

Wei Huang's Portfolio

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Task 6 Metaphor

A Metaphorical Analysis of Three Poems

I. Metaphor and Poetry

The study of metaphor has a long history. With the development of research, the perceptions of metaphor undergo a transition from the elementary to the profound, from the shallower to the deeper. The traditional theoretical school, represented by Aristotle, considered metaphor to be only a specific rhetorical device. Then, Many linguists have put forward different theories on metaphor, such as Plato, Quintillianus, Cicero, I. A. Richards, R. Jakobson, and so on. Among these scholars, Lakoff and Johnson have extended and developed the systematic theory of conceptual metaphor. In their book *Metaphors We Live By* (1980), the two scholars state that metaphor is a widespread phenomenon in human thought and behaviour, that it pervades strictly every corner of everyday life, and that it is related to human thought patterns. Among the various cognitive abilities, imagination is a major and universal one, and an important means of imagination is metaphor. According to Lakoff, the “essence of metaphor” is “understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 1980: 5). The understanding involves two cognitive domains: the source domain and the target domain. Conceptual metaphors are about understanding the experience of one cognitive domain in terms of the experience of another cognitive domain, with some features of the source domain being mapped onto the target domain, and the latter being partially understood by the former. Therefore, the conceptual metaphor theory forms a cognitive view on metaphor study and clearly points out that metaphor is not merely a rhetorical device used to talk or write about a concept, but to shape, construct, and define that concept and our experience of what it means.

According to C. Day Lewis, metaphor is “the life-principle of poetry, the poet’s chief text and glory”, and Gaston Bachelard argue that “a poetic mind is purely and simply a syntax of metaphors”(Rogers 1974, pp.6). Poetry, as a special literary style, often expresses a poet’s unique feeling or conveys a special meaning through various

Cap. Error

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variations of language. Poetry and metaphor have something in common in many ways. In a sort of sense, metaphor and poetry are homogeneous phenomena. Therefore, using the theory of Conceptual Metaphor to analyze metaphors in poetry will help us to understand the deepest connotation that the poem wants to express, as well as the poets' unique way of thinking in constructing their own poetic world. At the same time, poets possess a keener sense of touch and a richer capacity for emotional expression than the average person, allowing them to often produce creative metaphors in their poetry, which create a new similarity between the ranges of aspects of the defined and defining concepts, further enriching the form and connotation of metaphor.

In this essay, I will try to comment on the following three poems and analyze the metaphors in them.

II. Commentary on “The Marriage”

The Marriage

*They will fit, she thinks,
but only if her backbone
cuts exactly into his rib cage,
and only if his knees
dock exactly under her knees
and all four
agree on a common angle.*

*All would be well
if only
they could face each other.*

*Even as it is
there are compensations*

*for having to meet
nose to neck
chest to scapula
groin to rump
when they sleep.*

*They look, at least,
as if they were going
in the same direction.*

“The Marriage” is a poem written by Denise Levertov, an famous American poet. In the first stanza, Levertov begins the poem with the idea of a woman: “They will fit, she think”, to depict this woman's feelings about the relationship with her lover. Then, in the next verses, she uses several "if only" assumptions to answer the question of how to "fit" each other in a marriage.

Levertov cleverly uses the word 'fit', which is a **polysemy**, as a metaphor for the harmonious relationship needed to build a good marriage. The word “fit”, as a verb, originally meant to be the right shape and size for sb or sth. In daily life, we also use the word "fit" to describe a relationship between people who are compatible with each other.

In this poem, Levertov conceptualizes the original meaning of the verb "fit", and uses the process of two objects perfectly embedded in each other to understand the perfect relationship formed by the mutual run-in of two parties in marriage. This is a kind of structural metaphor. By describing several hypothetical images: “her backbone cuts exactly into his rib cage”, “ his knees dock exactly under her knees”, and “all four agree on a common angle”, Levertov conceptualises the concept of "fit" each other in marriage as meaning that the body parts of both spouses correspond to each other.

However, these hypothetical images cannot be what really happened, just as one person cannot be a tailor-made suit to completely "fit" another person. By conceptualising the original meaning of the verb 'fit', Levertov likens marriage to a



process that requires the couple's bodies to run in and match each other, implying the confinement and torment of marriage to people, and vividly expressing the author's weariness and distrust of marriage.

III. Commentary on "The Ache of Marriage"

The Ache of Marriage

*thigh and tongue, beloved,
are heavy with it,
it throbs in the teeth*

*We look for communion
and are turned away, beloved,
each and each*

*It is leviathan and we
in its belly
looking for joy, some joy
not to be known outside it*

*two by two in the ark of
the ache of it.*

"The Ache of Marriage" is also written by Denise Levertov. There are two kinds of metaphors that occur in this poem.

1. First of all, in the third stanza of the poem, there is this line of verse: "It is leviathan and we in its belly". Here marriage is likened to leviathan, and we in marriage are like people struggling to survive in the belly of the sea-beast leviathan. The analogy of marriage to Leviathan is a structural metaphor.

