

METAPHORICAL EXPRESSIONS IN A CAT IN THE RAIN, HILLS LIKE WHITE ELEPHANTS, AND A ROSE FOR EMILY WITH REFERENCE TO GENDER ISSUES

Assist. Prof. Dr. Suhayla H. Majeed, Dr. Lanja A. Dabbagh
English Department, College of Languages, Salahaddin University- Hawler
suhaylamajeed@yahoo.com
lanja_dabbagh@yahoo.com

Abstract— Metaphors reflect an important part of the way people ordinarily conceptualize of themselves, events, and everyday world. The aim of the research is to demonstrate the lexical meaning of the metaphors used in the selected short stories. The purpose of this paper is to ascertain into the nature of metaphorical extension and the creation of lexical meaning as they are seen in the selected stories. The data is gathered from conversations of the characters in the stories. The examination of the relationship between the conversations and the metaphors in the stories is performed to show some gender issues.

I. INTRODUCTION

Metaphor inheres in language. It populates every variety, whether prosaic or polished, banal or beautiful. Metaphor owes its pervasive presence in language to its essential origins in thought. It is a tool of cognition before it becomes a tool of art. We are confined to an existence inside of our bodies and within a concrete world; with metaphor, we reach outside of this claustrophobic reality, using information derived from embodied, concrete experience to reason about and develop abstract concepts. Metaphor does not merely enable us to describe intangible aspects of emotions, ideas and human activities, but also to think about them, to comprehend them on the most fundamental level.

One of the most influential linguistic treatments of metaphor and metonymy as distinct, mutually exclusive types of expression is that of Jakobson and Halle (1956), who describe the dichotomy between these two kinds of tropes as reflecting a "bipolar structure of language" that appears to be of "primal significance and consequence for all verbal behavior and for human behavior in general". They claim that, according to the metaphorical way, one topic leads to another through their similarity, whereas according to the metonymic way, discourse is developed along the lines of topic contiguity.

Categorical metaphors (Goossens, 1989) should be distinguished from the conceptual metaphors proposed by Lakoff and Johnson (1980). The former are more inclusive than the latter – one categorical metaphor typically includes several clusters of conceptual metaphors. Special orientation

may, for example, be employed in order to conceptualize physical, social, mental, moral or other qualities. That is, the location of X serves as a metaphorical template in order to understand how X feels or is. This cluster of conceptual metaphors appears, on the other hand, in one of the categorical metaphors: the SPACE-TO-QUALITY metaphor, whereby situations, states, or qualities are metaphorically rendered in terms of locative concepts.

With reference to the terminology introduced by MacCormac (Mac Cormac, 1985), categorical metaphors are "root metaphors" while conceptual metaphors are typically "conveyance metaphors" – the former are used to comprehend an entire area of human experience or of the physical world, whereas the latter tend to be based on isolated experiences and offer a metaphorical insight that is limited in scope.

The arrangement of categories is unidirectional; it proceeds from left to right and can be defined in terms of "metaphorical abstraction," where a given category is "more abstract" than any other category to its left and "less abstract" than anything to its right. In terms of the relative degree of metaphorical "abstraction," source structures may develop into grammatical structures along the following scale, as argued by Heine, Claudi & Hunnemeyer (1991):

person > object > activity > space > time > quality

Underlying the chain of metaphorical categories, there appears to be a cognitive activity that can be described in terms of egocentric distance, proceeding from the category that is closest (PERSON) to human experience to one that is most remote (QUALITY). This is in line with our claim that grammaticalization is the result of a problem-solving strategy according to which concepts that are more immediately accessible to human experience are employed for the expression of less accessible, more abstract concepts.

