

A PRAGMATIC STUDY OF PERSONIFICATION IN ENGLISH NEOCLASSICAL POETRY

A THESIS

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿ إِنَّا عَرَضْنَا الْأَمَانَةَ عَلَى السَّمَاوَاتِ
وَالْأَرْضِ وَالْجِبَالِ فَأَبَيْنَ أَنْ يَحْمِلْنَهَا وَأَشْفَقْنَ
مِنْهَا وَحَمَلَهَا الْإِنْسَانُ إِنَّهُ كَانَ ظَلُومًا جَهُولًا ﴾

صدق الله العظيم

سورة الأحزاب (الآية: ٧٢)

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DEDICATION

**To My Parents
Who Guided Me to Learning**

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Abstract

The present study addresses one of the most intricate figures of speech that can bestow a speech or a poetic form with far larger philosophical and conceptual implications. Personification stands as an outstanding phenomenon in eighteenth century poetry which exaggerates the poetic picture by describing it as being human or having human attributes. The study seeks to analyze the use of personification in some selected eighteenth century poems.

As a sophisticated form of language, personification serves to express a conceptual intended meaning of the poet. But, it also mystifies the meaning that may reach the level of the counterfactual. Hence, the pragmatic theory emerges as a compact theory capable of studying and analyzing personificational expressions properly, since personification is that literary phenomenon that pertains to intrinsic properties of the relationship between poetic text and the components of context.

According to the Cognitive Linguistic Theory of metaphor (1980), and as a kind of conceptual metaphor, personification is not only a property of words, but of concepts, and is not simply used as an artistic and aesthetic tool. Lakoff and Johnson (1980) have asserted that personification is often not based on similarity between two entities. Personification is a matter of conceptualization. Conceptual metaphorical personification has a correlation between two conceptual domains, the source domain is the human attributes and the target domain is the personified nonhumans. Therefore, the comprehension and the interpretation of the intended meaning of personificational images requires analyzing of personificational expressions pragmatically, taking into account the details of context as it affects the analysis of personification. The study attempts to capture the cognitive intended

meaning of each poetic personification and find out an appropriate interpretation to each image throughout adopting an appropriate model of analysis.

Accordingly, this work is based mainly on Lakoff and Johnson's Cognitive Linguistic Theory (1980) as it seems more promising in this respect, since it is one of the transformational approaches which takes the analysis of the metaphorical language to a new direction.

This study aims at presenting a clear theoretical account of the notion of personification and some other related concepts that pertain to the role of meaning in context, poetic vs. nonpoetic language and literary pragmatics.

In the present study, it is hypothesized that personification is better analyzed pragmatically by applying the Lakoff and Johnson's Cognitive Model (1980) and Larson's Model (1984). It is also hypothesized that personification seems to entail more than knowledge of the literal meaning of the expressions uttered. In addition, the study also postulates that personification can be accounted for throughout the fact that the source and the target are two conceptual domains rather than on the basis of the (source A is target B) and that conceptual metaphor is a natural part of the human thought and linguistic metaphor is a natural part of human language.

On the basis of the conclusions, some recommendations and suggestions for further research have been put forward.

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Abstract in Arabic

CHAPTER ONE

INTRODUCTION

1.1 The Problem

The language of poetry is highly creative as it encompasses many strategies of language use to influence the receiver\reader toward a desired thought or attitude.

Personification stands as one of the outstanding linguistic techniques that is utilized to render the reader to visualize what is meant by a phrase or an expression.

According to the Cognitive Linguistic Theory of metaphor, personification, as a kind of conceptual metaphor is not only a property of words, but of concepts, and is not simply used as an artistic and aesthetic tool. Personification is used to make concepts understandable. Lakoff and Johnson (1980: 245) have asserted that personification is often not based on similarity between two entities. Personification is a matter of conceptualization, conceptual metaphors have a correlation between two conceptual domains. According to Lakoff and Johnson, conceptual metaphor is a natural part of human thought and linguistic metaphor is a natural part of human language (1980:246-247).

The problem tackled in this study stems from the fact that 'personification', which is a highly sophisticated form of language, serves to express a conceptual intended meaning of the poet. But, it is also used to mystify the meaning that may reach the level of the absurd and the counterfactual. Riffaterre (1978:1) maintains that "poetry expresses concepts and things by indirection". To put it bluntly, a poem expresses something that moves far beyond its constituting words.

Poets transfer their informational experience that is worked out differently by their receiver. Additionally, unlike real communication, in poetic communication the speaker and the receiver are spatio-temporally and even culturally distanced. As a result, poetic or literary communication is a single-sided process with no feedback on the part of the receiver.

Thus, the real intent of the personified poetic texts would be missed unless the addressee traces down the real sense of the images conveyed through the vehicle of personification and accounting for understanding of these texts and by signifying the context in which they are made. A study of this kind, to the best knowledge of the researcher is virgin and has not been adequately tackled before.

Since personification is a kind of conceptual metaphor, this means that it has a conceptual image which is encoded by the poet to express an implicit meaning throughout giving the human qualities to

nonhuman objects. **Consequently**, this study attempts to grasp the cognitive intended meaning of each poetic personification and finds out an appropriate interpretation to each image throughout adopting an appropriate model of analysis.

1.2 The hypotheses

It is hypothesized that:

The meaning of personification can be accounted for conceptually and cognitively as well. Personification can be accounted for by the fact that the source and the target are two conceptual domains rather than on the basis of the source A is target B, and that conceptual metaphor is a natural part of human thought and linguistic metaphor is a natural part of human language.

Personification shades the intended meaning of the poets in that it entails more than knowledge of the literal meaning of the expressions uttered.

When personifying inanimate objects, eighteenth century poets are likely to concentrate on personifying human abstract ideas such as, truth, virtue, death, wisdom, knowledge and love.

1.3 Aims of the study

The study aims at :

1. Presenting a clear theoretical account of the nature of personification and its manifestations.
2. Presenting a pragmatic compacted model necessary to have a better insight of personification.
3. Taking the analysis of personification to a deeper level that goes beyond the idea of implicature and the violation of the maxims of cooperation.
4. Setting up a standardized set of types of personification varieties and different uses.
5. Presenting the philosophical and the moralistic implications that are invested by personification, the reasons behind using personification and also showing other functional factors behind its uses in terms of the domain of the object being personified.
6. Finding the most promising lexico-grammatical forms used to express personification in poetic and non poetic texts.

1.4 The procedures

In conducting this study, the following procedures will be followed:

1. Pertinent notions about the term pragmatics, its interdisciplinarity with literary pragmatics and poetic language will be presented.
2. A detailed account of personification and its interface with other tropes **will be** investigated.
3. A pragmatic analysis of personification in some selected poetic extracts will be made.
4. Conclusions, findings and suggestions for further researches will be drawn.

1.5 Limits of the study

The study is confined **to** analyzing twenty seven English eighteenth century poetic personificational extracts taken from eight poems of seven major eighteenth century poets .

The work is also confined to the study of the attribution of the human nature and human **characteristics to nonhumans**.

1.6 Value of the study

The study is an attempt to apply a linguistic philosophical notion to the study and analysis of one of the most elusive and highly controversial modes of expression in human language to get a better understanding of how it operates.

It is hoped that this study will be of value to those who are interested in literary pragmatics, literature and stylistics. This can be due to the fact that it has brought to light a fertile topic for pragmatic pursuit. Additionally, to the researcher's knowledge, no previous attempt has been made to pragmatically deal with this literary phenomenon, like 'personification'.

The present study will be a good chance to construct a compound model based on Lakoff and Johnson's (1980) model and Larson's (1984) model and in which case, it will be of relevance to linguists, stylisticians and pragmatists. Also this study will be of value to the learners of English and to those interested in poetry and literary criticism as well.

CHAPTER TWO

PRAGMATICS AND LITERATURE

2.1 Preamble

Prior to the emergence of language contextualization , the focal point in grasping language was onto the formal side (the phonological, morphological, syntactic and semantic properties of language) rather than on its functional side, which denotes the manipulation of the linguistic forms a speaker makes in communication. For an efficient communication to be conducted, a speaker of language, in addition to his linguistic knowledge (rules of grammar and word order), must acquire extra-linguistic understanding about the world and its relation with language behaviors, as it plays a functional role in the production and understanding of a certain utterance.

Practically, the first one who attempted to identify pragmatics was Morris (1938: 29) as cited in Akmajian et al (2001:361). He (ibid) defined it as "the relation of signs to their users ".

Terminologically, pragmatics stands as one of the major disciplines of linguistics that integrates the scope of linguistics. It derives its name from the ancient Greeks term 'pragmaticos' which means a person who is practical and active (Wales:1989,368). Pragmatics also preserves this meaning in European languages referring to a person who is busy and active in other people's affairs (OED 2nd ed., 1989: s.v. pragmatics) .

It is quite obvious that an utterance only makes sense in its suitable context as it contains all the necessary conditions required for the successful

communication of this utterance (Levinson, 2005:09). The same concentration on context has been made by Trudgill (1992: 61) who affirmed that pragmatics "deals with the meaning of utterances as they occur in social contexts". In other terms, meaning is derived from the interaction of utterances with the context in which they are used" (Trask 1999:224). That's why, pragmatics involves the study of those relations between language and context which are grammaticalized in the structure of a language (Levinson 1983:9).

Familiarly, speakers follow certain rules and conventions that govern their utterances. Consistent with the social conventions, the expression "**thank you**" is used to express gratitude for doing or offering something in English. In other words, the meaning and the use of this expression are determined by the pragmatic principles rather than by the formal rules of language (Crystal, 1997: 120).

Moreover, the interpersonal networks between the addresser and the addressee, the addresser's communicative, interpretive and inferential potentials are all contained within the scope of pragmatics (Hussein, 2005: 47).

It is also noteworthy that pragmatic competence and appropriateness appear to overlap. Harlow (1990:46) affirms that speakers mustn't only be capable to speak grammatically, but also appropriately to achieve communicative goals. This concept of "appropriateness" is further explained in a way that second or foreign language learners must acquire not only linguistic rules such as

morphology, syntax, phonology and vocabulary, but they must acquire socio-cultural rules of language use and the communicative competence as well (ibid).

More significantly, understanding meaning in terms of its context particularly in a highly elite language seems to be inherent and vital. This can be due to the fact that it implicates aspects of meaning which are not solely derived from the meanings of the words and phrases used in sentences, but rather from those aspects of meaning that are attributed to the manipulation of a certain linguistic form by a speaker in a real situation . The former type of meaning is referred to as the linguistic meaning and the latter relevant intended meaning— the meaning that a speaker wishes to convey (Yule, 1996b: 127).

More essentially, Gazder's approach to pragmatics is that " pragmatics equals meaning minus truth conditions. So, this approach to pragmatics opines that pragmatics accounts for the study of all non-truth-conditional facets of meaning.

This is due to the fact that pragmatics includes fields and topics such as metaphor, stylistics, rhetoric and all the language uses that extend far beyond the literal meaning (Turner, 1973:51).

The idea of the unstated meaning constitutes an inherent fact of pragmatics and in a real language communication. Based on this fact , Panther et al (2003:11- 14) state that pragmatics can be subdivided into what is so-called the near- side pragmatics and the far — side pragmatics. So, based on this subdivision, near side — pragmatics is concerned with the

nature of certain facts that pertains to what is uttered. Far — side pragmatics focuses on what happens beyond saying. In other words , far— side pragmatics deals with what we do with language beyond what we literally say.

Despite the fact that pragmatics has been viewed differently by different scholars, yet, there is a consensus that the role of pragmatics is to demystify and understand words in the context to which they are used.

2.1.1 Meaning in Context

Principally, meaning stands the epicenter of the language understanding crux . This can be manifested in Bates's (1976: 10) viewpoint as he defines meaning as "a set of mental processes that a speaker seeks to create in his listener by using a sentence". Searle (1979:117) comments, "there is no such a thing as zero or null context for the interpretation of sentences". Therefore, a text without a context is useless, and in a sense, meaningless.

More broadly, the term “context” refers to the environment in which language is used. Its importance can be noticed in determining the appropriateness of the utterance based on linguistic and non-linguistic rules (Stranzy , 2005 :274), and that "only in the context of a proposition has a word a meaning " (Wittgenstein1994:294).

Self-evidently, words are vehicles by which meaning is transported to a real world situation in a given context. Moreover, word in its actual sense does not contain a single meaning which has a single function, rather word meaning is spectral as it varies from one context into another.

Clark, H.H (1996:101-2) argues that it is a platitude to claim that one of the major goals of language is to gather information about our surroundings and to share it with other members of our community.

He (ibid) asserts that the proper function of the heart is to pump blood. In blood pumping process, the heart makes some noise. As such, it may scare a mosquito perching on our chest, though it is not the proper function of the heart to scare the mosquitoes. The proper function of a screwdriver is to undo screws, while the proper function of a hammer is to fix and remove nails. However, a hammer and a driver can be used to do other jobs .

They can both be used as weapons for harming people or injuring them though this is not their proper functions . The same story can be told about language. So long as it is a unit of language, the word is a tool with a specific function in a specific situation as well (ibid). This can only mean that a word would have a spectrum of functional senses that create context-oriented meanings (Wittgenstein :1994: 67).

The context in other words, transplants species of words to shape the reality of the situation (Hartman and Stark (1981:228), for example,

(1) "the fever of Tunisia riots infects regional countries".

Here, the word "**fever**" and "**infect**" have been displaced and back then, transplanted in to the context though they are literally dissociated to **local chaos** and **regional riot**.

Practically, the sociolinguistic conventional realities and the extra-linguistic aspects of communication also play a significant role to shape the contextual factor or the context.