The Leviathan is a mythical creature in Judaism. Not only does it have a fierce appearance and superhuman powers, but it also has a cruel personality and feeds on

people. The comparison of marriage to an evil mythical creature expresses the author's fear and loathing of marriage. Moreover, Leviathan is not only a vicious sea



beast that can sweep through everything, but is also synonymous with the state in Thomas Hobbes' writing. In Hobbes's theory, the Leviathan is an “artificial creature” created by the contractual concretization of natural rights by human beings. According to Hobbes, in order to resolve the inherent contradictions of human nature and to ensure the long-term stability of human life, people enter into a contract in which they entrust all their power and strength to the “Leviathan”, the State. In turn, the people must be absolutely subservient to the state. The “Leviathan” is supposed to be a hope for happiness and stability, but its absolute power is a source of fear and anxiety for human beings.

In this poem, the marriage endowed with the characteristics of Hobbes' “Leviathan”, the detailed mapping process of this structural metaphor is as follow:

A. Purpose of existence

In Hobbes, people create the “Leviathan” in order to achieve a happy life and long-term stability. In reality, people also marry for the sake of happiness in life.

B. Formation method

“Leviathan” is formed by people voluntarily ceding all their rights to enter into a contract. In reality, marriage is also formed by couples voluntarily entering into a marriage contract with each other.

C. Mighty Power

In Hobbes' theory of the state, the Leviathan has absolute sovereignty and all must obey the Leviathan. In reality, marriage binds both spouses with legal effect, and unless divorced, the couple must fulfil the obligations and responsibilities imposed on both parties by the marriage.

D. The pain it causes

The people ruled by the Leviathan have no freedom and must obey the Leviathan's orders in every word and deed, and cannot think otherwise. This is the pain that the Leviathan brings to the people. In the same way, in reality, due to the shackles of

marriage, the irreconcilable conflicts between discordant couples will grow deeper and deeper, eventually creating irreconcilable suffering.

2. In the last stanza, the poet compares marriage to an ark, and the couples who have entered into the marriage contract are placed two by two in an “ark” in which they carefully experience the “ache” of marriage. This is a container metaphor. By comparing marriage to an ark on the sea, marriage is seen as a kind of container, so that it has boundaries, it can be quantified, it can be entered and it can be left. Such a metaphor serves to highlight the sense of bondage that marriage imposes on both spouses, emphasising the confinement of marriage to human nature. At the same time, an imagery such as an ark on the sea may seem to bring the couple hope for life in a desperate situation, but there are only two people in the ark (“two by two”). Imagine how desperate it is to be in an ark in the middle of an endless sea, with the couple spending time together and experiencing all kinds of “aches”. The intense despair and pain that marriage brings to the couple is vividly demonstrated by the description of the image of “ark”.

In China, we also have examples of comparing marriage to an entity. Qian Zhongshu, a modern Chinese writer, wrote in his book “Fortress Besieged” that marriage is “like a besieged city: those inside want to get out, and those outside want to get in”. Meanwhile, a character in this novel refers to another metaphor: “Marriage is like a gold-painted birdcage; the bird on the outside of the cage wants to live in it, and the bird inside wants to fly out.” Here again, marriage is compared to a birdcage. Qian used these two container metaphors to depict the common human mentality towards marriage: people long for love and marriage before they get married, but after they get married, they feel bound and want to escape.

Whether it is an ark, a besieged city or a birdcage, these depictions of marriage as a container metaphor profoundly express the author's feelings towards marriage, Qian Zhongshu's attitude towards marriage is ambiguous and complicated, with love and hate at the same time, while Levertov's attitude towards marriage is full of disappointment and disgust.

VI. Commentary on “Men Improve With the Years”

Men Improve With the Years

*I am worn out with dreams;
A weather-worn, marble triton
Among the streams;
And all day long I look
Upon this lady's beauty
As though I had found in a book
A pictured beauty,
Pleased to have filled the eyes
Or the discerning ears,
Delighted to be but wise,
For men improve with the years;
And yet, and yet
Is this my dream, or the truth?
O would that we had met
When I had my burning youth!
But I grow old among dreams,
A weather-worn, marble triton
Among the streams.*

This is a poem by W.B. Yeats. In this poem, Yeats likens himself to a statue of Triton carved out of marble among streams. Here Yeats describe his aging status with the passage of time through the description of the image of the marble statue which has been destroyed by wind and rain and corroded by running water for years. The fragility of the statue suggests his aging body and appearance in that time. This is a kind of entity metaphor, as well as a structural metaphor. Here, my twilight years is the principal subject, and the statue of Triton is the subsidiary subject. Meanwhile, My suffering and the grace I have gained through time are also metaphorized by the

process of the Triton statue going through the wind and frost. As Lakoff and Johnson mentioned in the book *Metaphors We Live By*, all Metaphors are ontological Metaphors, and all ontological Metaphors are oriental, container and structural Metaphors as well.

Triton, meanwhile, is a powerful god of the sea in Greek mythology. It is often depicted as a merman, with the upper half of a human being and the lower half of a fish's tail. The Sea god Triton, which is supposed to call the wind and rain on the sea and do what no human being can do. However, the statue of Triton, as my avatar, sits "among stream", unable to exercise its powers. This sharp contrast is also a metaphor for the poet's predicament in his twilight.