These categories represent prototypical entities, each of which includes a variety of perceptually and/or linguistically defined concepts and represents a domain of conceptualization that is important for structuring experience. The above arrangement of categories may be interpreted as consisting of a number of "categorical metaphors," such as OBJECT-TO-SPACE or SPACE-TO TIME, where the first category forms

the metaphorical vehicle and the second the metaphorical topic. For example, the lexeme for the body part "head" is used as a metaphorical vehicle to express a spatial concept "top" (OBJECT-TO-SPACE), which serves as a vehicle for a temporal concept, "beginning" as in (SPACE-TO-TIME).

Ransom (1988) has pointed out that metaphorical extension is responsible for the development from concrete lexical referents to abstract grammatical markers such as complementizers, in that certain semantic fields such as definiteness and existence are associated cognitively with truth and direction with futurity, possibility, or purpose. Thus, metaphorical transfer forms one of the main driving forces in the development of grammatical categories; that is, in order to express more "abstract" functions, concrete entities are recruited.

II. METAPHOR AND LITERATURE

Metaphor can be a beautiful, complex and evocative rhetorical device, but it enjoys this function in language because of the way it is embedded in our fundamental mode of thought. Literary metaphors stand out – they strike us as distinctly moving or aesthetically pleasing – not because they differ in essential form or function from metaphors in other areas of language; on the contrary, metaphors in literature make use of the rudimentary architecture of common, automatic and deeply engrained conceptual metaphors. Authors and poets do, however, frequently set about extending, elaborating or combining ordinary, non-literary metaphors in deliberate and unusual ways (Lakoff & Turner, 1989, 67-72). By exploiting the basic metaphorical tools we use in everyday speech and writing, these artists guide us toward new and nonautomatic modes of thought, which remain all the while meaningful and readily understandable. Thus, metaphor enables authors and poets to exercise creativity and readers to access their meanings. Literary metaphors can transport a reader into exotic, uncharted conceptual realms while retaining a firm tether to familiar territory. A literary metaphor may be entirely novel but it will resonate with us because it maintains the structure of underlying, conventional conceptual metaphors.

The fact that we are capable of comprehending original, imaginative metaphors in literature with relative ease and that we will likely interpret them in a similar way as another reader reinforces the broad hypothesis that all metaphorical instantiations can be traced back to a set of conceptual metaphors grounded in experience. It is not arbitrary or coincidental that authors across literary genres and traditions repeatedly exploit certain conceptual metaphors. Some conceptual metaphors are more effective than others in translating knowledge schema and patterns of inference from source to target domains. Metaphor is such a natural component of ordinary communication that it is effectively invisible. In literature, however, we can't help but take notice of metaphor; ordinary, conventional metaphors emerge from their quiescence and come into spectacular view. Literature defamiliarizes the metaphors that inconspicuously inhabit discourse of every kind. It casts a spotlight on metaphors that would fail to attract our attention in any other context.

There are several ways that literature can cause us to become aware of metaphor. A literary metaphor may make use of a conceptual element in the source domain that the conventional mappings do not typically or frequently tap, it may introduce to the source domain an entirely new but conceptually consistent element, or it may manipulate an existing one in some novel fashion (Kövecses, 2005, 48). Perhaps what chiefly distinguishes a literary metaphor is its function in probing, questioning and challenging the common uses of the metaphor itself. By highlighting, rejecting or reversing aspects of the metaphor that we otherwise take for granted, an author or poet encourages his reader to examine the appropriateness of that metaphor and its role in shaping cognition and behavior.

III. METAPHORICAL EXPRESSIONS AND GENDER

While such metaphors are important for the research in cognitive semantics, other kinds of conventional metaphors deserve more attention. Recent development in this field of study, however, has seen other conventional metaphors identified and classified in a more elegant way. One such example is the work of Grady (1999) who has distinguished motivations for two kinds of metaphors, "correlation metaphor" and "resemblance metaphor."