Context has been introduced in different views by different scholars. Downes, (1984:333) defines context as " the set of premises employed by the deductive device in interpreting the utterance. It can also be conceptualized as " the existence of certain common grounds between speaker and hearer (Davis ,1991 8). It is also the subset of the hearer's assumptions about the world (Sperber and Wilson 1986:15). An illustrative example would present us with clarification,

(2)"We need to push cement into these neighborhoods"

a statement has been made by Patraeus, an American Military General who took the lead in 2007 as the American Military Commander in Iraq, while patrolling in Ghazaliya and Amiria, two western Baghdad neighborhoods (Woodward,2008: 330).

Literally, "**push cement**" means pushing some cement, a substance that is used in construction and this substance is needed for a rebuilding project in these neighborhoods. However, as we contextualize the utterance, "**pushing cement**" means concrete barriers (Twalls) that should be used to isolate these neighborhoods by encircling each one to secure the areas and restore order.

So, by delivering some words, the speaker intends to fulfill some communicative stance. This is to say, communication can only succeed if the hearer comprehends the speaker's intention.

Nonetheless, meaning cannot be owned, argues Derrida (1984:56). We have the illusion of control over meaning as we speak, since the meaning of utterances and statements are determined by the place they hold in a discursive system (ibid). Imagine a person said to his roommate that "**you left the door open**". The sentence is declarative, but contextually, this sentence is an indirect speech act that subsumes a request to "**close the door**".

Mutualized knowledge of the world constitutes a major role in understanding what will subsequently relieve the implicit intentions (Nozar et al 2007:222). This can well be manifested in this illustrative instance:

(3)"They are still writing books about number one, so I don't worry about what they write about number forty three"

A critical statement has been made by G.W Bush in one of his discussions with his staff members (Woodward,2008:331). In this piece of utterance, we intuitively expect that these words are meaningful and substantive. Thorat (2000:18) acknowledges that a full engagement for the series of the networks of shared knowledge must be made. So, the receiver is rendered to explore the meaning from the non-stated. He has to go through a process of background information and logical reasoning in which a new understanding is reclaimed.

The statement sounds quite obscure. Literally, it seems as if the speaker talks about a story of numbers, yet, the statement is still incomprehensible. But when it comes to the contextual knowledge of the world the statement is relevant and stand as a word-to-world utterance (Searle 1979 : 70 -71). It can be realized that the speaker lives in critical moments as he faces a public pressure to act per their claims . What he means by number one is George Washington , the founder of the USA, and the first US president. As to number 43, it means the speaker himself who took the oath as the 43rd president of United States. The mutualized knowledge of the world behooves us to know that the post of the US presidency is renewed every four years. So up to the moment of that utterance, forty three men have now taken the oath as US presidents.

Depending on the context in which the utterance is used, it appears to perform multiple functions (Widdowson ,1983:3). This fact can be illustrated if we encounter this utterance,

(4)" the ice over there is thin" .

This context could be employed in different contexts to perform acts such as issuing a warning , making a suggestion or advising, or describing the quality of the ice.

Suppose that the above utterance is addressed to a skater who skates over a frozen lake. In this case, it functions as a warning. But when it is used to address an angler who is looking for a thin spot over the lake for fishing

purpose, it has the force of a suggestion or recommending. So, let there be no doubt, context is vital for the identification of the significance of the utterance. It has to do with interlocutor's knowledge of the fact that it is dangerous to skate over the thin ice and that thin ice makes it easy for the angler to fish (ibid).

So, it might be concluded that context is the core of pragmatics to arrive at the intended meaning of an utterance (Brown and Yule, 1983: 35). An utterance claims no credit unless it is contextualized (Mey 1993: 42).

2.1.2 Cognitive Linguistic Theory

In fact, Cognitive Linguistic Theory is a theoretical framework that has been originated by Lakoff and Johnson in their groundbreaking book **Metaphor We Live By** (1980).

A lot of research has been made on the subject metaphoric language and use. Following the publication of Lakoff and Johnson (1980), the research interest has expanded. Traditionally, the definition of metaphor has been explained by the rule that x (source) is y (target) and classical metaphors are dependent on similarity : "Man is a wolf" and "Mary is a pig"(Lakoff 1987).

Metaphor we live by is said to have **been the** starting point of the views of metaphor in language today. Lakoff and Johnson took the view of metaphor to a different level, arguing that metaphor is not just a linguistic metaphor, but a matter of thought. Accordingly, there is a close relation between language, metaphor and thought and whether consciously or not,

people think in metaphor (Lakoff et al, 1980:3). In accordance with this theory, Charteris- Black (2005: 13) asserts that metaphor is used to activate unconscious emotional associations and influence our values and beliefs by transferring positive or negative association in to the metaphor target. It also influences the intelligence and the emotion of the receiver.

In line with the cognitive linguistic view , metaphors are not only a property of words, but of concepts, and are not simply used as artistic and aesthetic tools. Metaphors are used to make concepts understandable. Metaphors are often not based on similarity between two entities. Metaphors are matters of conceptualization, conceptual metaphors have a correlation between two conceptual domains (Lakoff et al 1980:4).

As abovementioned, metaphors have been explained by the rule that "**A is B**". However with conceptual metaphors, the source and target are conceptual domains and not based on similarity between two entities. Moreover, conceptual metaphor is a natural part of the human thought and linguistic metaphor is a natural part of the human language (Lakoff et al, 1980, 246-247). According to this theory, personificational metaphor is a matter of thought. Furthermore, metaphor analysis is subjective and interpretation is mostly due to differences in the knowledge of the world and personal experiences of the interpreter. Therefore, it is of relevance to know the context. The speaker does not have to distort facts when using metaphorical language, the response to the utterance depends on the interpretation in the mind of the listener.

Lakoff (1986:218) claims that different linguistic expressions don't necessarily have different metaphorical meaning. The meaning of the metaphor is cognitive and depends on the mental process in which the expression is treated. The same linguistic expression in different contexts may have different meanings as well as different linguistic expressions may have the same metaphorical meaning (ibid:224). He (ibid) adds that theories change and so does the meaning of the language. Metaphors are highly dependent and make sense in context. Lakoff and Johnson further explain that the reason for defining various phenomena in human terms is so that people can intimately understand it on the basis of their motivations , goals , actions and characteristics (Lakoff ,2003:3).

The language of poetry substantially needs to contain highlights and memorable phrases and to be ageless words and to catch the attention of the people. Poets actually use metaphors to represent their experiences and ideas. The values of the listener are almost always addressed as it influences his interpretation. Personification as one of the manifestations of metaphor is a tool to make abstract issues more accessible to the listener by personifying the human universal values, interests and needs.

2.2 Literary Pragmatics

In fact, word meanings explain only a fraction of how one uses words to create new meanings. The interdisciplinarity of pragmatics has behooved the study of literary discourse as it is one of the forms of language practices realized in a certain context. The conventions that underlie linguistic communication in a literary text have been approved

and these conventions allow for a relationship between the author and the reader to be in interactive process (Sell, 1991, 13).

Since pragmatics is one of the linguistic fields which investigates how language utterances acquire meaning and interactive force through being used in particular contexts, the writing and reading of literary texts are in a dynamic relation to the linguistic and sociocultural context in which the processes take place.

According to Valery (cited in Todorov, 1977:19), "literature is, and cannot be anything **but, a kind** of extension and application of certain properties of language".

The development of pragmatics in linguistics has its parallels in other disciplines , including literary criticism. Hawthron (2000:272) states that literary pragmatics is an attempt "to transpose some of the more general principles of pragmatics to a literary context". Beside, the theory of implicature is that sort of variable feature of literary style which has the property of distinguishing one literary genre from another, and one literary work from another (Copper,1977:63).

He (ibid) adds that literary pragmatics is "a commitment to move away from the study of literary works as purely formal structure of text to a recognition of them as meaning elements in chains of communication". In other means, Sell (1991:xiv) opines that

... no account for communication in general will be complete without an account of literature and its conceptualization, and that no account of literature will be complete without an account of its use of the communicative resources generally available. In effect, it reinstates the ancient linkage between rhetoric and poetics.

Ching et al. (1980: 4) are among those linguists who call for the property of the inclusion of the new term of literary pragmatics. Thus, and "with the advanced refinement of generative theory and with the advent of a number of more pragmatic language models, it is necessary to launch a new phase of linguistic investigation of literature".

Significantly, the interpretation of literary phenomena is not text-bound, but also considerably rests on the reader repertoire to get this done. In harmony with this fact, Adams (1985: 9) affirms that "literature is defined from the reader's viewpoint, the point of view of the community, because literature is always measured by the reader's scale of values, which is extrinsic to literature.

Chapman and Christopher (1999:252f) find that literary discourse is an instance of linguistic interaction operating under the same pragmatic principles as any other, its apparent strangeness in relation to other forms of discourse lies not in the principles themselves but in the rigidity of the limits imposed on debate.

2.2.1 Pragmatics and Poetic Language

Poetry is deemed as one of the language practices and one of its manifestations. Furniss et al (1996: 2) postulate that poetry is "a genre by saying that is different from other main literary genres, fiction and drama". Coleridge (cited in Holman:1960,364) states that

The proper and immediate object of science is the acquirement or communication of truth, the proper and immediate object of poetry is the communication of an issue, loss, pleasure, eulogy, laud or criticism. It is the expression of some intense personal experience usually involves a related assumption about what we are supposed to do when we read a poem. So, poetry is a speech framed to be heard for its own sake and interest even over and above its interest of meaning.

More essentially, pragmatics and poetry often overlap. Adams argues that they complement each other: "Pragmatics is concerned with the principles of language use, in which the speaker and the hearer are major categories that determine linguistic interpretation. Poetry on the other hand, is a form of language use that exemplifies the need to seek the relationship between language and users in order to derive an interpretation" (1985:1).

So, a pragmatic analysis of fiction should have at its basis the categories that have been developed within the philosophy of language: utterance, language users, and context.

The correspondence between language and the implausibility of poetic language has been an area of heated debate. The conflict between believing and understanding poetic metaphor was controversial as well.

According to Lakoff (1986:30) poetic metaphor is a matter of thought, and metaphor analysis might be subjective and interpretation is mostly due to differences in knowledge of the world and personal experience.

To resolve this, Van (1983::75) states that the idea of implausibility and its believability must be shared so that it would be understood.

2.2.2 Meaning in Poetry

Meaning is an awkward issue and it is far more awkward when it has to do with poetry. Riffaterre (1978:ix) offers his view concerning the status of meaning in poetry and admits that " it appeared to me that the unit peculiar to poetry is the finite closed entity of the text, and that the most profitable approach to an understanding of poetic discourse was semiotic rather than linguistic".

Furniss et al (1996:14) state that " a poem can be read as a comment upon the human condition and the reader of a poem must put in mind that there should be a universal human condition".

As for the author's intention, they claim that " a poem should be read on its own terms rather than in terms of the author's statements about his or her intentions when writing it. A poet's intention, they (1996:16) argue, is one of interest only if it is fully realized in the poem itself and there would thus be no point in going to the author to seek confirmation of a particular interpretation.

It is worth emphasizing to say that the intended meaning in poetry depends heavily on the text. This could be due to the fact that the poet may be dead and may have left no record of his or her intentions concerning a particular poem.

Although, sometimes we have access to statements of intentions which are independent of the poem, we should not be constrained by them, since after all, poets sometimes deliberately mislead readers or forget what their intentions were, their intention may have changed in the course of writing. Additionally, the poet may have great difficulty summing up what he or she trying to do at any particular stage of writing (ibid).

Ronald (1983:51) states that "people often say things which have meanings they did not consciously intend and were not aware of – and particularly in poetry – those unintended meanings are often as interesting as intended meaning".

From his side, Riffaterre (1978:3) remarks that the "reader's input in the process of decoding a poem is his linguistic competence "which includes an assumption that language is referential ..."Linguistic competence is not however, the only factor at play; literary competence is also involved.

More broadly, some theorists proclaim that the text is a product of the society. Society generates and consumes meaning and the poet is mere a conduit. Wimsatt and Beardsley consider assumptions about the author's

intentions as sheer fallacies when reading works of literature. They also suggest that in order to understand the full meaning of a text, one must lay aside all possible intentions of the author and concentrate on the text itself. Although a literary work has an individual author, the fact should not distract the reader from exploring the public meaning accessible through the organic structure of the text.

In addition to claiming that one should reject the idea of an author's intention in order to attain an understanding, Wimsatt and Beardsley also affirm that the "poem is not the critic's own, nor the author's" (1998:750). Rather, it becomes the public's at its birth because it exists for others to examine its characteristics and its language and contents. So, they are public knowledge. Readers unavoidably apply standards distinct from the author's to the study of literature in order to articulate its truth. Thus Wimsatt and Beardsley argue to discover this meaning, the reader should discard any concern about the author's intentions or reasoning. Instead the reader should rely upon his or her knowledge of linguistic and literary elements to form a conclusion concerning the thematic focus and unity of the work.

As to the falsity or truth of literary statements in texts, the particular nature of the discourse between the author and the reader in fact allows for this factor to be abandoned. The resulting loss of truth evaluatability sparks no violation to the communicative process because literary discourse arouses no expectation of truth or falsehood in neither the reader nor the author. Frege (1980:63) states that :

in hearing an epic poem, for instance, apart from the euphony of the language, we are interested only in the sense of sentences, and the images and feelings thereby aroused. The question of truth would cause us to abandon aesthetic delight for an attitude of scientific investigation. Hence, it is a matter of no concern to us whether the name "Odysseus"¹, for instance, has meaning .

So, any person or text can only mean within a set of preexisting, socially supported ideas, symbols, images, ways of thinking and values. In other sense, there is no such thing as a personal meaning; although one has different experiences in his life and different temperaments and interests, he will interpret the world consistent with social norms and cultural meanings. The writer would also assume that his intended readers would share with him a number of assumptions about the world (Grice,1989:45).

2.2.3 Context in Poetic Communication

It is noteworthy that people grasp the intended truth-conditions of the utterance by having the ability to combine meaning of the words relative to the context of that utterance. Our knowledge of meaning, together with our knowledge of relevant contextual facts, allow us to assign meanings to the parts of a sentence (Mukarovsky, 1970:83).