On the other hand, in the poem, although the statue of Poseidon has been battered by the weather, it contains the spirit of Poseidon within. In the poem, poet was "pleased to have filled the eyes, or the discerning ears, delighted to be but wise", suggesting that although I am old and frail, I have a rich and beautiful soul that has been polished by time.

By likening his late self to a weather-beaten statue of a sea god among streams, the poet makes a profound revelation of the truth that man grows wiser with age, but also weathered with vicissitudes. Although people have lost precious time, but do not regret the passing of time, time is ready to give the best gift of humanity.

Task 7 Syntax Style

Part 1:

I. Syntactic Alteration

The original paragraph consists of a few simple sentences and several compound sentences. These compound sentences are formed by joining two simple sentences with the connectives "and" or "but".

In the re-written passage, all the sentences are rewritten into complex sentences, where a sentence has a main clause and one or more subordinate clauses. The specific modification process is as follows:

1. In the first sentence, the main clause is "he filed out of the study hall after the others", the less important clause "the bell rang for night prayers" is introduced by the subordinator "when".
2. The main clause of the second sentence is "he went along the corridors to the chapel", the subordinate clause is introduced by the non-finite verb "Having", which is a present participle of "have".
3. The third sentence is a long compound sentence made up of two complex sentences. In the first complex sentence, "he could see..." is the main clause, and the subordinate clause "the corridors and the chapel were darkly lit" is introduced into the sentence by the subordinator "that"; in the second complex sentence, "he knew that" is the main clause, and the subordinate clause is also introduced by subordinator "that"; finally, the two complex sentences are joined together by the conjunction "and".
4. The fourth sentence is more complicate. This complex sentence has a main clause and a subordinate clause in it, and the main clause itself is another complex sentence. To be specific, "he noticed that the marbles were the colour the sea is at night" is the main clause, the subordinate clause "he felt the cold night air in the chapel" is introduced by the subordinator "when"; In the main clause, "he noticed that" is the main clause in the main clause and "the marbles were the colour the sea is at night" is the subordinate clause in the main clause.
5. The fifth sentence is a compound sentence in which a complex sentence and a simple sentence are connected by the conjunction "but". In the complex sentence, 'He

remembered that' is the main clause, and "the sea was cold day and night" is introduced by the subordinator "that"; In the simple sentence, there is a implied subject "the sea", and a implied verb "was".

6. There are 3 complex sentences in the sixth sentence. In the first complex sentence, the main clause is "All this made him remember", the rest part in the sixth sentence is the subordinate clause, which is introduced by the subordinate "that"; the second complex sentence appear in the first complex sentence, the main clause is "it would be warm inside", the subordinate clause "it was cold and dark under the seawall beside his father's house" is introduced by the subordinator "although"; in the last complex sentence, the main clause is the second complex sentence, the subordinate clause "the kettle would be on the hob to make punch" is introduced by subordinate "because".

II. Effects on Text

1. Syntax Style

The paragraphs in James Joyce's original work are basically composed of simple sentences and simple compound sentences. The simple sentences are combined with conjunctions, such as and, but, or and the semi-colon, to form a parallel relationship. This way of writing gives the sentence a parataxis style.



The rewritten paragraphs are composed of complex sentences and compound sentences composed of multiple complex sentences. In this way, each sentence in the paragraph connects each component of the sentence through subordination, forming a hypotaxis style.

2. Hierarchy of sentences

In the original text, the relationship between sentences is one of juxtaposition and we do not distinguish between the levels of sentences. In the rewritten passage, however, subordination appears in every sentence. In each sentence there is a main clause and several subordinate clauses, which established a hierarchy between sentences. With the subordinator we can easily analyse which sentence is in a primary position and which sentence is less important.

3. Function of Sentences

In the original text, the function of the sentences was the same, they were all designed to describe a particular event that occurred at a particular time. In the rewritten fragment, however, the sentences are distinguished into primary and subordinate sentences, and the function of the subordinate sentences in the text is changed. For example, in the sentence “When the bell rang for night prayers, he filed out of the study hall after the others”, the subordinate clause appears in order to give context in time; In the sentence “Having run down the staircase, he went along the corridors to the chapel”, the subordinate clause is used to distinguish between unimportant and important actions; the subordinate sentence in “he could see that the corridors and the chapel were darkly lit”, is designed to give a full picture the action of the verb; in the last sentence, the function of the clause is to emphasize the main sentence, “it would be warm inside” my father's house.

III. Effects on Readers

Rewriting a paragraph that was originally composed of simple and compound sentences into a text composed of complex sentences will have the following effect on the reader:

1. The re-written text shows the sequence of time and action more clearly, and the relationship between sentences has been displayed more clearly, so that readers can more economically understand the time line of the story where the whole paragraph takes place, so as to have a more comprehensive understanding of the whole story.
2. This rewriting changes reader's Perspective. James Joyce's original text allows the reader to step into Stephen Dedalus's perspective and develop a step-by-step understanding of the story. This parataxis style create one loosely impressionistic image after another for readers. In the rewritten text, the reader's perspective is more inclined to the author's perspective. Although the reader can clearly identify the important actions, settings, and plots, thus deepening the understanding of the story, the reader lacks empathy and immersion sense with the story. As if the hero's every

move, and every feeling are step-by-step in accordance with the author's intention in the process, without emotion.