Grady (1997) elaborated on the Conceptual Metaphor Theory by distinguishing between complex and primary metaphors. He reanalyzed the data presented in Lakoff & Johnson (1980) as THEORIES ARE BUILDINGS and proposed that this is a complex metaphor which consists of two primary metaphors:

ORGANIZATION IS PHYSICAL STRUCTURE and PERSISTING IS REMAINING ERECT. Here are some metaphorical expressions for each metaphor (Grady, 1997):

(1) ORGANIZATION IS PHYSICAL STRUCTURE

- a. They tore the theory to shreds. (272)
- b. The theory has completely unraveled. (275)

(2) PERSISTING IS REMAINING ERECT

- a. Your facts are solid, but your argumentation is shaky. (269)
- b. All the arguments are solid, but they can't stand up without a factual basis. (269)

The metaphor THEORIES ARE BUILDINGS does not have an experiential basis, which calls into question whether this is a conceptual metaphor. Conceptual metaphor requires a physical motivation. The above analysis makes it possible to explain the motivation of mappings in terms of physical experiences.

The typology of metaphor is an issue that needs further investigation, since there are many metaphors that are not explained by co-occurrence of certain phenomena. Grady suggests a "Resemblance Hypothesis" which distinguishes between conceptual metaphor (e.g., MORE IS UP) and resemblance metaphor (e.g., "Achilles is a lion.") clarifying how the nature and the process of mapping differ in these two types (1999). According to Grady's model, primary metaphors

could be characterized as links between distinct concepts, perhaps based on numerous experiences where the concepts are tightly correlated and therefore simultaneously activated (1999: 8). In the case of MORE IS UP, the two phenomena in different domains – quantity increase and vertical elevation – often co-occur so that they are cognitively correlated. On the other hand, the mapping of resemblance metaphors does not involve such correlation, but rather, shared features of two different schemata are activated. As for the example, "Achilles is a lion," lions and people have separate sets of features in the conceptual schema, but they both have "bravery" which motivates the metaphor.

It seems that there is some variation among resemblance metaphors. Image metaphor is an example where the metaphor is motivated by physical similarity between the source and target concepts. On the other hand, there are resemblance metaphors that are not based on literal similarity. If we take the example "Achilles is a lion", we can analyze that lions are perceived to be brave because of the fact that they are carnivores whose nature is to hunt other animals. In human society, hunters who risk their lives by challenging stronger animals are considered brave. It seems that lions are brave only in the sense of killing other animals, but those animals may not be harmful to the lions. Although many other animals hunt (e.g., cats hunt mice), they are not considered brave. The idea that lion is a prototype of brave animals is symbolic and arbitrary.

If we generalize the above expressions into formulae in accordance with Lakoff and Johnson's convention, we may get something like WOMEN ARE ANIMALS or WOMEN ARE PLANTS. However, these names are insufficient; they do not grasp the details of mapping precisely enough. Actually, some mapping gaps are observed in these metaphors. Not all kinds of animals and not all kinds of plants are used for women; only some of the animals and plants function as source concepts for woman metaphors. For example, women are very often conceptualized as flowers, butterflies, or pet animals, while big trees, parts of plants like leaves or branches, or wild and/or large animals like wolves, bears and others are not mapped onto women. If we call a woman a pine tree, a leaf, or a branch, it makes no sense. If we call a person a wolf or a bear, we may think that the person is a man, but we never imagine a woman. This is one of the mapping gaps involved in woman metaphors that take animals or plants as the source concept.

Even within the animals and plants used for women, not all properties are actually mapped. For example, having four legs, tails, beaks, wings, and so forth are some salient properties of animals, but they are not mapped onto the concept of woman. Similarly, photosynthesis is a salient property of plants, and pollen, that of flowers, but they are not involved in the mapping either. This is the second type of mapping gap. Furthermore, these metaphors referring to men and women have asymmetrical mapping systems.

The Selected Stories

A Cat in the Rain is a very short story by Ernest Hemingway (an American author, journalist and the 1954 Nobel Prize winner in literature), which was first published in 1925 as a part of the short story collection *In Our Time*. Hemingway became famous within his own life time (1899–

1961), particularly being known for his simple style of writing and careful structuring; thus like most of his novels, his short stories are very easy to read. *Cat in the Rain* is an apparently simple story about an American couple spending a holiday in Italy, however, as Taylor (1981) puts it, "behind the very realistic surface there is a wealth of symbolism and possible meanings for the readers to supply for themselves" (p. 62).