¹ Odysseus (or Ulysses) is the hero of the Iliad (an epic poem) composed by Homer , a remarkable Greek writer. The poem centers on this hero. Odysseus' name means "trouble" in Greek. This meaning both receiving and giving trouble as it often occurs in Odysseus journey home.

So long as saying that the interpretation of a sentence depends on the context, the intention is to encompass nonlinguistic knowledge and\ or the situation of utterance.

However, in poetic texts the context of the speech act is difficult to locate. This is due to the fact that poetic text like any other work of art, establishes its own internal context.

Valery (1958:63) observes that " poetry is a strange discourse, as though made by someone other than the speaker and addressed to someone other than the reader". In natural discourse, the two parties, the addresser and the addressee, share a similar revealing context, **whereas** poetic discourse we know nothing of the imagined situation until the author has told us; knowledge of the situation that is derived from the language (ibid).

More pointedly, Fowler (1986,86) maintains "literary works are said to be free from any context or alternatively create their own contexts".

Sperber and Wilson react relatively on these contentions and bind the interpretation process into the direction of cognition. They (1986:126) cogently argue that " to explain how the context is determined is to explain how a particular subset of the individual's accessible assumptions are captured as part of the interpretation process. As a piece of updated information is offered a set of background assumptions is reactivated. Thus, for each element of new information, many different sets of assumptions from diverse sources could be a potential context. This procedure can be broadened as the interpretation presses ahead, so as to recapture a relevant enough interpretation (ibid) .

This dynamic view of the context needs to be cemented by access to information about the physical situation, encyclopedic knowledge and perceptual information so as to be accommodated in an adequate theory of context.

So, It would be worth emphasizing that the context is not determined as many linguists have assumed, before the interpretation process takes **place**, but rather that the context is inherently shaped based on the search for relevance (ibid). This can be plausibly due to the fact that our cognitive mechanism is oriented to search for the fittest information as the utterance proceeds.

2.3 Poetic Vs. Non-Poetic Communication.

The language of poetry is a verbal representation of one's universal experiences encoded in highly concentrated, sublime, suggestive and evocative linguistic tools. Poetic language etches life experiences pretty like power, weakness, sorrow, death, praise, eulogy, elegy and **satire** with linguistically spectral inkprints that are realized cognitively as real images. These images inhabit deep inside the internal structure of the word that stands as an ideal home for them (Inwagen,1983:44).

More densely, unlike any other mode of discourse, the poetic language is not created for a fleeting moment, rather it is created to be a timeless one.

As to the nonpoetic or natural language use, Smith (1978,15) refers to all natural utterances as

... trivial or sublime, scientific or passionate can be taken as someone's saying something , somewhere, sometime, that is as the verbal acts of real persons on particular occasions in response to particular sets of circumstances".

A natural utterance is a historical event, occupying a specific and unique point in time and space. Verbal artworks (poems, plays, etc..) on the other hand, may be conceived of as depictions or representations rather than instances of natural discourse and in that sense as mimetic utterances (ibid:8).

As long as poems are not natural utterances, they are not historically unique verbal acts or events. Moreover, a poem is neither an event nor can it be conceived of to have occurred. Instead, reading a poem aloud, people's potential response to it

....as a linguistic structure is governed by quite special conventions, and it is the understanding that these conventions are operating that distinguishes the poem as a verbal artwork from natural discourse. The operation of these conventions is most eminently apparent in dramatic poetry, that is, plays, where it is understood that the acts and events performed on the stage are not happening but are being represented as happening (ibid:24).

The distinction between poetic and banal modes of expression sounds problematic. This is due to the fact that some features, devices, and functions of ordinary language also exist in poetic language which are the medium of the writers' or the poets' expressions. This divergence between these two modes stems from the fact that "literary language seems to refer almost entirely to itself, while ordinary language points away from itself toward the thing in the world it is about " (Keller, 1980:342).

However, there is a quite divergent view as to the problem of these two modes. Levin (1973:141) suggests that the basic idea about poetry is that the effect of the language of poetry produced is quite different from that of ordinary language because:

the poem is a linguistic object of a special kind, that in it the language is deployed in a characteristic fashion. In this connection reference may be made to the linguistic autonomy of a poem, to the fact that it instantiates its own grammar; in greater picture, reference may be made to syntactic parallelism as a constitutive device of poetry.

So long as it is taken for granted this way, the application of linguistic analysis to poetry would result in a grammar that differs a great deal from that of ordinary language (Quirk,1985:v). So, as far as linguistics is concerned, the language of a poem is different from the status of ordinary language (Levin (1973:142). Accordingly, poetic language can be regarded as a creative form of discourse which is "original in its ideas and inventive in its forms" (Wales, 1989:358).

CHAPTER THREE PERSONIFICATION

3.1 Metaphorical Personification

As a point of fact, metaphor is a hugely vast area of rhetorical use of language as it is a cover term for a far wider range of nonliteral use of language. Metaphor stands as one of the indispensable dynamic tools of communication that we inescapably live by. Metaphor refers to a word, a phrase or a statement that cannot be taken for granted literally (Ulmann,1971:66). It constitutes a substantial derailment from banal modes of expressions. It reshapes the reality of our communication and renders the communicators to reimagine the world and rethink it (ibid).

Metaphorical language germinates a significant departure from the normal order, construction, or meaning of words in order to boost the force of expression, to create a pictorial effect to describe or discover similarities in otherwise dissimilar things (Hugh,1060:202).

Moreover, metaphor has many types like, structural metaphors, conceptual metaphors, ontological metaphors, container metaphors, creative metaphors and dormant metaphors (Turner, 1973:173). However, three denominators can constitute the basis for almost any type of metaphor. Beckson and Gans (1960,119) Corbett (1971:479) and Newmark(1988:119) agree that, in metaphor there are "two unlike entities or objects which are "compared or resembled and the comparison is "implicit". Such comparison can be achieved by "identification" of one object with the other, or by substitution of one for the other. So there is a transferred sense or semantic extension by which we apply a word or a

collocation to what it doesn't literally denote. However, other definitions (like that of Peacock (1972:110) are more explicit in asserting that in metaphor we combine " very disparate things: thought and sensuous image, abstract and physical, nonhuman and human and insight and emotion".

Additionally, metaphorical technique is clearly an exploitation of the "additional" nonliteral sense of a word (ibid). Hartman and Stork (1972: 84) believe that the point of metaphoricity is suggested by transplanting a word into a different context.

Human-based metaphors are widespread and constitute a major part of the area of metaphor. Metaphor has always been the means to a better understanding and provides the receptor with vivid insight into abstract reality. Thomas (1969:74) proclaims that metaphor as a figure of speech shapes the attitudes of the receptor , to the extent that Jespersen (1968:431) believes that metaphorical use of words is highly important in the life of all languages, and that language is deeply metaphorical (Fowler:1973:111). For instance the ,

(1)"The ground is thirsty"

is partly metaphoric. "**Ground**" has a literal meaning, but the ground is not alive and therefore neither needs to drink nor feels thirst which then sounds counterfactual. Readers immediately reject a literal interpretation and cognitively interpret the words to mean "**The ground is dry,**" an analogy to the condition that would trigger thirst in human being (ibid).

In metaphor, there is an unexpected combination of linguistic elements, as Beaugrande (1978:19) expounds, which largely contributes to an effective communication. The main objective of achieving a "particular effect" is realized as Hartman and Stork (1972:84) purport, by associating or fusing the qualities of two things", e.g.,

(2)" Today, Noble Prize speaks to our highest"

(Barack Obama 44th US President, American Rhetoric, Homepage, Noble Price Receiving Speech)

Here, an inanimate object is personificationally given humanly quality to speak so as to shape a manipulative technique to amplify the greatness and importance of this prize .

More closely, metaphor is a linguistic symbol which gives concrete labels to abstract ideas. This can be possible because of the perceived similarity between objects and concepts as regards particular features that one wants to convey (Talbot,2003:19). Significantly, Lakoff and Johnson (1980: 32) take metaphor to a much deeper level. They (ibid) hold that conceptual system of human beings is metaphorical. Metaphors are not merely linguistic instruments. They actually permeate perception , thought and behaviour (ibid , 1980:3). As a type of conceptual metaphor, personification entails that the target domain is manifested in the source domain (ibid).

(3)" The flowers begged for water ".

Flower is not human, but is given a quality of human beings that's "begging". Conceptually, man can be thirsty, he may be in an urgent need for water, he may be helpless, he may die of thirst and so do the flowers. Metaphorical personification makes use of one of the best source domains we have ourselves. In personifying nonhumans as humans, we can begin to retool our ideas about them and understand them much better"(Zoltán Kövecses, 2002: 67).

Practically, the communicators do not have to distort the facts when using metaphorical technique, the response to the communicated utterance depends on the interpretation in the mind of the listener. Communicators are rewarded for how vividly and convincingly they present their argument , rather than for how honestly they view their ideas (Lakoff 1995:41).

Moreover, personification is also a form of ontological metaphor. In personification, human qualities are given to nonhuman entities. **O**ntological metaphor recognizes that all concepts resonate with possible transpositions and, as such, brings to the fore, the world-making power of speaking. Furthermore, ontological metaphor structures experience as an openness to movement between concepts (Larson, 1984 :337).

Ontological metaphor stands as a type of metaphor in which our experience with human body and feelings provides the basis of our understanding and employment (Lakoff and Johnson, 1980: 25) . It **reflects** ways of reshaping and reunderstanding activities, emotions, ideas as entities and substances. Obviously, Personification is the most significant representative of this type of metaphor.

To abridge, in order to communicate understandably, what is said should be reconcilable with what is meant. This restrengthens the idea that even the simplest manifestations of linguistic communication are teemed with intricate affairs that behoove the receiver to seek shareable contextual beliefs and various presumptions to generate a connection between sounds and communicated intent (Akmaijan et.al 2001: 354).

So it could be reaffirmed , personification and metaphor are not separate or exclusive. Personification is a subtype of metaphor. Personification and metaphor overlap and share **common elements**, the element of concreteness, animacy and humanization (Nowotny,1962:4).

3.2 Terminological History of Personification

As a point of fact, historical use of the trope personification had been originally the unyielding tactic of literary history. It is common knowledge that figuration, as a constituent part of literary discourse, is appreciated as a philosophical, positive, ornamental, and pleasing commodity from the dawn of the literary emergence of all cultures (Paxon, 2009:9).

Personification has long been called "prosopopeia", the readily spotted figure through which a human identity or face is given to something not human. It is also for years automatically equated with "allegory", which represents one thing in the guise of another – an abstraction in that of a concrete image. Conformatio was also an early manifestation for personification which as usual enlivens the inanimate (Zaner,1971:53).

Although Aristotle's rhetoric might seem to be the chronological starting place to look for pronouncements on the trope personification or prosopopeia, it is found in few identifications of individual tropes, figures, or schemes by name (Greenblatt, 1981:25). Aristotle does indeed describe "personification as a common practice of giving metaphorical life to lifeless things". The first stated condition, the figure's power to "make present" a person who is absent, is a generalized description of personification as a device for transcending spatiality: he or she who is physically or spatially remote is brought into the proximity of the speaker (ibid 26).

One interesting approach to personification is found in the aesthetic inquiries of John Ruskin. But like others before him, Ruskin (1965:59) avoids using the words "prosopopeia" or "personification" to describe the substantializing, animation, and endowing with sentience and speech of a non-human entity. Ruskin uses two terms, "grotesque idealism"¹ and the "pathetic fallacy,"² to convey this concept. The pathetic fallacy is a special case of the fallacy of reification³ (Abraham, 1957: 29).

It is so named in order to reveal Ruskin's conceptual basis for the device:

The temperament which admits the pathetic fallacy is ... that
of a mind and body in some sort too weak to deal fully with

1 Grotesque idealism is a **literary** concept put forward by Russian literary critic Mikhail Bakhtin in his study of "François Rabelais". It refers to the lowering and degradation of all that is abstract, spiritual, noble, and ideal to the material level. Through the use of the grotesque body in his novels, Rabelais related political conflicts to human anatomy. In this way, Rabelais used the concept as "a figure of unruly biological and social exchange".

2 Pathetic Fallacy is the treatment of inanimate objects as if they maintain human feelings, thought, or sensations.

3 Reification (also known as concretism, or the fallacy of misplaced concreteness) is a fallacy of treating an abstraction as if it were a real thing. It occurs when an abstraction (abstract belief or hypothetical construct) is treated as if it were a concrete, real event, or a physical entity.

what is before them or upon them; borne away, or overclouded, or over-dazzled by emotion; and it is a more or less noble state, according to the emotion that has induced it (Ruskin,1965:61-62).

So, Ruskin (ibid 62) sees the trope as a verbal extremalization of an intensified interior state.

Later, Fontanier (cited in paxon, 2009,40) defined personification as " the trope for substantializing and lending speech to abstract entities.

Another major achievement of Fontanier was the structural subordination of all tropes to three tropological supersets: metaphor, metonymy, and synecdoche. Personification could operate as a "variant" of any three of these major operators. Fontanier tries to re-explain the trope with literary examples that show how personification varies according to the programs of the three super-tropes. For example, addressing the citizens of Sparta⁴ as a single entity. "Sparta" is personification "through metonymy"; calling a man who is "humble and virtuous" the "Virtue Humbleness" is personification "through synecdoche"; and attributing human feelings to mountains, oceans, rivers, and so forth, is personification "through metaphor" (ibid 42-43).