3. The hypotaxis changes the emotional expression of the text. The writer can be more flexible in describing juxtaposed sentences and can give the reader more room for imagination and reflection. By listing relevant settings, actions, and plots, sentences in the style of parataxis can create a deeper emotional atmosphere, such as joy, sadness, anger, despair, etc. In this paragraph, through parataxis syntax, the author creates a deep, mysterious and slightly sad atmosphere. The rewritten text, however, misses the point. In conclusion, the rewritten text is more like a newspaper report, or a record than a piece of literature.

Part 2. An analysis of paragraph A

1. Syntax Features

Paragraph A:

(1) In the morning it was bright, and they were sprinkling the streets of the town, and we all had breakfast in a café.

(2) Bayonne is a nice town¹.

(3) It is like a very clean Spanish town and it is on a big river.

(4) Already, so early in the morning, it was very hot on the bridge across the river.

(5) We walked out on the bridge and then took a walk through the town.

(6) We went out into the street and took a look at the cathedral.

(7) Cohn made some remark about it being a very good example of something or other; I forget what.

(8) It seemed like a nice cathedral, nice and dim, like Spanish churches.

(9) Then we went up past the old fort and out to the local Syndicat d'Initiative office, where the bus was supposed to start from.

(10) There they told us the bus service did not start until July 1st.

(11) We found out at the tourist office what we ought to pay for a motor-car to Pamplona³ and hired one at a big garage just around the corner from the Municipal Theatre for four hundred francs.

In paragraph A, there are 11 sentences altogether. Among them, there are three simple sentences (sentences 2, 4 and 8); 4 compound sentences made up of several simple sentences (sentences 1, 3, 5, 6); 2 compound sentence composed of two complex sentences (sentences 7, 11); 2 complex sentences (sentences 9, 10).

In these 11 sentences, most of the sentences are parallel relative sentences, subordinate sentences are very few. The proportion of sentences in juxtaposition is higher than the proportion of sentences in subordination. In conclusion, Hemingway used more parataxis syntax when writing this paragraph.

2. Effects on Readers

In this paragraph, Hemingway describes in concise words one morning as “we” took a walk around the town of Bayonne, saw the church, passed an old fort, headed for the Syndicat d 'Initiative office, and rented a car.

The juxtaposition of these sentences creates a calm, casual narrative tone, as if it were a diary of running accounts. This style of description enables readers to experience what “we” saw and feel in Bayonne step by step from the perspective of "us". Even some of my useless reveries are "equal treatment", have been put into this paragraph, such as the 7th sentences. Such syntactic style makes this segment create a kind of casual atmosphere and endue "we" with the character of idleness and confused.

Part 3:

The rhetoric of report is a two-way communication behavior, which includes both the writing of news discourse rhetoric by journalists and the understanding and acceptance of English news discourse rhetoric by English news audience. The former is responsible for constructing discourse and rhetoric, while the latter is responsible for deconstructing discourse and rhetoric. Both are indispensable.

Reports often gives us the impression of being serious and accurate, and seems to make little use of rhetorical devices. But it's not. As a special type of discourse, news discourse, like other discourse, also includes many rhetorical phenomena and devices. The syntax used by a news reporter not only has a profound impact on readers' opinions of the reported events, but also reflects the writer's attitude toward the news events to a certain extent.

In the report A, The subject is almost always the Coal Board boss Ian MacGregor, and the description of events involving him is almost always in the passive voice. He appears as an object only in the sentence "Police and reporters had to help Mr MacGregor toward a waiting car", where he is a character to be helped and rescued. In addition, all clauses in the report A provide additional information for Ian MacGregor, such as "when 600 angry miners held him hostage for nearly four hours in a colliery office", "When he eventually emerged from the manager's office". This syntactic style makes Ian MacGregor become the "perfect victim" in Report A, highlighting his innocence and making the reader naturally sympathize with him.

Report B is only four short sentences long, yet more subjects appear, such as "six hundred pit-men" and "one protestor", who all are perpetrators of violence. With the perpetrator of violence as the subject, and the direct description of the event in the active voice, without introducing too many subordinate clauses to supplement the information, is a syntactic framework that emphasises the act of violence. Such a rhetorical device implies the image of the miners as furious and ferocious violators, which can easily arouse readers' antipathy and disgust towards the miners.