Hills Like White Elephant is one of Hemingway's most complicated short stories. Ernest Hemingway is well known for leaving out a story's ending, and this story is no exception (Gurko, 1952). The continuous opposition between Jig and the American is what eventually tears them apart. They have different needs and desires. This couple is at a critical point in their lives when they must decide whether or not to have an abortion. If the reader goes deeper and deeper, he or she can discover new parts and pieces that show how the couple miscommunicated. Hemingway manages to reflect the real conversation through small details and inferences while leaving the main part and interpretation to the reader. While the dialogue between the couple sounds simple and sometimes meaningless, in fact there are different meaning and implications in deeper part because of its rich use of metaphors.

Hemingway's short story shows the significance of naming or not naming characters, as is the case with the American. In this context, he generalizes the American in order to refer to American fathers during his own time (Flora, 2004).

William Faulkner's tale *A Rose for Emily* was first published in 1930. A brief historical review of this period provides the links between tale and history and lets us glimpse at Faulkner's brilliancy. The narrative encloses a period of around 40 years related to the historical period previous to its publication. *A Rose for Emily* deals with the economic decadence of the south as well as the decadence of its cultural and social values. Emily's character comes to represent this state of painful change in this society. Both the decadence of traditional values and Emily's personal and economic ruin confirm the vision of a present that disregards once valued customs and tradition. The last representative of a traditional family of the South, Emily becomes the depositary of Southern values. Her majestic figure becomes fundamental in the maintenance of their traditional values and their way of living. Emily is charged not only with her expectancy but also the citizens' hope for the maintenance of traditional behaviors of the southern society. The burden of these charges gives rise to the instability of Emily's position that eventually leads her to the act of killing. This point of view, indeed, has been a common assertion in the criticism regarding Faulkner's short story (Dilworth, 1999, Fang, 2007).

The Examination

In these selected short stories women characters are denied. The relationship between men and women are developed in the stories. Some women characters change from weak creatures dominated by men to strong characters:

A Cat in the Rain

In this short, Hemingway uses metaphor beside other figures of speech to symbolize different concepts. There is imagery used for loss of fertility that the American woman possess and this is prominent in the choice of language used. There is no healthy man/ woman relationship in the story (Grigoryan, nd, p. 309). The story is about the American woman longing for a cat. Here, the metaphor is about a cat stuck in the rain with nobody to care for it which shows that the wife was not loved by her husband. This is also related to the woman who wanted a child. Another example is the *rubber cape*. Ledge quotes Hagopain: "The rubber Cape is a protecting from rain, and rain is fundamental necessity for fertility and fertility is precisely what is lacking in the American wife's marriage" (Lodge, 1982, p. 12).

So, like the cat in the rain, she feels shut out, unwanted, unnoticed, and unloved (Lodge, 27). Thus the central metaphor of the wife's quest is the cat which initially, eludes her and is mystically lost. Both metaphor and context create meaning. The outside world expresses the contradictory forces which incite and direct the wife's quest. It is a quest to fulfill 'being'.

Another metaphor is the tortoise- shell cat with its animal sensuality, serves for the dynamic sensuality required to reconcile the man's desire (Holmesland, 1990, p.72). Nature is shown beautiful as in:

The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain.

Some words are used metaphorically such as (rain, pools, sea) which belong to one sphere, the water. People cannot hide from the rain, water is everywhere. But metaphorically and perhaps paradoxically, the American wife sees water which stands for fertility and the umbrella is for protection that is, the women cannot have a baby. Here the American wife says:

'Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat.'

Now she has forced her female voice and she is not afraid to use it. Cat is the symbol of woman, the woman feels lonely, and unhappy. She is like a cat in the rain wet (Grigoryane, 312).