Subsequently, Booth (1961:83) treats personification in the way he ignores the notion of prosopopeia as a means for animating abstract and insubstantial concepts. He locates the power and structure of the trope in an interior, psychological motion of the speaker's mind - a

⁴ Sparta is a prominent city-state in ancient Greece , situated on the banks of the River Eurotas in Laconia. Sparta was unique in ancient Greece for its social system and constitution, which completely focused on military training and excellence.

standard idea in theories of the creation of art that began to gain momentum. He (ibid) has laid out this expressive theory of figural production at the outset of his discussion of figures. In short, the "peculiar language" of the passions is the figures. Curiously, the analogy Brownlee (ibid) uses to explain the structural relationship between passions and figures which is the programmatic image of the mind/face, specifically the mind of a person who is disturbed or passionate. The important feature of the figure is its genesis in the mind of the speaker or writer, namely, highly passionate feelings move the speaker to personify things. "So our words answer to our thoughts ... as the face of a man ... when he is angry, or his face when he is serene" (ibid27).

Taken for granted this way, it could be reaffirmed that history of personification has far philosophical implications that go beyond a recognition that it is a mere figure of speech or a mere mode of expression (Lakoff 1980:54).

3.3 Related Concepts to Personification

3.3.1 prosopopeia

At the openings of Plato's dialogues, prosopopeia is often called prosopa ("faces" or "masks"), which is a *dramatis personae*. The entry for "prosopopeia" in Liddell and Scott's Greek Dictionary denotes the creation of any kind of dramatic character in a mimetic text (Ducrot, 1979,92).

For Derrida (1984: 18), prosopopeia can" be the apostrophic "making present" of an absent ancestor as well as the anthropomorphizing and lending of speech to a conceptually abstract or geopolitical entity". It stands for giving speech to a geopolitical entity, and annihilating or

eliding time by the "making present" an absent person (Hermann,1989:80). It is also noted that the general history of personification theory notion of prosopopeia as a method of character invention has an allied source in Greek drama and the philosophical dialogue (ibid).

The "prosopopeia" represents several subordinate figural conceptions that refer to the practice of giving a consciously fictional personality to an abstraction i.e. "impersonating" it (Cohen 1982 26-27). The word "prosopopeia" seems to have indicated a means of mimetic character invention before it described a mode of rhetorical ornamentation (ibid).

So according to the way prosopopeia works, there are two distinct meanings of the term " personification." One refers to the practice of giving an actual personality to an abstraction or an entity. This practice has its origins in animism and ancient religion, and is called "personification" by modern theorists of religion and anthropology (See section 3.3.5).

The other meaning of "personification," is the historical sense of prosopopeia. This refers to the practice of giving a consciously fictional personality to an abstraction or an entity, "impersonating" it. So, this rhetorical practice requires a separation between the literary pretense of personality and the actual state of affairs (Elliott, 1982: 20).

3.3.2 Allegory

Personification was for years automatically equated with "allegory", in the sense that allegory represents one thing in the guise of another – an abstraction in that of a concrete image (Hugh, 1960,7). Etymologically, the word allegory derives from the Greek *allegoria* ("speaking otherwise") (ibid). Hermann (1989:65) argues that the term loosely describes any story in verse or prose that has a double meaning. These narrative acts are an extended metaphor in which the plot or events reveal a meaning beyond what occurs in the text, creating a moral, spiritual, or even political meaning.

Miffin in his (Online American Heritage Dictionary, Homepage) defines allegory as:

the representation of abstract ideas or principles by characters, figures, or events in a narrative, dramatic, or pictorial form ; an extended metaphor using objects, characters, and events to represent larger meanings, the representation of idea with concrete, structured image in narrative with characters and actions having symbolic dimension.

The act of interpreting a story as if each object in it has an allegorical meaning is called "allegoresis". Allegory, is a story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning. Culler (1981:34) affirms that personification "is the most trustworthy signal of allegory". More deeply, the interest must be in the narrative implications of the "labeling of a figure with an abstract name... and not only the attribution of human qualities to an object".

So, the principal technique of allegory is personification, whereby abstract qualities are given human shape—as in Public Statue of Liberty (Dowson, 1992:30). Allegory, Dowson (ibid) argues was thought of as tedious, obvious, simple, and juvenile. But a crudescence in allegory theory, founded largely on more incisive readings of the classical rhetoricians and rehabilitated the mysterious narrative mode called allegory and in turn removed personification from its purview. According to Dowson (ibid,32), allegory "serves most likely to engrave the lively images of things" on the human mind, "wherein wit and judgment take pleasure".

As for written narrative, allegory involves a continuous parallel between two (or more) levels of meaning in a story, so that its persons and events correspond to their equivalents in a system of ideas or a chain of events external to the tale (Richard Nordquist, Allegory ,About.com, Homepage). Allegory is employed in narrative to convey one idea under the surface of another. Thus, in ancient Jewish sources, allegory was used to heighten the dramatic effect of a particular situation or to symbolize a religio-ethical message (ibid). Allegorical interpretation of Scripture likewise reveals unsuspected meanings that transcend the literal sense of a biblical text. Various kinds of allegory are to be found in the Hebrew Bible; personifications of good and evil, wisdom and folly, danger and knowledge (ibid).

Additionally, allegory is a work of written, oral or visual expression that uses symbolic figures, objects, and actions to convey truths or generalizations about human conduct or experience. It encompasses such forms as the "fable and parable"(Koff,1988:66).

Characters often allegorize or personify abstract concepts or types, and the action of the narrative usually stands for something not explicitly stated (ibid).

Symbolically, allegories in which characters may also have an identity apart from the message they convey, have frequently been used to represent political and historical situations, which, have long been popular as vehicles (Ford,1982:14). Probably, the most famous allegory in English literature is John Bunyan's "**Pilgrim's Progress**" (1678), in which the hero **Everyman** flees the City of Destruction and travels through the Valley of the Shadow of Death, Vanity Fair, Doubting Castle and finally arrives at the Celestial City. The entire narrative represents the average human soul's pilgrimage through temptation and doubt to reach salvation in heaven (ibid).

So in terms of allegory, characters are usually personifications of abstract qualities, the action and the setting representative of the relationship among these abstractions (Johnson, 1987:66). Allegory attempts to evoke a dual interest one in the events, characters, and setting presented, and the other in the ideas they are intended to convey or the significance they bear. The characters, events and setting may be historical, fictitious or fabulous, the test is that these materials are employed in a logical organization or pattern that they represent meanings independent of the action described in the surface story (ibid) .

3.3.3 Conformatio

Conformatio, another treatment of personification has been accounted for by Quintilian (cited in Paxon, 2009:45) a Roman rhetorician who names the trope "personification" by the label "conformatio".

Conformatio represents an absent person as present, or making a mute thing or one lacking articulate form, and attributing to it a definite form and a language of certain behavior appropriate to its character personification that may be applied to a variety of things, mute and inanimate (Knapp, 1985: 22).

Quintilian (cited in Paxon, 2009:46-47) proposes the trope's contingent and periodic similarity to many figural relatives. He (1) likens conformatio to "dialogue", but also (2) he sees it as a kind of "parody" (3) he understands it in the conventional way as the substantialization of an abstraction (4) it is also the speaker's or writer's introduction of "some imaginary person" without a nominational identification into his discourse (5) it can be a narrative method of creating oblique illocutions ("indirect speeches") (ibid).

3.3.4 Anthropomorphism

Anthropomorphism refers to any attribution of human characteristics to animals depicted as creatures with human motivations, and/or the abilities to reason and converse ("Online Etymology Dictionary" Homepage).

Etymologically, the term derives from the combination of the Greek (ánthrōpos), "human" and (morphē), "shape" or "form". It humanizes the non-humans by imputing human characteristics to them, e.g **"smiling lion" or sad owl"** (ibid).

As a literary device, anthropomorphism is strongly associated with art and storytelling where it has ancient roots. Most cultures possess a long-standing fable tradition with anthropomorphized animals as characters that can stand for commonly recognized types of human behaviour (Merriam-Webster, Anthropomorphism, Homepage).

3.3.5 Animism

Animism (from Latin anima "soul, life, breath, soul") refers to the belief that nonhuman entities are spiritual beings or at least embody some kind of life-principle (Online American Heritage Dictionary, Animism, Homepage). It denotes the doctrine that all life is produced by a spiritual force, separate from matter. Most animistic belief systems hold that the spirit survives physical death .

It is also the belief that all natural forces have souls independent of their physical being and a belief in the existence of spirits, demons, and that objects and natural phenomena, such as rivers, rocks, and wind, are alive and have feelings and intentions.

Animism encompasses religious beliefs that there is no separation between the spiritual and physical (or material) worlds, and

souls or spirits exist, not only in humans, but also in all other plants, rocks, natural phenomena such as thunder, geographic features such as mountains or rivers, or other entities of the natural environment (Harvey,2005:55).

Etymologically, the term "animism" appears to have been first developed as "animismus" by German scientist Georg Ernst Stahl, circa (1720), to refer to the "doctrine that animal life is produced by an immaterial soul". The term was taken and redefined by the anthropologist Sir Edward Tylor in his 1871 book *Primitive Culture*, in which he defined it as " the theory of the universal animation of nature," from Latin, anima. According to Tylor, animism often includes "an idea of pervading life and will in nature"(ibid). In short, animism constitutes one of the facets of personification in the sense that it personifies universe phenomena by imputing them animacy and spirit (Harper, Douglas 2001.Animism , Homepage).

3.4 Defining Personification

It is quite interesting to say that personification has been conceptualized far philosophically by different thinkers, rhetoricians and language scholars. However, they all share a common ground that personification denotes concretizing the abstract giving life to the lifeless, a voice to the voiceless, a shape to the shapeless, a body to the bodiless, a spirit to the spiritless, a speech to the speechless, or\ and imputing a human feature to the inanimate. Personification is the act in speech and writing of giving inanimate objects, abstract concepts or actions, human or near human characteristics (Cuddon,1982:112).

As it is aforementioned, it is related to anthropomorphism and Animism. The former gives animals both human personality and behavior and the latter sees aspects of the divine in simple natural elements, like the sun, the moon, the trees or the river by ascribing human intent or characteristics to these objects (Drabble,1985:33). Furthermore, personification is a rhetorical way of spicing up writing and making the abstract more relatable.

Though personification is a widely used literary device in poetry, it is also found in daily common speech. For example, a person might say

(4) "History teaches us"

Personification stands as a dominant linguistic device which is deeply embedded in linguistic expressions to enforce the suggestivity and symbolicity of given expressions. Personification is also value-laden but may also be socially conditioned. So it is worth stressing that personification is not what it represents, but what it conceals (Lakoff 1995:3). Practically, personification stands for:

1. The act of personifying.
2. A figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form, as in " **shivering hunger** or **dancing flowers** ", " **a smiling moon**", " **a jovial sun**".
3. The attribution of a personal nature or character to inanimate objects or abstract notions, especially as a rhetorical figure.
4. A person conceived or figured to represent a thing or abstraction.
5. A character portrayal or representation in a dramatic or literary work.
6. An artistic representation of an abstract quality or an idea as a person.

(Concise Encyclopedia Britannica, 1985, 768)

More relatably, Lakoff et al (1980 :34) view personification as a "common type of conceptual metaphor that allows us to impute various kinds of human qualities to non-human entities". It is a particular subtype of conceptual metaphor in which an abstraction is construed as though it were a physical object and that the source and the target are two conceptual domains rather than the source is the target (ibid). So, in defining different phenomena in human term, we can understand it on the basis of our own motives, goals, actions and characteristics. Personification in other means, was also considered as a mode of character invention and ideas-turned-to-substance coupled with emblematic or typological characterization.

In short, personification entails humanizing the non-human and concretizing the abstract which may take religio-ethical dimensions (Lakoff,1980:54). Suffice it to say that, personification is a figure of speech to be used altogether as a means of enlivening discourse. It is an implement of inevitable expressions of our strong feelings (Shapiro,1988:54).

3.5 Functions of Personification

Personificational modes of expression etch our intense and critical thinking and bring about brainstorming to our intellectual and conceptual experiences. Lakoff (1995:33) argues that personification stands as a cornerstone mode of expressions for poets and an inherent part in formal political and social speeches. Significantly, there is a universal tendency among mankind to conceive all beings like themselves and to transfer to every object those qualities with which they are familiarly

acquainted, and of which they are intimately conscious. They also tend to render the abstract more relatable . Man is also the most superior creature on earth by all means. It soars over any other creature.

Personification is used by poets and common people to impart a sort of deep understanding to the speech and to add deeper legitimacy to their opinion or feeling about something or someone either in the negative or positive side (Beckson and Ganz, 1960:61). That is, personificational expression is often used to produce certain effects on meaning less commonly implemented by using a trope other than personification (Lakoff ,1999:2). Therefore, personification meets many needs and satisfies a variety of different purposes (ibid).

1. Highlighting an abstract issue by ascribing to it human characteristics, will appeal to the emotional and psychological side of the human as the people almost always comply with emotions and sentiments to respect and coexist with each other.

When a passion is intensely passionate, it renders somebody extreme in some measure as he personifies some idea or some inanimate thing. In that case, we entertain ourselves with statues, clothes, and with deceased men, as if they were living, and make them speak as if they had souls.

Chatman(1978:26) states that personification "is a product of extreme internal passion in a speaker".

(5) "Even my clothes shed tears as she departed" .

2. Personification is used to activate unconscious emotional associations and influence our values and beliefs by transferring positive or negative associations to the personified (Charteris-Black, 2005:13). Charteris (ibid) also brings forward the fact that personification is deeply persuasive as it infiltrates both the intelligence and the emotion of the receiver. Furthermore, it is used to magnify certain postures and tends to go with constructing philosophical attitudes: optimism and idealism (ibid).

(6) "Let us put aside the personal advantage, so that we can feel the pain of America".

3. Personification can also be potentially used to have a political and national dimension. It presents a problem and offers a solution by way of personifying a problematic issue, rendering it more vivid and more comprehensible (Rohrer,1995: 55) .

(7) And when that the first cocaine was smuggled in on a ship, it may as well have been a deadly bacteria, so much has it hurt the body, the soul of America (Ibid).

