linguistic and cultural boundaries enjoy a higher profile because effective communication is essential to success in such global domains. Thus, international and intercultural communication, which in the process of cross-cultural hybridization (x), produces new and different types of identity and makes it necessary for people belonging to different cultures to develop the required conceptual competence, is one of the most relevant fields of research in the context of English language teaching and translation. From an intercultural perspective, the theory, which was introduced by Lakoff and Johnson (1980), marks an excellent interdisciplinary ground for investigating the interrelationship between culturally bound and universal constructs in

intercultural communication. The relevance of the cognitive theory of metaphor for intercultural aspects is in the center of attention.

This means that there is no situation where metaphorical concepts are not used to express values, thought patterns, norms, etc. It is right to suggest that our conceptual system is largely metaphorical, the way we think and what we do is a matter of metaphor. As the consequence of the role cognitive metaphors play in communication, there seems to be a need to investigate metaphor as related to cross-cultural communication. The research on metaphor can be traced back to the time of ancient Greece. Aristotle believed that the function of metaphor was primarily decorative and ornamental. In the traditional view, metaphor is a matter of special language, which is called a figure of speech. However, in the 20th century the view of metaphor changed from purely a figurative device to a matter of thought itself or conceptual metaphor. Lakoff (1980) points out that metaphor is not just a way of naming, but also a way of thinking and it is a figure of thought. As language is part of the culture, the cross-cultural study of metaphor is one of the most interesting fields to linguistic researchers.

As a significant part in foreign language teaching and learning, metaphor has attracted the interest of a number of applied linguists. They have explored pedagogical aspects of metaphor awareness and figurative expressions for language learners. We argue that metaphoric competence should be developed in language learners. Metaphoric competence is believed to consist of metaphor awareness, and strategies for comprehending and creating metaphors (Deignan et al., 1997). They put forward the view that the L2 learner's speech sounds non-native because of literalness or absence of metaphor use.

Conceptual metaphors are believed to comprise the whole conceptual system of speakers of any given language, so to investigate the universality of metaphor one should collect some data on conceptual metaphors as related to a specific domain in one language and see if they exist in the same meaning in other languages. According to Lakoff and Johnson (1980), there are two levels of metaphor: the conceptual and the linguistic. At the conceptual level, a metaphor is a relationship between two concepts, one of which functions as the source and the other as the target. The particular relation between source and target domains is based on the basic conceptual correspondences between two domains. The other level, the linguistic, is motivated by conceptual metaphor, and represents the realization in words. It appears in the form of everyday written and spoken language. As Lakoff and Johnson (1980) claim, most metaphors are grounded in systematic correlations within our daily experience. Human experience consists of a large range of conventional models. These models are essential elements, which construct a conceptual system in the human mind. According to the conceptual theory, metaphors are able to reflect the ideas in a human conceptual system, so various cultural models are shown in a great number of metaphors.

#### **4. CONCLUSION**

From the above discussion, we may conclude that as the cultural border spaces expand and become the place where cross-cultural communication occurs; there will be a greater need for interactants to develop an intercultural competence to cope with the problems of cross-cultural communication. As put by Lakoff & Johnson (1980), the language that enables us to communicate with one another also encloses us in an invisible web of sounds and meanings, so that each nation is imprisoned by its language, a language further fragmented by historical eras, by social classes, by generations. The area of cross-cultural variation in metaphor has raised great interest among metaphor researchers. A number of studies are based on the comparison of different metaphorical concepts and expressions in cultures, as well as in different languages.

There are three types of cross-cultural variation in metaphor usage: differences with regard to the particular source-target mappings that have become conventional in the given cultures; differences with regard to value judgments associated with the source or target domains; differences with regard to the degree of pervasiveness of metaphor as such, as compared with other (rhetorical) figures. Of these three types, the first type of variation is the most obvious and common one in metaphors (Somasundram et al, 2019). The research findings suggest that in different cultures, metaphor may have different source domains that map onto the same target domain. Many complex conceptual metaphors reflect the various cultural models in that way. Many metaphorical expressions derived from this conceptual metaphor involve different types of vehicles, such as trains, ships, cars and so on. The second group of variation refers to connotations and

institutions in a certain culture. These aspects are particularly important for foreign language learners because they lack the knowledge of particular cultural backgrounds.

## REFERENCES

- ARUTYUNOVA, N. 2008. **Functional types of linguistic metaphors**. M. N° 4. pp. 57-59. UK.
- BAKHTIN, M. 1981. **The Dialogic Imagination: Four Essays**. Ed. **Michael Holquist**. Trans. Caryl Emerson and Michael Holquist. Austin and London: University of Texas Press. pp. 19-22. UK.
- BLACK, M. 1993. **More about metaphor// metaphor and thought**. Cambridge. Vol. 243, pp. 175-182. UK.
- BOERS, F. 2000. **Metaphor awareness and vocabulary retention**. Applied Linguistics. Vol. 21, N° 4: 553-571. UK.
- DAVIDSON, D. 2007. **What metaphors mean**. M. Vol. 310, p. 28. UK.
- DEIGNAN, A., GABRYS, N., & SOLSKA, A. 1997. **Metaphor and Vocabulary Teaching in ESP Economics**. English for Specific Purposes. Vol. 19, pp. 149–165. Netherlands. doi: 10.1016/S0889-4906(98)00025-8.
- LAKOFF, G., & JOHNSON, M. 1980. **Metaphors We Live By**. Chicago: Chicago UP. USA.
- MARTIANA, A., & SOBAR, M. 2018. **Motivation and obstacles faced by women halal fashion entrepreneurs and role of the business on women's economic empowerment in Yogyakarta**

**Indonesia.** Humanities & social sciences review. Vol. 6, N° 2: 106-110. India.

MCCORMACK, E. 1990. **The cognitive theory of metaphor.** Theory of metaphor. pp. 141-153. USA.

SKLYAREVSKAYA, G. 2003. **Metaphor in the language system.** Saint-Petersburg.: Science. Vol. 150. pp. 124-129. Russia.

SOMASUNDRAM, P., AKMAR, S., & EU, L. 2019. **Pattern Generalisation by Year Five Pupils.** International Electronic Journal of Mathematics Education. Vol. 14, N° 2: 353-362. UK.

TAVOUSITAFRESHI, S., & NIKOOMANESH, M. 2013. **Study of the effect of the numbers of middle piers (bases) in the numbers of effective modes in seismic evaluation of bridge.** UCT Journal of Research in Science, Engineering and Technology. Vol. 4, pp. 01-05. Iran.



**UNIVERSIDAD  
DEL ZULIA**

---

## **opción**

Revista de Ciencias Humanas y Sociales

Año 35, N° 88, (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

Maracaibo - Venezuela

[www.luz.edu.ve](http://www.luz.edu.ve)

[www.serbi.luz.edu.ve](http://www.serbi.luz.edu.ve)

[produccioncientifica.luz.edu.ve](http://produccioncientifica.luz.edu.ve)