Hills like White Elephants

From the beginning, it is clear that metaphor is an important vehicle to convey the real meaning which is about abortion operation. The American man calls the procedure "an awfully simple operation", "just to let aint in".

Another point is the man called the American man, which is metaphor standing for a man who possesses wealth, travels to many places and has a life of leisure. He is manipulative. The girl is not named, although her name is Jig. Jig can mean 'a lively dance, music for soul, a dance or joke or tricks'. She is not described as woman, wife or American. So, by using the word 'the girl', even her identity as a woman is ruined.

Another point is related to drinking. Both the man and the woman drink a lot. They consume beer and liqueur. Metaphorically, this could be related to hiding their thinking about the real issue of abortion. Their concentration is antagonistic, the man is in control and depending on approach ;the man knows best', he describes the operation as 'just to let the air in', 'perfectly simple', shows that he is disconnected from her feelings and relation. He implies the pregnancy as 'the only thing that bothers us'. Metaphorically the pregnancy even indirectly refers to the relationship itself which is deeper than that ([www.port and wit.com](http://www.portandwit.com)).

Drinking liquors, the girl says: '*Everything tastes of licorice, especially all the things you're waited so long for like absinthe*'. This line shows that the girl is longing for candy, alcohol, and metaphorically a baby.

White Elephants metaphorically stand for unborn baby. According to the American, the pregnancy and the baby are like the white gifts that the American does not want to keep or receive (Bauer, 2014, p.130). The white elephant is the tension in the story which widens the gap between the couple.

The title of the third story is metaphor for the story, the hills might represent Jig's dream of a family relationship. And the Americans response to her smile shows that he is not willing to build a family for her.

'It tastes like licorice', 'That is the way with everything': the man and the girl are waiting in the stretching sun of the Ebro Valley in Spain, gazing at a vast string of mountains:

'They look like white elephants' she says

'I've never seen one', the man says, and drinks his beer.

'No, you wouldn't have'

'I might have', the man says.

'Just because you say so I wouldn't have doesn't prove anything'

The man very much wants Jig to have abortion, because he doesn't want to have responsibility. The pregnant woman looks like the belly of an elephant not the way most men want to see their lovers and white elephant is metaphor euphemism for something nobody wants, and in this case a baby. And the unmentioned abortion is also a metaphor for the fate of the protagonist's love affair.

A Rose for Emily

Faulkner in this story uses different metaphor to represent the concepts and/ or ideologies presented that are considered. The following extract:

'When Miss Emily Grisons died, our whole town went to her funeral; the men thought a sort of respectful affection for a fallen monument, the women mostly out of curiosity'

Here, Faulkner refers to Miss Emily as 'a fallen monument' comparing a formerly living being with inanimate object (monument). This metaphor has the function of showing how the town people viewed Emily as a symbol of time that has passed away. It is a metaphor for change that happened in the south immediately after the civil war.

In another occasion when the representative of the town attempt to force Emily to pay taxes and believing that her taxes were paid and when the town fails to convince her, Faulkner tells us: *So she vanquished them, horse and foot, just as she had vanquished their fathers*. The metaphor of combat *horse* and *foot* is used showing how she defeats the town's representative (www.enotes.com). The compound is very suitable of the character and how her attributes of horse and foot are linked to show the force and fierce of Emily. Both are animate attributes but horse is strong when having a straight erect posture while standing even when angry. So these attributes are mapped into human domain which gives an image metaphor.

... and we knew that nothing left, she would have to cling to that which have robbed her, as people will.

Here, *that which have robbed her* is a metaphor for particular system in which Emily grew up as her father dismissed any suitors. She continued to act as she did in the past (www.enotes.com). Elsewhere the compound *noblesseoblige* is also a metaphor for the behavior of the Southern lady.

'Then the new generation became the backbone and the spirit of the town', the lexical term *backbone* and *spirit* are used metaphorically as there is a new generation, they became

alternative representation of the town. A new era has begun after Emily.