4. Personification can be used to criticize and attack the bad moral or religious side of a set of people or a culture. It implicates cultural and intellectual dimension (Gibbs ,1993:43). This is prevalent in fictional stories and artworks peopled with talking animals and creatures such as ravens, spiders, pigs, lions and dragons. It is within a genre called "apologue" .

Anthropomorphic Personification is created to teach wisdom through fictions and fable stories (ibid). This involves examination and

interpretation of humanity through anthropomorphism. In many of these literary works. He (ibid) argues that animals can be seen as representing facets of human personality and character. One of the outstanding examples is that of George Orwell's **Animal Farm**, which implicates a far more ethical and moral dimension (See [section 3.6.4 p.54](#)).

5. Personification can be exploited to create a religio-ethical dimension by glorifying the sublime and gentle morality of the human being such as sincerity, wisdom, virtue, chastity and courage (Paxon,2009:69). Though these traits are abstract, they are signified and given humanly shape or feature or speech so as to underscore their importance on the human behaviors. A memorable example of wisdom personification is manifested through this example in Old Testament to further acquire wisdom favors. As a personified character, wisdom is central to the action in each summarized episode. She determines the outcomes of each capsulated Old Testament story:

(8) Therefore I prayed, and prudence was given me;
 I pleaded and the spirit of Wisdom came to me.
 For in her is a spirit intelligent holy, unique,
 Manifold, subtle, agile, clear, unstained, certain,
 Not Baneful, loving the good, keen, unhampered,
 Beneficent, kindlyShe preserved the first-
 Formed-father of the world when he alone had
 Been created; And she raised him up from
 His fall, and gave him power to rule all things.
 But when the unjust man withdrew from her in
 Anger, he perished through his fratricidal wrath
 When on his account the earth was flooded, Wis -
 dom again saved it, piloting the just man on frailest
 wood.

(Paxon,2009:70)

6. Life natural forces such as wind, rain, storm and seasons are personified to give a philosophical and phenomenal dimension in poetry and other field of writing and further to visualize the influence of these aspects on the human life. Clifford (1974:91) claims that personification can be excessively used in poetry as a means of dramatizing, shaping and celebrating a person's opinions of worldly power. Therefore, poetry is very rich of personification since poets invent a virtual world of people and events. (ibid).

In John Keats' "To Autumn," the fall season is personified as

(9)"sitting careless on a granary floor" and "drowsed with the fume of poppies" (line 14) (ibid).

7. Personification is also used "for explanatory and ornamental effect. Personification can be used to illustrate meaning, , reinforces the theme of the message conveyed and adds significance to it (Lakoff 1980:14). e.g.

(10) " Time never waits for anyone"

3.6 Types of Personification

Based on the data collection, and after an expansive search for resources, this work would emerge with a proposal to set up types of personification that would be as follows :

3.6.1 Immaterial Personification

A major type of personification that combines within its boundaries the things that have no physical existence . It is only notional one. It refers to the process of enlivening a discourse or a process of character invention or humanizing the abstract concepts which operate a story a poem or an epic to perform moral lessons. It is mostly found in the spoken discourses of endless of dramatic or fictional characters in western literature. This is conducted through personalizing and humanizing common concepts like wisdom , mercy , love , greed , lust, poverty , death, sin and vice (Whybray, 1965:13). Moral personification is a manifestation of allegory (See section 3.3.2, p38). In terms of allegory, a set of virtual characters represents abstract concepts which operate in a certain literary work and that can make a full-fledged story or a long epic or a poem that spans 3000 lines.

One of the most outstanding examples of emblematic personification in English literature is that of Langland's "**Piers Plowman**", Milton's "**Paradise Lost**" and John Bunyan's "**The Pilgrims Progress**" .

(11) "Fear knocked on the door. Faith answered. There was no one there. (proverb quoted by Christopher Moltisanti, The Sopranos)
(Burton,1965:33)

The appeal to the emotions of men and women to these concepts requires them to be represented in character . Moral personification in other words, is closely associated with a literary genre called apologue (Chapin,1955:30) which symbolizes far more wider implications and add

solemnity and earnestness to a literary work. Moral personification can be of single-word names formed in the language of the text's author like (Langland's "**Conscience**" in *Piers Plowman*; Milton's "**Sin**" and "**Death**" in *Paradise Lost*), it can also bear compound or multi-word names formed in the author's language (Messers "**Save-All**," "**Money-Love**" and "**By-Ends**" in Bunyan's *The Pilgrims Progress*, or it can bear adjectival characters like (**Hopeful**, **Painful** and **Resentful**) (ibid).

(12) And know for whom a tear you shed

Death's self is sorry.

Lines(3-4).

" Epitaph on S.P. a Child of Q. El. Chappel" (Burton,1965:33)

Death is personified as a human being in formal sermons which is due to its greater impact on people's perception and self reconciliation. This leads supreme personalities like kings priests and magicians to compete in poetic narration as a symbol of emotion, intelligence and knowledge.

Immaterial personification is also found in formal speeches and everyday language , e.g.

(13) Freedom and fear, justice and cruelty have always been at war , and we know that God is not neutral with them. (George, W.

Bush 43rd US President War on terror Speech, American Rhetoric:

Homepage).

Such manifestation of personification can recurrently occur in formal speeches to shape certain ideological aims as in :

(14) For better or for worse, your generation has been appointed by history to deal with those problems and to lead America toward a new age.

(Lyndon B. Johnson, 36th US President, American Rhetoric, Great Society Speech: Homepage)

Here, an abstract-oriented personification is made through the personification of history. According to the mental thought of the speaker, the future of America is a hallowed duty to be shaped by generations. Earnestly, the solemnity of the history is best suited to be given human significance as if it is a prominent figure to spark the sense of enthusiasm and hardworking deep inside the receiver's mind. It is also emblematically used in an attempt to hold the addressees accountable to their future actions.

3.6.2 Concrete Personification

It is the second major type of personification that refers, personalizes or gives human attributes to the inanimate things that have a universally concrete and phenomenal existence, to convey far deeper implications. It includes names of countries (America, Spain), cities (Baghdad, Athena etc.) and other places for they have existential entity.

Besides, this type of personification can actually be used for didactic and explanatory techniques in the form of poetry or in a banal everyday mode ((Whybray, 1965:14).) e.g.

(15) "The picture in that magazine shouted for attention".

Human- based features are commonly extended to universal inanimate objects as in **"jovial sun, smiling moon, angry sky"** (Thomas,1969: 3).

In **"Mirror"** by Sylvia Plath, for example, the mirror, the "I" in the first line, is given the ability to speak, see and swallow, as well as human attributes such as truthfulness.

(16) I am silver and exact.

I have no preconceptions.

Whatever I see I swallow immediately

Just as it is, unmisted by love or dislike.

I am not cruel, only truthful—(Burton, 1965:71)

The main objective of this type ranges from persuading the receptor to embrace the sender's ideas, their explanation through vivid images through finally decorative for aesthetic consideration (ibid).

3.6.3 Phenomenal Personification

it is a type of personification that combines within its confines the natural forces or natural phenomena. Phenomenal personification also involves imputing the human body parts or qualities to the natural phenomena such as spring, winter, autumn, summer thunder, morning, night winds, thunder, lightning. It derives its existence from the entailment of a belief that natural phenomena have spirits regardless of or apart from their physical existence and that natural

objects, natural phenomena, and the universe itself possess souls (Douglas Harper, Online Etymology Dictionary, © 2010).

Sir Edward Tylor, a late-nineteenth-century anthropologist, developed the theory for which he coined the term "animism". Poetry is teemed with this kind of personification. Poets almost always reflect upon nature and bring about philosophical dimensions that are reflected upon the human life through concretizing or humanizing the natural phenomena.

(17) "This night was the winter in his roughest mood"

(William Cowper, The winter Walk at Noon).

The attribution of human characteristics to natural phenomena, according to Leech and Short (1981:198) prevails in descriptions. This case is called "pathetic fallacy" (See section 3.2) which is outstandingly manifested in the use of inanimate nouns as actors, and implied subjects and verbs of motion. And this fallacy is spotlighted in "expressions which impute motive and feelings to the nonhuman nature". e.g

(18) "The morning greeted him today".

3.6.4 Anthropomorphic Personification

It is a mode of personification that is almost always used in literature or historically in ancient beliefs to create intentional tendency of viewing human behavior in terms of the behavior of animals such as **sad**

owl, or **clever dog**. (Encyclopedia Britannica, 1985: 54) . This entails the process of the so-called "animification"⁵ (ibid).

(19) Assiduous, in his bower, the wailing owl

Plies his sad song

(Winter, James Thomson)

Here, the nonhuman element "the owl" is anthropomorphically offered human feelings to wail (ibid). Anthropomorphic attributes include exhibiting human intelligence and facial expressions, the ability to speak, walk on two legs, and wear clothes. The most remarkable example of this type is that of "**Animal Farm**" by George Orwell (See section 3.5, p.45). A set of representative people across the British society are anthropomorphized through animal characters like, fox, lion, lamb, pig, and birds to set an acceptable mood and implicitly criticize the decaying morality of the British society (ibid).

3.7 Some Lexico-grammatical forms of personification

A number of linguists have attempted to identify, either from intuition or from limited or invented data, remarkable sets of lexico-grammatical items that are commonly used as personificational expressions when used in a particular context.

Morton W. Bloomfield (cited in Paxon, 2009:70) was one of the modern literary critics to attempt a coherent formalization of personification. His essay, "A Grammatical Approach to Personification Allegory," begins with an attempt at taxonomic differentiation.

⁵ Animification is the figural translation of a human agent into an animal, or of an abstraction into an animal.

Bloomfield's division follows the earlier distinction between personification as local, rhetorical ornament and personification as a mode of character invention. The former he calls the "animation of proper nouns," or the "animate metaphor" (ibid). He also accounts for personification as a violation of grammatical rules which, especially in English, suggest the animation of a noun that is abstract. A summary definition of Bloomfield's grammatical system runs as follows:

Personification allegory combines the non-metaphoric subject with metaphoric Predicate and yokes together the concrete and the metaphoric in the presentation of generality. It attempts to gain the advantages of both the general and the concrete at the same time without sacrificing one for the other. (Ibid 71).

Despite the fact that poetic language differs from banal modes of discourse in terms of personification, below points offer a panoramic view about the structural use of this trope and the most prevalent lexico-grammatical forms related to personification:

1. The most noticeable markers that signal personification are that of direct addressing of nonhumans by mostly using the vocative (Oh) , using requeusive verbs, question-words techniques which cause a substantial shift in discourse where impossible words or plainly counterfactual claims may appropriately occur (Abrahms,1957:54) such as :

**(20) Oh, "Welcome, O life! I go to encounter for the millionth
time the reality of experience and to forge in the smithy of my soul
the uncreated conscience of my race."**

(James Joyce, A Portrait of the Artist as a Young Man)

(21) "Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee! I have thee not, and yet I see thee still."

(Shakespeare, Macbeth, Act 2, Scene 1)

2. Human-based adjectives, are fused counterfactually with inanimate things **to recreate** a new understanding such as **"friendly river", "smiling moon", "hungry fire" and "angry sky" "**.
3. Human-based verbs are used with inanimate , abstractions or nonhumans to signify some intentions.

(22) Time has stolen our youth

4. The animation of the abstract can be achieved through the elision of a definite article. Changing **"the truth, the virtue"** to **"Truth, Virtue"** involves what Bloomfield calls the "deictification"⁶ of the term (paxon,2009: 71).

(23) "Truth has set aside our doubts"

5. Personification almost always brings about a violation of the selectional rules of grammar in the animate features in that they must be preceded by a human entity, yet , it is accepted in terms of stereotypic collocation or co-occurrence in which certain words keep company with each other like:

⁶ Deictification is a Bloomfieldian concept that refers to changing the word from a source noun to a proper noun for example converting "the virtue" to "Virtue".

(24) " The morning smiled"

(25) "His religion orders him to refrain from this act".

Ortony(2003:196) points out that deviation from selectional rules has always been the main source of witty writing in English.

3.8 Interrelatedness in Personification

Although, personification has been tackled variously by different scholars, they all share a common ground, that is offering life to the lifeless, or corporealizing the incorporeal (Lakoff and Johnson, 1980:68). Yet, Personification extends beyond its domain. It operates as a variant of tropes and network with them. So, the subsequent sections will show the way personification networks with these figures of speech.

3.8.1 Apostrophe

Basically, apostrophe is a figure of speech in which an absent, a dead nonexistent (imaginary) person, a concrete or an immaterial thing is directly addressed as if it is a human and capable of understanding (Huge,1960:20) .

In Greek terminology, apostrophe means, "turning away". Actually, it is a way of speaking to someone or something which one does not ordinarily speak to (Abrahms,1957:52)), e.g.

(26) In the middle section of his 1860 address at Cooper Union in New York, President Abraham Lincoln purported to 'say a few

words' to the people of the South. In so doing, he spoke to his New York audience by using fictional southern listeners as a frame (American Rhetoric, Lincoln, Cooper Union Speech: Homepage).

Moreover, apostrophic personification shows up as a speaker or writer breaks off and directs his speech to an abstract, concrete , imaginary person or absent or dead person. In dramatic works and poetry written in or translated into English, such type is often introduced by the exclamative or vocative "Oh". (Encyclopedia Britannica, 1985: 214). See these excerpts

(27) "O eloquent, just, and mighty Death!"

(Sir Walter Raleigh, A Historie of the World) (Burton:1965,44)

(28) "Hello darkness, my old friend

I've come to talk with you again . . ."

(Paul Simon, "The Sounds of Silence") (ibid)

Apostrophe is prevalent in all literary genres and in poetry as well . This type occurs as the speaker changes the course , or make a sudden turn from the general audience by addressing a dead , an absent, summoning ancestors or an imaginary character (Ortony,2003: 77) . e.g.

(29)"O my friends, there is no friend."