Report C is the longest of the three reports, with the most clauses and the most complex syntax. Each of these four sentences is composed of a main sentence with several subordinate clauses, and the author's grammatical tendency to use the subordinate and the main dynamic is not obvious. This syntactic structure allows for the introduction of as much information as possible into the description of an event, and makes the overall position of the report seem more neutral. However, the information in the subordinate clause reveals the author's attitude. In the first sentence, for example, the subordinate clause provides information that Ian MacGregor was "fit and well" despite being knocked to the ground by protesting miners, this suggests that MacGregor was not subjected to excessive violence by the attacker; the information in the second clause tells the reader that Ian MacGrego was preparing to leave "one of Britain's most profitable pits" and the information in the third clause tells the reader that the attackers were from "one of the country's traditionally moderate coalfields". The contrast between these two pieces of background information hints at the reason

for the attackers' siege of Mr MacGrego. This syntactic structure and selective reporting of information suggest that the writer is more inclined to the writing attitude of miners, and at the same time affect the reader's view of the event.

Reporting the same event in different syntactic writing styles can cause profound differences in reading effects. The syntactic structure of Report A tends to be from the victim's point of view, which makes the reader pay more attention to the victim and, as a result, sympathise with the victim; the syntactic structure of Report B tends to be from the perpetrator's point of view, which makes the reader pay more attention to the perpetrator's violence and, as a result, resent the perpetrator; The syntactic structure of Report C leans more towards a neutral perspective, from which the reader can learn more, while the information given in the relevant subordinate clauses inevitably makes the reader curious about the reasons behind the events. This syntactic structure, to a certain extent, reveals the slightly pro-miner position of the author of the report.

Task 8 Vocabulary Invention

Part One: Words that change affixes

1. Bemonster

This word appears in Act V of *King Lear*, and is formed by adding the prefix “be” to the word “monster”. “Monster” is a noun, but it becomes a verb by adding the prefix “be”. In modern English vocabulary, “be” is often used as a prefix in combination with a noun followed by an ‘-ed’ suffix, to form an adjective that indicates that a person is covered with or wearing the thing named. In this phrase “Thou changed and self-covered thing, for shame, be-monster not thy feature”, **bemonster means “to address or refer to as a monster”.**



2. Enwheel

“Enwheel” is formed by adding the prefix “en” to the word “wheel”. “wheel” is a noun, and it becomes a verb by adding the prefix “en”. Enwheel, Similar to the word “encircle”, means to surround sb or sth completely in a circle. To be specific, in this sentence of *Othello*, “And the grace of heaven, Before, behind thee, and on every hand, | Enwheel thee round”, “enwheel” means that heaven's grace that surrounds you.

3. Fishify

“Fishify” is a verb formed by adding the suffix “-fy” to “fish”, which is a noun. There are many examples of nouns that become verbs by adding the suffix “-fy”, such as classify, exemplify, personify, leafy, etc. The change made the original noun into a verb which means to make similar to the original noun. In this sentence of *Romeo and Juliet*, “O flesh, flesh, how art thou fishified?”, “fishify” means changing flesh to fish.

4. Lieutenantry

“Lieutenantry” is a noun formed by adding the suffix “-ry” to “lieutenant”, which is also a noun. The suffix “-ry” is a shortened form of the suffix “-ery”, to indicate a place of business or some other activity for the original noun. In the sentence “If such tricks as these strip you out of your lieutenantry” in *Othello*, “lieutenantry” means the rank of lieutenant.

5. Oathable

“Oathable” is an adjective formed by adding the suffix “-able” to “oath”, which is a noun. A word adding a suffix “-able” often indicate that it is capable of something, or fit for something, such as breakable, collectible, etc. Oathable in this sentence “You are not oathable, Although I know you’ll swear” in “*Timon of Athens*”, means having the ability to take an oath or to be believed while on oath.

6. Outstorm

“Outstorm” is a noun formed by adding the prefix “out-” to the noun “storm”. These nouns which have been prefixed by “out-”, are often used to refer to something or phenomenons that goes beyond or surpasses the original word, such as outmaneuver, outside, etc. In this sentence “Strives in his little world of man to outstorm” in “*King Lear*”, outstorm means a very violent storm (more severe than a normal storm).

7. Razorable

“Razorable” is an adjective formed by adding the suffix “-able” to the noun “razor”. In this sentence of *The Tempest*, “till new-born chins, Be rough and razorable”, it means ready or suitable for shaving.

8. Rumourer

“Rumourer” is a noun formed by adding the suffix “-er” to the noun “rumour”. In modern English, there are many other words that use the same form of formation which means person occupationally connected with the original noun, or resident of this place. In this sentence of *Coriolanus*, “Go see this rumourer whipped”, rumourer means person who spreads rumors.

9. Under-honest

“Under-honest” is an adjective formed by adding the prefix “under-” to the adjective “honest”. These adjectives which have been prefixed by “under-”, are often used to mean that express the idea that there is not enough of something, such as, underdeveloped, underpopulated, etc. In the sentence of “*Troilus and Cressida*”, “If you do say we think him over-proud, and under-honest”, under-honest means that he is not fully honest.

10. Unscissor

“Unscissor” is a verb formed by adding the prefix “un-” to the verb “scissor”. The prefix “Un-” is added to the verb that describes a process, in order to form another verb that describes the reverse of that process. In this sentence of “*Pericles*”, “Unscissor’d shall this hair of mine remain”, *it means uncutting my hair*.