Emily's home is in state of neglect which is a metaphor for her neglect of the present. The house is described as *stubborn* and *unrelenting*. Both *stubborn* and *unrelenting* have human characteristics but are transferred to *home*. The town conceptualize Emily as a tableau idol, an image in a stained glass church window.

She was described as "bloated and pale" and "a spare skeleton". These adjectives stand as metaphors for a drowned woman. She is practically dead. The society (town) drove her to do what she did and criticized her for not being social. Emily did not change, and this is clear in: *Cedar, bemured cemetery, tranquil atmosphere, atmosphere* which shows dis order time sequence and *'the past is not administery road but instead, a huge meadow which no winter even quite touches'*. The word 'road' and 'meadow' metaphorically stand for the past.

The color black is metaphor for aging and debility as in:

They rose when she entered A small fat women in black

Finally, "death" throughout the story is a metaphor for the end of time. The following is a table that shows the meanings, types, and the functions of the metaphors in the stories:

Story	Source	Target	Type of Metaphor	Meaning	Function
<i>A Cat in the Rain</i>	cat	American woman	Resemblance (woman like cat)	Both are stuck	Lack of love and women should regain their voice and defend their rights
	Tortoise-shell cat	Human sensuality	Resemblance (man's desire and animal sensuality)	Both are strong	
	Rain, pool, sea	Fertility	Resemblance	Both are necessary for life	
	I want a cat	Baby	Resemblance cat is like a	Both need care and love	

			baby		
Hills Like White Elephants	American man	Wealthy man	correlation	Both can be symbols of American man	Women's feelings, affections, and needs are neglected. Abortion is the end of love. Again indirectly women should talk and not keep silent and just drink
	The girl	Jig	Correlation (like dance or music)	Both are temporary	
	Drinking	Hiding their thinking about abortion	Vague correlation (hiding)	Drinking causes to forget	
	Just to let the air in	Abortion	Resemblance	Both are simple	
	Everything tastes of liquorice	A baby	Correlation	Babies also are like candies	
	White elephant	Unborn baby	Resemblance	Both are white and unwanted for the American man	

	Hills	Dream of a family or pregnancy	Resemblance and correlation like belly of an elephant or having a baby for a family	Both are big and plumpy	
Rose for Emily	Fallen monument, tradition, and class	Feud decline and transition of psychology	Correlation	Both fall	Social order is dead. It supports feminist cause and claims that women need to be loved and to have voice
	Emily mysterious, eccentric	Tormented by her father	Correlation	Refusal of torment is being eccentric	
	Meadow	Past	Resemblance	Prosperous	
	Home	Present	Resemblance	Both are neglected	
	Rose	Change	Correlation	Both Emily and South changed	
	Black	Aging	Correlation	Both Black and aging are sad	

IV. CONCLUSIONS

1. This study has proposed a further distinction among resemblance metaphors by introducing "sociocultural metaphor." In this type of metaphor, the source and target concepts are socio-culturally determined, and the mapping between them is motivated by the similarity between socio-culturally interpreted source and target concepts. This has been illustrated by examining metaphors in the selected stories.
2. In *A Cat in the Rain*, the woman is not loved by her husband and after long suffering she regain her feminine voice by saying 'I want a cat, I want a cat'
3. In *Hills like White Elephant*, the man does not care about the girl's feeling. They are disconnected. *The White Elephant* (baby) widens the gap between the couple. The unmentioned abortion metaphorically stands for the fate of the love affair.
4. In *A Rose for Emily*, the fallen monument functions as the death of social order. The story is metaphor for what happened in the South after the civil war. The writer supports the feminist cause. Emily is a woman who needs to feel affection and to be loved. Death is a metaphor for the end of time and change. A change for women to be loved since they are not only tabloos.
5. Metaphor of resemblance and correlation are functional in explaining women's sufferings, wait for love, baby, and family, criticizing men and society for neglecting them.