(Montaigne, originally attributed to Aristotle)

Furthermore, the summoning of some dead or absent persons is an elementary kind of "apostrophe" and it requires no actual "invention" or

materialization of a character which has never before possessed a human form. Unlike an abstraction or a piece of land, the ancestor has indeed enjoyed human form. He is only currently "removed" in a temporal sense, not an ontological sense (Paxon: 80,2009).

Pursuant to the way apostrophe operates, it is functionally interrelated to personification as the speaker apostrophically delivers a direct speech to nonhumans (Cohen 1982:30).

3.8.2 Metonymy

It is a figure of speech used in rhetoric in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept (Hugh,1960:77).

The word "metonymy" comes from the Greek: *metōnymía*, "a change of name", from *metá*, "after, beyond" and - *-ōnymía*, a suffix used to name figures of speech. In metonymy, the name of one thing is replaced with something that is closely related to it. In common terms, it is also known as misnomer or transmutation (ibid).

Metonymy is a trope (applying to words, or single signs, rather than to sentences, or sign complexes) and a substitution (involving the exchange of one element for another rather than the suppression or addition of an element or the permutation of the order of several elements). In metonymy, the two elements are connected by means of contiguity, while they are related as part to whole in synecdoche (Ortony, 2003:64).

(30) 'We have always remained loyal to the crown',

That means the people are loyal to the king or the ruler of their country. The crown is personalized and further refers to the fact that people are loyal to the king or the ruler of their country (Lakoff,1995, Homepage).

(31) "The White House announced the opening stages of Iraq invasion have begun"

Here, the white house is a metonym (an instance of metonymy) for the US President and is used as a maneuver to minimize the responsibility of the president, because the president is located there and he stands the only one who manages the crucial decisions in the White House (ibid). It is noteworthy that personification operates through metonymy. A building like the White House is personificationally given the ability to speak.

Human destinies can also be imputed metonymically to concrete concepts . This can be manifested through this example,

(32) Al-Qaida is wounded , not killed

Here, Al-Qaida is a metonym of vast and widespread groups of "combatants" across the world. It is worth mentioning, that metonymy is not only what it represents, but what it may conceal. Al-Qaida experiences a wound, a reference to the "combatants" who fight the US military soldiers and attack the US interests across the world (Lakoff, 2003, Homepage) . So, Al-Qaida is personification rendered in a form of metonymy.

(33) But we know that the sacred trust cannot expire when the uniform comes off.

This is a vivid metonymy. The uniform is metonymically personified as though it were a human being. The uniform here symbolizes the soldiers and the symbol of the military identity . Contextually, the statement is an implicit request that must be implemented . The fighting soldiers are making their full measure of sacrifice to serve a set of national objectives. So, in return, their service should be a hallowed duty when they are home (Beard,2000:21).

3.8.3 Synecdoche

Synecdoche is a figure of speech in which a word or term is used to refer to a whole thing or effect, a part of it, or a specific class of things related to that word. For instance, the term '**bug**' is used for any kind of **insect** or **small creature**, or saying '**lead**' for **bullets** (Cuddon,1982:116).

Synecdoche in Greek understanding, originally means accepting a part as responsible for whole or vice versa. It is a part of speech similar to metonymy, where a part of a particular object is used to refer to the whole thing. In fact, synecdoche is sometimes considered to be a subclass of metonymy (Hugh,1960,160).

They are both similar to each other but metonymy is generally used to refer to a concept that is loosely associated with the main word. Any linked term that has a wider reference than usual can be said to be a metonymy (ibid). However, this is not that case with synecdoche. In

synecdoche you speak for a part of a thing or subject, indirectly implying the entire thing itself. It is not used to refer to related subjects or objects. Thus, metonymy is actually a special case of synecdoche and not the other way round.

When the distinction is made, it is the following: when A is used to refer to B, it is a synecdoche if A is a component of B and a metonym if A is commonly associated with B but not actually part of its whole. Thus,

(34) "Russia hales the reassuming of the peace initiative "

would be a metonymy for the president and his staff, because Russia (A) is not part of the president or his staff (B) but is nationally associated with them. On the other hand,

(35) "20 hands can do the job"

is a synecdoche because hand (A) is an organic part of the human (B) who actually referred to (Ortony, 2003:66).

As far as its correlation with personification is concerned, synecdoche actively uses some human single characteristics to refer to a specific set or to an individual person. Put other way, personification humanizes these features, personalizes them through the vehicle of synecdoche. So, calling an **older man "the gray beard"** or **"the long hair"** for a **cute woman** or a **"virtue"** for a **numinous person** is personification through synecdoche (ibid).

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSIONS

4.1 Prelude

The aim of this chapter is to analyze pragmatically the cases of personification in some English eighteenth century poetry. The data collection will be based on the major eighteenth century poets with their major selected poems.

The major reason on which these poems have been selected depends on the assumption that this period of literary development shows a remarkable and highly ingenious use of "personification" to the extent that the spirit of humanizing the nonhumans becomes one of the controlling images of those poets and the hallmark of the writers of this period. In fact, the eighteenth century English poetry provides us with an excellent example of the frequent use of personification. It is an age that delivers itself through personification. Thus, it is the most widely-famed feature that characterized the major writings of that time.

So, the subsequent sections of this chapter are going to present proposed models for the analysis and also identifying personificational expressions found in the selected literary texts related to the eighteenth century poets, showing their philosophical and moralistic dimensions employed.

4.2 The Proposed Model for Analysis

The present study proposes two models of analysis. The models are Larson's model (1985) and Lakoff and Johnson's model (1980). Each one will set a mechanism and handle specific aspect in the analysis. The first model is set up

to disassemble the elements of the personified texts and decode them, then forge a pathway to the latter model to launch the analysis process.

4.2.1 Larson (1985)

Based on Larson model, Personification is regarded as a type of ontological metaphor in which inanimate objects or abstractions are endowed with human qualities. Since it is a type of metaphor, it is plausible to adopt Larson's model (1985:247) to analyze poetic metaphorical personifications. According to this model, personification analysis undergoes four stages:

Topic: the topic of the first proposition (nonfigurative) i.e. the thing being really talked about.

Image: the topic of the second proposition (figurative) what it is being compared with.

Point of Similarity: it is found in the comments of both of the propositions involved or the comments of the event propositions which the image has as a topic.

Nonfigurative Equivalent: When the proposition containing the topic is an event proposition, the comment is the nonfigurative equivalent.

4.2.2 Lakoff and Johnson (1980)

Based on the tenets of this model, metaphors are matters of conceptualization, conceptual metaphor has a correlation between two conceptual domains (Lakoff et al,1980:14). The source and target are conceptual domains and not based on similarity between two entities. As a type of conceptual metaphor, personification is a matter of association

between two conceptual domains (ibid). The attributed human features are within the source domain while the nonhumans including abstractions, inanimate objects, natural phenomena and animals are within the target domain. So, the latter is manifested and further understood through the former. Consequently, the analysis will be according to these two conceptual domains.

4.3 Data Collection

The data collection will practically be based on seven major eighteenth century poets with their major eight selected poems that would come off twenty seven personified expressions.

4.4 The Pragmatic Analysis of personification in Selected English Neoclassical Poems

In the light of the proposed models, this section is going to identify and analyze personification. Pragmatically, it will account for the reason behind humanizing things or addressing nonhumans.

1- Analysis of personification in John Dryden's Poem "Absalom and Achitophel"

"Absalom and Achitophel" is a landmark poetic political satire by John Dryden. The poem exists in two parts. It satirizes the story of Absalom's revolt (the illegitimate son) against his father the King David (Charles II). Absalom was distinguished due to his unique

handsomeness. The poem talks about the treason that has been made by Absalom against his father who cared for him a lot. Achitophel is one of King David renowned advisors, joins Absalom rebellion against the king. The bottom line, Absalom plot is unfold and he is sent to death by the king's explicit commands, but that caused an intense personal grief to the king (Ian, 1989:19).

1. Michal, of royal blood, the crown did wear

A soil ungrateful to the tiller's care

(lines 11-12)

Topic : A dishonorable succession of an illegitimate son.

Image: Useless cultivation.

Point of Similarity: Man can be ungrateful and thankless to his **carer**, in proportion to the soil, where it may not worth toil and hard cultivation.

Non-Figurative Equivalent according to the Cognitive Linguistic

Perspective :

The type of personification is a concrete one. Formally, an inanimate noun is fused with a human-based adjective that construct personification. Ungratefulness is within the source domain and the soil is within the target domain.

Here the poet describes the dishonorable succession of the kingship from the king to his illegitimate son. Charles (II) had a number of mistresses and produced a number of illegitimate children. But he has no children from the queen and therefore has no legitimate son. Absalom is one of the king's illegitimate sons who began to rebel against his father. So the poet describes him as the soil which is ungrateful to the tiller's care. Conceptually,

ungratefulness stems from treason, disloyalty to the carer. It also comes from the fact that when someone exerts extraordinary efforts to raise someone but at the end he is illegitimate and will be disloyal to his actual carer. The same has to do with soil. A tiller may toil till his hand turns coarse to care for a planting soil but at the end, that soil is arid and never valid for planting and may harm the crops. So, aridness of the soil equals disloyally illegitimate son.

**2. And Amnon's murder, by a specious name,
Was called a just revenge for injured fame
Thus praised and loved the noble youth remained**
(lines 39-40-41)

Topic : Revenge.

Image : Injury.

Point of Similarity : One's fame can be in peril as much as injury endangers his body and life.

Non-Figurative Equivalent according to the Cognitive Linguistic

Perspective :

It is an abstract personification. Formally, a human-based adjective is used with an abstract noun that construct personification. The injury is within the source domain and the fame is within the target domain.

Fame is personificationally given an injured body, the body is vital and indispensable to human survival and man basically is made of body and soul. So, when a part of this body is injured and whatsoever slight the injury is, it would dramatically affect the human life. The same has to do

with fame. Conceptually, injury equals rape. Amnon is Absalom's half brother. Amnon has raped Absalom's sister. Absalom had him killed. Later the king forgave Absalom for his courageous action. Fame and honor for a reputedly prominent figure are vital and are part of his daily self-image. So, when his fame is distorted or demonized, it would a lot deteriorate him in person.

3. Fame runs before him as the morning star

And joy salute him from afar.

(lines 733-734)

Topic : The dominance of Absalom figure.

Image : Running and saluting.

Point of Similarity : People may give greater attention and much respect to a reputedly influential person and thus the fame would be normally attached and most fitting to him.

Non-Figurative Equivalent according to the Cognitive Linguistic

Perspective :

The type of personification is an abstract one. Formally, the definite article is deleted and fame becomes a proper noun. A verb that needs an animate noun is used with this abstract noun so that personification is formed. The running and the saluting are within the source domain, and the fame and joy are within the target domain.

These lines describe the perceived greatness of Absalom. Fame is personified as a man running after him as if it seeks appeal and approval.

Conceptually, fame is not an easy thing to attain. It is hard-earned course. Man may be boldly a risk taker to be famed. So, a personificationally running fame equals bold and influential person whom people distinctly sublime him and highly appreciate him.

Joy is also personified as a person greeting Absalom. Conceptually, joy cannot be simply earned. Life challenges are enormous. Happy times are roughly rare in human history. The inadequacies of our life and the imperfections of human being behoove that man joy cannot be full-blown. However, in these lines person (Absalom) seems to live a roughly perfect life. Joy is also given humanly attribute and salute him honorably. So, the personificationally greeting joy equals gladly comfortable person whose life times are happy.

4. Jotham, of piercing wit and pregnant thought,

Endued by nature and by learning taught

(Lines 882- 883)

Topic : Jotham's knowledge.

Image : Pregnancy.

Point of Similarity: The woman can have fertile pregnancy as much as thought invention in a nerd man does.

Non-Figurative Equivalent according to the cognitive linguistic

Perspective :

The type of personification is an abstract one. Formally, a human-based adjective is used with an abstract noun ,so personification is created.

The pregnancy is within the source domain and the thought is within the target domain.

Jotham is sage and knowledgeable. Jotham is gifted and talented. He serves as one of the king's major consultants and defended the king (CharlesII) from his uncle's attacks.

The above lines show that thought is personified as a woman who is pregnant and viviparous . She is inexhaustibly fertile in pregnancy. The same applies to Jotham's critical thinking. He offers borderless ideas and critical solutions. So, conceptually, ceaseless critical thinking equals fertile pregnancy.

3- Analysis of personification in James Thomson Poem "The Seasons : Winter "

"Winter" was first published in 1726. It is a long descriptive, philosophical and humanitarian poem. It is part of the "Seasons" which is comprised of four books. The winter poem describes typical scenes but includes narrative episodes, panegyrics and reflections, and the work is among other things, a poetical exposition of design the (Religion and the Adoration of Nature (Ian,1989:290).

5. See, Winter comes to rule the varied year,

Sullen and sad, with all his rising train

Vapours, and clouds, and storms

(lines 1-2-3)

Topic : The weather of winter .

Image: Sadness.

Point of Similarity : The winter weather can be bleak and tumultuous and so does a sullenly sad man

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification is phenomenal here. Formally, the personification here is constructed through using human-based adjectives and a verb that needs an animate object to winter season which is inanimate. Sullenness and sadness are within the source domain and winter is within the target domain.

The winter here is personified as a grimly sad man. Conceptually, the winter season is featured by stormiest winds , ice fall and heavy rainfall. Winter time marks stagnation, inactivity and empty roads . People are massed inside their homes. Winter symbolizes melancholy, standstill and sadness. So, the deteriorating weather of winter equals a sad melancholy of a person.

6. When from the pallid sky the sun descends,

With many a spot, that o'er his glaring orb

Uncertain wanders,

(lines 118-119-120)

Topic : Describing some natural phenomena.

Image: Pale face.

Point of Similarity : Man can feel pallid and as much as someone feels the impact of clouds on the sky.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is a concrete personification. The personification is constructed by using a human adjective to an inanimate object (the sky). The pallid face is within the source domain and the sky is within the target domain.