11. Unfool



“Unfool” is a verb formed by adding the prefix “un-” to the verb “fool”. The word “Unfool” is formed in the same way as the word “unscissor”, which is the opposite of the verb fool, meaning to make someone wake up and stop being deceived.

Part Two: Words that functional shifted

1. Lip

*O! 'Tis the spite of hell, the fiend's arch mock, | To lip a wanton in a secure couch |
And to suppose her chaste*

“Lip” in this sentence of Othello has a functional change from a noun to a verb, which means “kiss” a wanton. Here, the author uses the verb “lip”, the subject of the action, to express the action of kissing someone figuratively. In fact, in addition to the word “lip”, other words for body parts can be used as verbs in certain scenarios. For example, Henry headed the football across the goal-line. In this sentence, the word “head” here is converted from a noun to a verb, which means that Henry strikes the ball with head.

2. Duke

Lord Angelo dukes it well in his absence.

“Duke” in this sentence also has a functional change from a noun to a verb. In this sentence, duke does not mean a kind of aristocratic hierarchy, but refers to the process of being a duke. There are also similar examples of verbalising nouns denoting position or status, such as author, mother, father, boss, volunteer, etc. The use of these nouns as verbs allows for a concise depiction of actions that are characterised by the activity or nature of the noun.

3. Kingdom

Kingdomed Achilles in commotion rages



Kingdom was originally a noun referring to a country or territory ruled by a king or queen. In this sentence, "kingdom" takes the form of a past participle, switching from a noun to an adjective in order to describe Achilles' self-important image of being "like having a king." This switch of word functions makes the whole sentence very concise, yet the meaning of the sentence can be understood at a glance. If the noun kingdom were not used as a noun, the original meaning would have to be expressed in a longer subordinate clause.

4. Grace and uncle

Tut, tut! Grace me no grace, nor uncle me no uncle

In this sentence, these two words, grace and uncle, have been used as verbs, in order to express the dissatisfaction of York Duke to Bolingbroke : he doesn't want Bolingbroke to talk to him about grace, and let alone address him as uncle. Grace here means talking grace to somebody, uncle here means addressing someone as uncle.

5. out-herod

It out-herods Herod; pray you, avoid it

"Out-herod" is formed by adding the prefix "out-" to the noun "herod", which means a more brutal act than Herod's. In this sentence, Shakespeare use "out-herod" as a verb, to describe the the act of taking Herod's rendition too far.

6. Favourite

My poor chin too, for 'tis not scissored just | To such a favourite's glass?

In this sentence, "favourite", as an adjective at that time, has been given the part of speech of a noun, to refer to a follower, or a supporter.

7. Furnace

There is a Frenchman [...] that, it seems, much loves | A Gallian girl at home. He furnaces | The thick sighs from him.

"Furnace" in modern English is a noun which means the container for burning a fire, in this sentence, Shakespeare convert this word into a verb which refers to send out as if from a furnace. What a wonderful metaphor for a thick sigh being emitted as if it had been burned in a furnace.

8. Safe

I tell you true: best you safed the bringer | Out of the host

Shakespeare converted “safe”, which is an adjective in modern English, into a verb.

This verb in this sentence refers to give safe conduct to the bringer.

9. Window

Eros, | Wouldst thou be windowed in great Rome and see [...] Thy master thus [...] submissive, docile, subjugated

“Window”, as a noun, in this sentence has been converted into a verb. It refers to put something in a window.

Shakespeare has cleverly endowed the verb attribute of "window", vividly showing the picture of Antony saying that he would be locked in the window, adding to the infectious language.

Part three: Compound Invention

1. Down-fallen

This is a compound word, which consists of “down” and “fallen”, down being a particle and fallen being the past participle of “fall”. This is a word formed by combining a particle with the past participle of a verb. This compound “Down-fallen” becomes an adjective used to describe the state of having experienced failure or been ousted from a position of authority.

2. Snow-broth

This compound word is a combination of a noun(snow) and a noun(broth). “Snow-broth” is still a noun, which means the melted snow. In this sentence, Shakespeare likens Lord Angelo's blood to “snow-broth”, using the coldness of the snow and the thickness of the broth to suggest that Lord Angelo is cold and unfeeling, without personal desire.

3. Mouth-honour

This word is a noun which consists of the “mouth” and the “honour”, it is a noun + noun combination. In this sentence, “mouth-honour” means the honour shown in words not deeds.

4. Care-crazed and beauty-waning

“Care-crazed” is an adjective formed from a noun plus a past participle of a verb, where care is a noun and crazed is the past participle of crazy. And “Beauty-waning” is also an adjective formed from the noun “beauty” plus the present participle of “wane”. In this sentence, “care-crazed” is used to describe a mother who cares for her son to the point of frenzy, and “Beauty-waning” is used to describe fading beauty of a widow.

5. Out-storm, to-and-fro, cub-drawn, and belly-pinched

“Out-storm” is a noun which consists of a preposition (out) and a noun (storm), in this sentence, it refers to a very fierce storm.