REFERENCE

Azuma, K. and C. Ogura (1984). *Sei-yakuwari-no Sinri [Psychology of Gender Roles]*, Tokyo: Dainippon, Toshio.

Bauer, Margret, D. (2014). "Forget the Ledge and Read the work": "Teaching Two Stories by Ernest Hemingway. College Lectures 303 (2003): 24- 137 web

Dilworth, Thomas (1999). 'A Romance to kill for: Homicidal Complicity in Faulkner's A Rose for Emily'. In: *Studies in Short Fiction* 36.3 (1999), pp. 251-262. Disponível em: <<http://www.proquest.com>>. Web 24 December. 2015.

Evans, V. and Green, M. (2006). *Cognitive Linguistics: An Introduction*. Edinburgh, Edinburgh Press Press.

Fang, Du. (2007) 'Who Makes a Devil out of a Fair Lady?—An Analysis of the Social Causes Of Emily's Tragedy in A Rose for Emily'. In: *Canadian Social Science*. v.3, n.4, pp. 18-24.

Flora, Joseph M. (2004) "Names and Naming in Hemingway's Short Stories." *South Atlantic Review* 69.1: 1-8. Web. 24 December. 2015.

Gurko, Leo. (1952) "The Achievement of Ernest Hemingway." *The English Journal* 41.6: 291-298. Web. 24 December. 2015.

Grigorian, Gayane. *Relationship between Couples in Hemingway's Short Stories: Cat in the Rain, The Snow of Kilimnjaroo, Hills like White Elephants*

Heine, B., Ulrike Claudi, and F. Hunnemeyer. (1991). *Grammaticalization: A conceptual framework*. Chicago: The University of Chicago Press.

Hemingway, Ernes. (2005) "Hills Like White Elephants." *A Practical Introduction to Literary Study*. Ed. Leah Jewell. Upper Saddle River New Jersey: Pearson, 296-299.

Hemingway, Ernes. (2005) *Cat in the Rain*. Pdf.

Holnesland, Oddvar (1990). 'Structuralism and Interpretation: Ernest Hemingway's 'Cat in the Rain''. *New Critical Approaches to Ernest Hemingway* by Jackson J. Benson. Durham and London, Duke University Press.

Goossens, Louis. 1989. 'Metonymy in metaphorization: From body parts (and other donor domains) to linguistic action'. *Linguistic Agency*, University of Duisburg, Series. A. No. 256. Duisburg: Universitat Duisburg.

Grady, J. (1997). "Theories are buildings revisited," *Cognitive Linguistics*, 8-4, pp. 267-290.

Grady, J. (1999). "A typology of motivation for conceptual metaphor: correlation vs. resemblance," in R. Gibbs and G. Steen (eds.), *Metaphor in Cognitive Linguistics*, John Benjamins, pp. 79-100.

Jakobson, Roman, and Morris Halle. 1956. *Fundamentals of language*. The Hauge: Mouton. 78-79.

Kövecses, Z. (2005). *Metaphor in culture universality and variation*. New York: Cambridge University Press.

Lakoff, G. and Johnson, M. 1980. *Metaphors we live by*. Chicago: University of Chicago Press.

Lakoff, G., & Turner, M. (2003). *More than cool reason: a field guide to poetic metaphor*. Chicago: University Of Chicago Press.

Lodge, David (1982). *Analysis and Interpretation of the Realist Text: A Pluralistic Approach to Ernest Hemingway's 'Cat in the Rain'*. Vol.1, No.4 Duke University Press.

Mac Cormac, Earl R. 1985. *A cognitive theory of metaphor*. Cambridge, MA: MIT.

Ransom, Evelyn N. 1988. 'The grammaticalization of complementizers'. *Berkeley Linguistics Society* 14. 364-74.

Taylor, P. J. W. (Ed.). (1981). *More modern short stories*. Oxford: Oxford University Press.

www.enotes.com/topics/1rose-emily. Accessed on Dec. 30, 2015.

www.portandwit.com

www.storybites.com