The sky is personified as a man whose face appears pale. Conceptually, when man's face appears pale, he either undergoes a psychological problem, experiences an illness or his mind is full of concerns. But his face appears shiny and healthy when he experiences nothing of those concerns. Naturally, plain sky is brighter and milder than the cloudy and the rainy . It seems as if the sky face is pallid due to these effects. So, cloudy sky equals a human pallid face.

7. And seek the closing shelter of the grove.

Assiduous, in his bower, the wailing owl

Plies his sad song

(Lines 142-143-144)

Topic : The standstill of life in a raging winter.

Image: Sadness.

Point of Similarity : Man can wail and sing sadly and so does the owl perceived voice

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is an anthropomorphic personification. Formally, a human-based adjective is used with a nonhuman object (the owl) and thus personification is made. Wailing is within the source domain and the owl is within the target domain.

The poet anthropomorphically personifies the owl as being wailing, to describe the gloomy and saddening weather of the winter. As the storms rage and the rains heavily fall, people seek a shelter or huddle in their homes. Sadness marks their time and melancholy overshadows their lives as they see the stagnation that impedes their activity. Conceptually, the same has to do with the wailing of the owl. So, wailing owl equals a deeply saddened person

8. And now, ye lying Vanities of Life!
You ever-tempting, ever-cheating Train!
Where are you now? and what is your Amount?
 (lines 210-211)

Topic : The pettiness of life vanities.

Image: Addressing, lying and cheating.

Point of Similarity : Man can tell lies and deceives others , as much as the negative impact of life vanities do to him.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is an abstract personification. Formally, personification is made by directly addressing the inanimate and through a form of a question and by using human-based adjectives with abstract nouns. Temptation and cheating skills are within the source domain and the vanities of life are within the target domain.

In these lines the poet personifies the life vanities by trying to apostrophically address them to visualize their impact on **man**. Conceptually, life vanity is pretty like a whimsical person who is instinctively motivated by false life vanities, thinking that he is straightforward and righteous. He is also deluded by other wrongdoing people. Man thinks that these vanities make him happy in life.

So, practically, a liar person may deceive others, cheat them and misguide them from the true pathway. The same has to do with life vanities. The poet describes the life vanities as cheating and lying. He seeks to show the cheating magnitude of these vanities over the man in life and attempt to salvage him from being deceived or indulged. So false vanities of life equal a liar and a deceptive person.

**9.The conscious heart of Charity would warm,
And her wide wish Benevolence dilate.**

(lines 354-55)

Topic : The moral lesson of kindness.

Image: conscious heart.

Point of Similarity : Man 's heart can have a conscious which gets warm when charity is seen everywhere.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is an abstract personification type. Formally personification is made in a form of a sentence. A human-oriented verb is used for an abstract noun . The definite article is deleted and the abstract noun is capitalized. The human pronoun (her) is also used with the abstract noun. The feelings of comfort and warmth are **within the source domain** while benevolence are within the target domain.

Charity is personified as a kind person who wishes prosperity and dignity for all. Conceptually, charitable people are those who stand by the underprivileged. Benevolent people swell with pride, feel warmth and feel self-satisfaction as they extend a helping hand to the poor. So, charity is one of the greatest traits that generous and great men are attributed by. Charity represents the true conscious of good men. if charity prevails, the world would be a better and brighter place and people would live in peace, dignity and prosperity. So, Charity wish equals a selflessly kind and good-wishing person.

**10. Obeying, fearless or in life or death:
Great moral teacher! wisest of mankind (444-45)**

Topic : The graveness of death.

Image: Moral teaching, mentoring.

Point of Similarity : Man can be a teacher and wise and so does the moral impact of one's demise over people.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification here is an abstract one. Formally, a human-based noun is used with an abstract noun (death) and a human adjective is also used with an abstract noun to create personification. Teaching and wisdom are human traits, so they are within the source domain. And death is within the target domain.

Almighty God has made death subdue all humans , poor or rich , humble or arrogant, powerful or weak , obstinate or obedient under its mightiest mastery. Conceptually, death marks the end of man life, his impulse for good and evil also ends. One's death sparks fear in other live people. In these lines, death is given a human personality. Death is a great teacher and also wise. Simply the great teacher is the person who gives sermons, offers knowledge, councils and mentoring. The great teacher aims to adjust the moral path of his people. So, he would be the wisest among them.

The moment, the teacher starts to preach people and spark morality inside them, the moment people start to feel remorse, and recognize the

necessity to place themselves on a better footing by adhering to the moral values. The same has to do with death. The moment it occurs to someone, the moment people recognize the necessity to recourse to moral values. The keen lesson of death equals a keen lesson delivered by a professionally and morally wise preacher.

11.Truth the soft robe that mild persuasion wears

(line 683)

Topic : The truth.

Image: Fashionable wear.

Point of Similarity : Man would seem handsome when wearing fashionable clothes as much as the influence of the truth does to persuasion.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is an abstract personification type. Formally, a human-oriented verb is used before an inanimate object to create personification. Wearing is within the source domain and persuasion is within the target domain.

In this extract, the persuasion is personified as a woman whose wear is soft, luxuriant and fashionable. Although persuasion is lovely , this soft wear rendered persuasion much lovelier, a reference to truth, which makes persuasion more significant. Truth is an integral part of persuasive speech. Truth represents decency, beauty, innocence, greatness and gentility. It is not a point of weakness. It is a point of strength. The truth espoused with persuasion equals a cute woman wearing a fashionably soft robe.

**12. All now are vanish'd! Virtue sole survives,
Immortal, never-failing friend of man,
His guide to happiness on high.**

(Lines 1039-40-41)

Topic : The importance of virtue.

Image: Faithful friend.

Point of Similarity : Man can be a never-failing and faithful friend, so can the impact of virtue on mankind.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is an abstract personification type. Personification is created through imputing a human noun (friend) to an abstract noun (Virtue). The definite article is deleted and the abstract noun is capitalized to be a proper noun. The true friendship is within the source domain and the virtue is within the target domain.

The poet personifies virtue due to its greater impact on man. The virtue is a force of good in man's life. People die but their virtues outlast their decaying bodies. It never dies. In other words. The goodness of the human purpose is not only remembered for a fleeting moment but it is made to be a lasting virtue.

Virtue is a truly faithful friend to those who befriend her. It never fails others. Conceptually, a friend is the person who stood by his friend in times of **need**. In other words, the word "friend" indicates that faithfulness, sincerity, loyalty are demonstrated through words and deeds. So, a true

friend is a never-failing person who will guide his partner to happiness. The same has to do with virtue. Virtue is a never-failing friend to man. An immortal and good virtue equals a truthful friend.

4- Analysis of personification of Goldsmith's Poem "The Deserted Village".

In the 1760s, Goldsmith witnessed the demolition of an ancient village and destruction of its farms to clear land to become a wealthy man's garden. His poem "The Deserted Village", published in 1770, expresses a fear that the destruction of villages and the conversion of land from productive agriculture to ornamental landscape gardens would ruin the peasantry.

The Deserted Village gave the demolished village the pseudonym "Sweet Auburn" and Goldsmith did not disclose the real village on which he based it. However, he did indicate it was about 50 miles (80 km) from London . (Goldsmith, The deserted Village: Homepage).

**13. Sweet Auburn! loveliest village of the plain,
Where health and plenty cheer'd the labouring swain,
Where smiling Spring his earliest visit paid,**

(lines 1-2-3)

Topic: Mildness of the weather.

Image : delightedness and smiling .

Point of similarity: man can be delighted and spring mild weather brings happiness about to people and make them smile.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification here is a phenomenal one. Personification is made through a human-based adjective that's used before an inanimate thing. Smiling is within the source domain and spring is within the target domain.

The spring is personified as being smiling and optimistic visitor. Conceptually, the man whose life seems comfortable and full of happy times, is always hale, smiling and hearty. The same has to do with the nature of weather in the spring. The mildness and liveliness of weather is common in spring but rare in other seasons. Spring atmosphere brings about hope and evokes optimism inside man. So, the mild and calm weather equals a comfortably smiling person.

14. These were thy charms-but all these charms are fled.

Sweet smiling village, loveliest of the lawn,

Topic: The beauty of that village.

Image: smiling.

Point of Similarity : The man can be sweet and smiling , proportional to the elegant terrains of that village.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The personification here is a concrete one. The personification is made through human-based adjectives that are used before inanimate nouns. Smiling is within the source domain and village is within the target domain.

The village is personified as smiling person who was once hale, happily comforted and hearty before he was sent to harm's way or exposed to some physical damage, with reference to the village before it was demolished. Conceptually, the green and prosperous lands are the symbol of comfort and pleasure. So, a prosperous and healthy land equals a happy and smiling person.

15. Now lies that house where nut-brown draughts inspired,

Where grey-beard mirth and smiling toil retired,

Where village statesmen talk'd with looks profound

(lines 221-22-23)

Topic : A description of a scene in nature.

Image : Aging and retiring.

Point of similarity: man can have a grey beard when living for long years. He also smiles and retires when he fulfills the sense of accomplishment in his life.

Non-Figurative Equivalent according to the Cognitive Linguistic

Perspective :

The personification here is an abstract one. Formally personification is made through a concrete human-based verb that comes after an inanimate and an abstract noun (mirth, toil). Grey beard and smiling are within the source domain. The mirth and the toil are within the target domain.

The poet personifies "mirth" as being an aged person that has a grey beard. The poet mentions a house whose people living a hard life but later a luxurious one. Conceptually, when man's beard turns grey, it

indicates that he lived tens of years. He witnesses many happy times in his long lifespan. The same has to do with mirth. Those described people have witnessed mirth for a long time. So, the long time spent mirthfully equals a grey-bearded man who survived for several decades.

As for "smiling toil retired". The toil is personified as a smiling person who retired from his work. Conceptually, as man approaches his retiring **age**, he realizes that he gained many experiences in his life and he worked hard enough and he served enough and he has to rest and smile now for what he has achieved during the past years. The same can be applied to the personified toil. Joyfully spent lifetime career and fruitful service equals a man who has spent his life in hard work and service. He feels the sense of accomplishment, so he is happily smiling.

16. Imagination fondly stoops to trace

The parlour splendours of that festive place.

(lines 225-26)

Topic : A description of some elegant place in the current deserted village.

Image : Humility.

Point of similarity: An imaginative man can stand humbly amazed to see the greatness of the place, a greatness that moves far beyond his imagination potential.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

It is an abstract personification type. The personification here is worked through using a concrete and human-oriented verb after an abstract noun. Stooping is the source domain and the imagination is target domain.

The poet personifies imagination as a humbly curious person. Conceptually, imagination refers to what's beyond normal human thinking. It moves beyond human intellectual and even physical potential. Rare are those who find themselves beyond their intellectual potential. The gifted people are those who are imaginative. Hyperbolically, the poet personalizes imagination as an extraordinarily gifted man standing astonished to that fantastic place in the village, indicating that the elegance of that place is beyond one's imaginative brainpower. The extraordinary power of someone to imagine equals the greatness of that festive place.

5- Analysis of personification in George Herbert's Poem " Death"

The poem describes the change that took place in the attitude of human beings towards death as a result of the Crucifixion of Christ. Throughout the poem, death understanding had changed from being a heap of meatless bones and a skeleton to being a graceful and fair and grave is a peaceful place after the Death of the Christ (Ramji Lall,195:2007).

17. Oh, Death , thou wast once an uncouth hideous thing

Nothing but bones

The sad effect of sadder grones

Thy mouth was open , but thou couldst not sing

(lines1-2-3-4)

Topic : Death .

Image : addressing.

Point of Similarity : the ugly man is rarely and barely talked to or interacted.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The personification is an abstract one. Formally, personification is made through using a vocative before an abstract noun as though it is a human and is directly addressed. The definite article is deleted and the abstract noun becomes a proper noun.

The enormity of death and the scale of its bereavement extremely render the speaker to personify an abstract concept (death) and directly talks to him. In these lines, through addressing death, the poet seeks to affirm that death is ugly, and horrible thing to look at. A dead man seems to be nothing but dread bones. And the dead man's mouth is open, but he is unable to speak a single word or sing. The poet stands as if he condemns the death personality for sorrow and panic it brings about to human life. Cognitively, let it be a man whose face is ugly and frightening. This man is disgusted, hated and alienated by people. Similarly, death image in human mind is awful and ugly. It is a mere heap of bones. But people look at this reality from an earthly and material angle, instead of looking beyond the grave of the dead, where souls have departed to the otherworld. Similarly, people haven't ever looked beyond this ugliness of this man to see the blessing and the spiritual purity that he is bestowed. Addressing death equals addressing an ugly person but good in nature and who maintains greater prudence than others.

6- Analysis of personification in George Herbert's Poem " Discipline"

This poem stands as an appeal from the poet to Almighty God to deal with humans gently not sternly. Through the poem, the poet entreats Almighty God to throw away the rod of punishment, to throw away His wrath and to adopt a mild attitude of love. The poet believes that love is the only force that can reform human beings and renders them a force for good (ibid: 189).

18. The let wrath remove

Love will do the deed

(lines 17-18)

Topic : An invocation to God to offer mercy.

Image : Love is an active and kind man.

Point of Similarity : Widely lovely man can ease up tensions and brings hope.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification is an abstract one. Personification is constructed here through using a concrete verb after an abstract noun that is lifeless. The definite article is deleted and the abstract noun is rendered a proper noun. Doing what's good is within the source domain, and love is within the target domain.

Here, love is an abstract idea, it is personified as a man who can eradicate resentment and hatred from the human desires. It is as if love does the good for people on behalf of God on earth. Love can even soften the hearts of even the cruelest human beings.

The love is seen as a man whose force, influence and decorum can soften the hearts of even the hardest human beings. Love influence equals an influential and widely lovable man.

19. Love is a swift of foot

Love is a man of war.

and can shoot

and can hit from farre.

(lines 21-22-23-24)

Topic : The force magnitude of Love.

Image : Love as a warrior and has wide strides.