“To-and-fro” is an adjective which consists of a particle(to) and a particle(fro), it is used to describe the state of moving forward and backward

“Cub-drawn”, is an adjective, which consists of a noun(cub) and the past participle of a verb(draw). It is used to describe the exhausted look of a bear drained of milk by its hungry cubs.

“Belly-pinched”, is an adjective, which consists of a noun (belly) and the past participle of a verb (pinch). And in this sentence, it is used to describe the wolf pinched with hunger.

Task9 Grammar and Rhetoric

Part1:

Group 1:

A. Firstly, “Who” in the sentence of “the first of gold who this inscription bears” should be replaced with “which”. “The first of gold” is the subject and “which this inscription bears” is an attributive clause that modifies the subject. In the attributive clause, “who” can be used as a relative pronoun only when the antecedent refers to a person, and when the antecedent refers to an object, “which” or “that” is used.

Secondly, the word "chooseth" in the third line of this paragraph should be replaced by "chooses", because in modern English we no longer use words ending in "-th" as verbs to the third person singular, but instead add the suffix "-s" to words instead, which is a kind of inflexion.

Therefore, the revised sentence reads as follows: the first of gold which this inscription bears, “Who chooseth me, shall gain what men desire”.

B. In present day English, “which” in this sentence should be replaced by “who”. “John Mortimer” here is the subject, “who now is dead” is the attributive clause that modifies the subject. As was analyzed in the previous example, when the antecedent refers to a person, “who” needs to be used as the relative pronoun. The revised sentence reads as follows: John Mortimer, who now is dead.

C. In this sentence, “hath” should be replaced by “has”, which is the third person singular of the present tense of “have”, and “who” should be replaced by “which”. The revised sentence reads as follows: Rotten opinion, which I have written down.

Group 2:

D. In an attributive clause, “which” and “that” are generally used interchangeably when referring to things. However, when guiding a non-restrictive attributive clause, or “less important” additional information, it should use “which”. Therefore, “that” in the sentence “Let fame, that all hunt after in their lives”, should be replaced by

“which”. The revised sentence reads as follows: Let fame, that all hunt after in their lives.

E. The attributive clause of this sentence “The great globe itself | Yea, all which it inherit”, should be replaced with “all that it inherits.” In modern English, when the antecedent in an attributive clause is an indefinite pronoun, such as all, much, something, everything, “that” should be used as the relative pronoun. The revised sentence reads as follows: he is the next who will mount.

Group3:

F. There is an object and a relative pronoun missing from this sentence, which should be amended to look like this “he is the next who will mount”. In modern English, if a sentence has an attributive clause within it, both the antecedent and the relative pronoun are indispensable. The revised sentence reads as follows: I have a brother who is condemned to die.

G. The sentence should be amended to read: “I have a brother who is condemned to die”, the relative pronoun “who” is missed in the original sentence.

H. The sentence should be amended to read: “I have a mind which presages me such thrift”. In modern English, two predicates cannot appear in one simple sentence unless the sentence is made into a main clause plus a subordinate clause. If a subordinate clause is present, then a relative pronoun needs to be added into the sentence.

Group 4

I. This sentence should be modified as follow: “My mother Sycorax's mine of this island which you take from me”. First, the subject in this sentence is a split genitive construction, containing two genitive, In Present Day English it should put the -s’ genitive on the last word of the phrase. Secondly, “thou” should be replaced by “you”, “takest”, as a verb, should remove the est.



J. In this sentence, thee is an old-fashioned word for "you" and can be used as the object of a verb or preposition. The subordinate clause introduced by "who" modifies "old Lord", so the revised sentence reads as follows: Old Lord, Who am myself attached with weariness, I cannot blame thee.

K. The clause led by "that" is used to modify the person Cain, so it needs to be placed after Cain. The revised sentence reads as follows: As if it were the jawbone of Cain who did the first murder.

Part 2:

A. This sentence is a negative sentence, and it does follow the rules of modern English. On the other hand, from a lexical point of view, 'gainst should be shifted into "against". "Think" should be shifted into "want".

8

B. It is a negative sentence, and does not follow the rules of modern English. It should be "or else you do not like my company" in modern English.

C. This sentence is an interrogative sentence. According to the rules of modern English grammar, this sentence should be rewritten as "Signor Gremio, did you come from the church?"

D. It is an interrogative sentence. According to the rules of modern English grammar, it should be "Does it revolt our subjects?"

9

E. It is a negative sentence, and in present English it should be modified as "Man does not delight me".

F. This sentence is a negative one, and haven't respected the modern English grammar rules. It should be "Tut, I did not come to hear this".

G. This is a negative sentence, which is the same as the grammar rules of modern English.

H. This sentence is an interrogative sentence, which is the same as the grammar rules of modern English.

In short, in modern English grammar, the negative sentence uses the negative word "not" to negate the predicate verb, and makes the whole sentence be negated by negating the predicate. Generally speaking, negative sentences have only three possibilities in modern English: be (am, is, are, was, were) +not, modal verb (can, must, should) +not, auxiliary verbs (do, does, did) +not. For example, You are not a teacher; John can not fly; and I do not want to go out. In Shakespeare's plays, the negative sentence also uses the negative word "not" to negate the predicate, but the negative word is put directly after the predicate verb.