Point of Similarity : Man can be powerful and warrior and so can the influence of love on our lives.

Non-Figurative Equivalent according to the cognitive linguistic perspective :

The type of personification here is an abstract one. Formally. Personification here is made through using a human noun (man) and a human-based verb after an abstract inanimate noun. The definite article is also deleted before the abstract noun and becomes a proper noun. The warrior and shooting are within the source domain and love is within the target domain.

Love has such a sense of power and swiftness to the extent that its influence can span areas and shape the happy lives of a great deal of people.

Here, one of the essential traits of God toward His slaves is love. Moreover, love is personified as a man who can travel at high speed. Love

is also a courageous and professional soldier who can hit even the distant targets.

In other words, love influence can control over a large deal of people who are long distances away from him. Cognitively, the feeling of love is so powerful that it could even exert its influence on all. Love is professional, courageous and extraordinary as much as the soldier is. The power and the charm of love equal a charisma of a courageously professional warrior.

7- Analysis of personification in Henry Vaughan's Poem " Peace"

The "peace" poem is one of the leading poems that Vaughan ever wrote. It talks about the idea of human built-in peace. The major idea of this poem is that peace can be found not in the material world of the senses but only in the world of spirit.

In other words, The noises and the dangers of this world cannot disturb the peace which dwells in that heavenly country. The forces of peace in that country are under the command of Jesus Christ who came down to the earth out of his love for mankind and who sacrificed his life for the redemption of mankind (ibid:250).

20.Oh,my soul there is a countrie

Far beyond stars (1-2).

Topic : Comfort and built-in security.

Image: Addressing.

Point of Similarity : A cherished man can be advised and offered a good resort from harm as much as a man offers to his soul.

Non-Figurative Equivalent according to the Cognitive Linguistic

Perspective :

The personification here is an abstract one. Personification is constructed through using a vocative before an abstract noun and is directly addressed as if capable of understanding. Vocative addressing is within the source domain and the soul is within the target domain.

Here, the poet addresses his soul which has been personified as if capable of understanding. This is a kind of dialogue between the poet and his soul. The poet speaks while the soul is supposed to be a silent listener. Cognitively, the soul stands as if it is the dearest fellow to the poet like his son or his wife or his daughter. So, the poet can do everything possible to keep his dearest people safe and hearty. Here the poet tries to find a safe place to save his dear soul from harm. Addressing soul equals addressing a cherished one.

What the poet means to say is that peace cannot be found in this earthly world but in a solemn country which is situated beyond the stars. Peace is to be found in the heavenly world. Addressing a soul equals intimately addressing and mentoring a cherished person.

21. There above noise and, danger

Sweet peace sits crown'd with smiles (5-6)

Topic: Peace.

Image : Solemn sitting.

Point of Similarity : A majestic person would sit in a solemn place , proportional to importance of peace status in human life.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification is an abstract one. Personification can be identified here through using a concrete and a human-oriented verb after an abstract noun. The definite article is also deleted so the abstract noun becomes a proper noun. Solemn sitting is within the source domain and peace is within the target domain.

Peace is free from dangers which threaten it in the earthly world. In these two lines, peace is personified as a majestic figure , wears his crown and smiles. So, cognitively, the king is a solemn figure and retains all the privileges and eminences over other ordinary folks. He is reverently glorified by others. His lifestyle and prestige is far greater than any other people, lives free from all dangers and lives in peace, pride and prosperity . And so is peace. The poet seeks to say that his soul can live reverently under the custody of that majestic person (peace). So, the crowned peace equals a majestic person sitting in an eminently distinguished and secure place.

8- Analysis of personification in Thomas Gray's Poem " Elegy in A Country Churchyard"

"Elegy Written in a Country Churchyard" is an elegiac poem that centers on the death of a person or persons and is, therefore, somber in

tone. An elegy purpose is to express feelings and insights about its subject rather than to tell a story. Typically, an elegy expresses feelings of loss and sorrow in addition to praising the deceased and commenting on the meaning of the deceased's time on earth. Gray's poem reflects on the lives of humble and unheralded but extraordinary people buried in the cemetery of a church (Ian ,1989:389).

22. The moping owl does to the moon complain

Of such as, wandering near her secret bower

(lines 10-11)

Topic: The sadness of the bereaved over the dead.

Image: Complaining.

Point of Similarity: The owl would complain and so would the man.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification is an anthropomorphic one. Personification is made through using a human-based verb after a nonhuman noun. A human-based adjective is also used before a nonhuman noun to the nonhuman.

Here, the owl is an anthropomorphically personified as gloomy and grumbling about the people whose life has been raped by the death and who are buried in the churchyard. Conceptually, the owl can make a voice pretty like wailing. It does so when the standstill reins supreme and a solemn silence overshadows the day at night as if it reflects upon the gloominess of

the day. The same has to do with the poet who also reflects upon the situation in the country churchyard when he sees the graves of great people lie buried in this cemetery. So, a complaining owl equals a sadly complaining person.

23. Let not Ambition mock their useful toil

Their homely joy and destiny obscure

(lines 29-30)

Topic: The toil and ambition of the man on earth.

Image : Depreciation.

Point of Similarity: Man can mock others' efforts. This can be comparable when ambition moves beyond the limits of one's work potential.

Non-Figurative Equivalent according to the cognitive linguistic perspective :

The type of personification here is an abstract one. Personification is made by using a human-based verb after an abstract noun. The definite article is also deleted and the abstract noun is rendered a proper noun. Mocking is within the source domain and ambition is within the target domain.

Ambition is personified as a bully person who mocks and depreciates the tireless toil of the alive people. Conceptually, ambition is one of the important instinctive features in the human nature. Man cannot survive without being ambitious. But as soon as he becomes overambitious, that

feature will backfire and lead to grave consequences. Through this personification, the poet seeks to convey that harmony between toil and ambition is necessary. People should be ambitious and work for their happiness without being overambitious. Because at the end of their lifetime toil, they will confront their inescapable and unconquerable destiny of death. So, the mocking ambition equals an arrogantly boastful person.

24. A youth to fortune and to fame unknown

Fair science frowned not on his humble birth

And melancholy marked him for her own (119-20-21)

Topic: A tribute.

Image : The impact of the loss of the dead.

Point of Similarity: Fair man can be astonished to see a great scientist, not because of the condition of his birth , but because of his great knowledge. The dead scientist stood tall through his life although melancholy has overshadowed his pre-death times.

Non-Figurative Equivalent according to the Cognitive Linguistic

Perspective :

The type of personification here is an abstract one. Personification here is made through using concrete and human-oriented verbs after abstract nouns. The definite article is also deleted and the abstract nouns become proper capitalized nouns. Frowning and signaling marks are within the source domain. The science and melancholy are within the target domain.

Here the poet mourns the loss of a dear friend to him. That friend was a great poet and a scientist but of a humble birth. The pain of the loss of such a great figure cannot be diminished by the passage of time nor can its meaning be dulled by any other event.

Hyperbolically, the science is personified as if it stands appalled to the knowledge of that person. Conceptually, science and knowledge cannot be owned by ordinary ones nor can it be earned easily in a short piece of time. So, to show the span of the knowledge of that scientist, the science is personified.

Moreover, although that person is of humble birth and has faced a lot of difficulties, challenges and endless melancholies, he never gives in to self-pity or turned back. But he stood up before challenges and worked relentlessly to shape his greatness. This can be manifested through the second line. Melancholy is personified as a man whose decision was to make that person under control. Although melancholy has overshadowed his life, he moved with fortitude and determination. Frowning science equals a person who stands astonished to a greatly knowledgeable dead person, and the melancholy that marks equals a tyrant person who maintains control over other people, but the latter didn't give in.

9- Analysis of personification in William Cowper's Poem " Winter Walk at Noon "

This poem is a section of a larger poem called "The Task". A Poem, in six books (1785). It is a poem in 6000 lines of blank verse by William Cowper, usually seen as his supreme achievement. Its six books

are called "The Sofa", "The Timepiece", "The Garden", "The Winter Evening", "The Winter Morning Walk" and "The Winter Walk at Noon".

The poet talks about the blessings of nature, the retired life and religious faith, with attacks on slavery, blood sports, fashionable frivolity, lukewarm clergy in his time among other things (Ian, 1989:466).

**26. This night was Winter in his roughest mood ;
The morning sharp and clear. But now at noon.**

(lines 57-58)

Topic: The unstable weather of winter.

Image: Unstable mood.

Point of similarity: A man can be moodily unstable and so is the unstable weather of winter.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification is a phenomenal one. Personification here is made through using a possessive human pronoun and with a human feature which is mood. The definite article is also deleted and the noun becomes proper and capitalized. Rough mood is within the source domain and the winter is within the target domain.

The winter season is personified as a highly moody person. Conceptually, the moody people are almost always fluctuating in their impressions, reactions and behavior. Sometimes, they say good words but

do terrible actions. You feel them good but in a matter of moments you feel that they are not so, due to their unstable mood. The same has to do with winter. In winter days we may witness a sunny and shining day in morning , but all of a sudden , the weather may deteriorate, the sun disappears, clouds accumulate, thunder brings about dread voice and rain heavily falls. So, fluctuating weather of winter equals a moody and behaviorally unstable person.

27. Knowledge is proud that he has learned so much

Wisdom is humble that he know no more.

(Lines 96-97)

Topic: The knowledge and wisdom.

Image: Pride and humbleness.

Point of Similarity: The power of knowledge brings about pride to a man and gradual growth of wisdom rendered him knowledgeably humble.

Non-Figurative Equivalent according to the Cognitive Linguistic Perspective :

The type of personification here is an abstract one. The form of personification is made through using human-based adjectives after abstract inanimate nouns. The definite article is also deleted and the abstract nouns become proper nouns with capitalization. Pride and humbleness are within the source domain and knowledge and wisdom are within the target domain.

Knowledge is personified as a proud man and wisdom is also personified as a humble person. Humbly knowledgeable people are rare in

human history. Conceptually, when someone achieves something extraordinarily rare, he swells with pride and self-admiration, especially when someone becomes knowledgeable. But when that person gets much more profoundly in the mysteries of knowledge, he self-realizes that knowledge is a coastless sea and can never be contained.

The scale of knowledge is even longer than one's lifespan. Thus, when he realizes this fact, he seeks to be wise and wisdom entails humbleness because people are shaped by their imperfections and their experience is often shaped by their mistakes. Knowledge is not quite enough to make a great man unless it is espoused with wisdom. So, proud knowledge equals a knowledgeably boastful man and humble wisdom equals a knowledgeably humble man.

CHAPTER FIVE CONCLUSIONS, AND SUGGESTIONS FOR FURTHER RESEARCH.

5.1 General Conclusions

1. The proposed models adopted for the pragmatic analysis of personification, i.e., Larson's and Lakoff and Johnson's model, have demonstrated to be functional enough and so promising models to have validity as they facilitate how to treat and resolve the ambiguity of the personified expressions of the literary extracts in hand.
2. The compound model stood as a substitute for the traditional theories that have long been exhaustively adopted to analyze metaphorical language.
3. The study has successfully demonstrated that metaphorical personification is not based on the idea of two similar things, but on two conceptually associated domains.
4. The study has demonstrated that the source domain is the human attributes and the target domain is the personified nonhumans.
5. The study has paved the way for a cognitive study of metaphorical personification and how critically it can be grasped.
6. The study has found out that personification is a pragmatic category rather than a semantic one. Additionally, taking the literal meaning of the expressions without regard to their contextual factors; the interpretation of these expressions will seem to be inadequate and radically false (untrue). To cognitively understand the intended meaning, one must recognize that the encoded literal meaning is replaced by a related figurative one that contradicts or mismatches the reality.

7. Through pragmatically analyzing personification, it has been observed that the religio-ethical dimension has been heavily used through personifying the immaterial concepts and abstractions such as death, knowledge, wisdom, virtue and truth.
8. It has been observed that the deletion of the definite article and the capitalization of the abstract and the inanimate nouns and their capitalization are widely used in personificational expressions.
9. Personification has this broader scope because of its special nature as a trope that can occupy a variety of different contexts which may express delight, antipathy, morality, admiration, and other effective reactions.
10. The study has also come up with the conclusion that the success of personification depends on the reader's conceptual ability to grasp the intended meaning properly and of his/her entering a pact of acceptance of the creation of impossible apparent counterfactuality. Therefore, any failure to fulfill these features may lead to misunderstanding that comes from inappropriate interpretation. Accordingly, it has been concluded that the conceptual approach to personification is indispensable for its proper understanding.
11. Most rhetoricians have been in agreement with the functions accomplished by personificational expressions. They all agree that personifications are used to accomplish many purposes and **meets many** needs. This is to say, they are used for highlighting certain images and features in order to captivate the reader's and listener's attention.

5.2 Recommendations

In the light of the discussion of personification throughout this thesis, the following points are recommended:

1. Lecturers of the English language, especially the teachers of literature, are recommended to chart a new course of analyzing the personificational expressions, whether in poetry or other literary genres, through adopting the conceptual approach instead of the literal approach. This will help avoid misunderstanding that comes from incorrect interpretation, because any poem in relation to personification can be interpreted differently by different readers.
2. It is also recommended from the students of the English language at the college level and the M.A. students of literature to differentiate between personification and other literary devices such as simile, irony, and conceit. Personification has conceptually deeper implications as we intimately attribute our features as human beings to nonhuman so that we can get deep insight into the reality of expressed things and understand them much better.

5.3 Suggestions for Further Research

Broader research can be carried out in certain areas that have not been handled in the present study. It is believed that:

1. A contrastive study of personification in English and Arabic poetry is one of the promising areas of research.
2. A pragmatic analysis of personification in political rhetoric and banal speech are worth investigating.
3. Further theoretical research can be accounted for by relying on other pragmatic aspects such as the 'Relevance Theory' and the 'Speech Act Theory' in the analysis of personifications since they are also workable in this field.

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