In present day English, those interrogative sentences that require a "yes" or "no" answer are constructed in two ways. In the first case, when the predicate is a be verb or a modal verb is used in this sentence, the be verb or modal verb is placed at the beginning of the sentence and the sentence is formed as follows: be verb/modal verb + subject + (original verb form) + other parts? For example, Is it right? Can you fix it? In the second case, When there is a real verb in the sentence and there is no modal verb, the structure is: auxiliary verb + subject + base verb + other parts? For example, Do you believe it? In Shakespeare's plays, interrogative sentences often take the form of bringing a notional verb to the beginning of a sentence, which is similar to the grammar of French.

However, due to his superb language innovation and application skills, Shakespeare often used the grammar of interrogative and negative sentences in modern English at that time.

Part 3

(1) So oft it chances in particular men

(Main clause)

- (2) That – for some vicious mole of nature in them, (adverbial of reason)
- (3) As in their birth, wherein they are not guilty, (temporal adverbial)
- (4) Since nature cannot choose his origin – (adverbial of reason)
- (5) By the o’ergrowth of some complexion, (manner adverbial)
- (6) Oft breaking down the pales and forts vof reason, (adverbial of comparison)
- (7) Or by some habit that too much o’er-leavens (manner adverbial)
- (8) The form of plausible manners – that these men,
(objective of “o’er-leaven, and the subject of the whole subordinate clause.)
- (9) Carrying, I say, the stamp of one defect, (attributive clause)
- (10) Being nature’s livery uniform or fortune’s star, (adverbial clause)
- (11) His virtues else, be they as pure as grace, (adverbial clause of concession)
- (12) As infinite as man may undergo, (adverbial clause of concession)
- (13) Shall in the general censure take corruption (main sentence of a subordinate clause)
- (14) From that particular fault. (adverbial phrase)

I. Syntactic Analysis

1. This is a 14-line long sentence from Hamlet. The first line is the main clause, in which the subject is "it", the predicate is "chance" and "in particular men" is an adverbial phrase. The part of the sentence after the second line are is a subordinate clause led by the subordinator "that".
2. In the subordinate clause, "these man shall take corruption" is the main clause, “From that particular fault” is its adverbial phrase.
3. The second to fourth lines are an adverbial of reason, where the third line is a temporal adverbial modifying the second line and the fourth line is an adverbial of reason modifying the second line.
4. Lines 5-8 are two adverbials of manner, in which 6 is the adverbial of manner of 5 and 8 is the object of 7.
5. Lines 9-12 are the adverbial modifier that modifies "these men", line 9 is the present participle as the definite article that modifies the subject of the subordinate

clause "these men", line 10 is the definite article that modifies line 9, lines 11-12 are the adverbial clause of concession.

6. line 13 is the predicate part of the main clause of the subordinate clause, and line 14 is the adverbial phrase of line 13.

II. Analysis of metaphor

1. In the line 2, Shakespeare likened the defect to some vicious mole, which is a entity metaphor within a conceptual metaphor. In this case, the defect is a principal subject and some vicious mole are subsidiary subject. It transforms the abstract moral evil into a solid object through metaphor, which can be better perceived and understood by us.

2. In the line 5, the depravation of Complexion is likened to the overgrowth of an organism. This is a structural metaphor, using the process of biological overgrowth as a metaphor for the unstoppable deterioration of the complexion and the unthinkable consequences.

3. In the line 6, Shakespeare likens reason to pales and forts, which is a kind of container metaphor of the conceptual metaphor. In this case, the reason is a principal subject, while the pale and the fort are subsidiary subjects. The metaphor of reason as a container shapes the tangible boundaries of reason and makes the constraints of reason on human nature more real and tangible.

10

4. In the line 7, the process by which bad habits adversely affect good behavior is emblished by Shakespeare's use of structural metaphors. This process is likened to the process of fermentation, which can swell in an imperceptible way. Such metaphors allow the process of bad habits tainting good manners to be brought more vividly to life.

5. In the line 9, "the stamp of one defect" is also a structural metaphor. The defect of human nature is likened to the stamp on the skin, which combines the irremovable feature of imprint with the ineradicablility of human nature defect. In this way, readers can better understand why human defects are so abhorrent.

6. In the line 10, Shakespeare interprets the source of human imperfections through

the images of nature's liver and fortune's star. The innate human defect is likened to a liver received from nature, and the foibles of acquired human nature have been likened to fortune's stars. This is a kind of entity metaphor, in which the defect of human nature is the principal subject, nature's liver and fortune's star are subsidiary subjects.

7. In line 11, his virtues else have been likened to the grace, this is a structural metaphor. The purity of grace is used to understand the beauty of virtue.

8. In the line 13, the state in which a person becomes notorious in the face of public opprobrium is likened to the consequences of the corruption of an object, which is a structural metaphor. The result of the decay of an object is stinking and ugly, and the result of a humanly flawed person being censured by the public is also unpleasant.

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Wei Huang's Portfolio

GRADEMARK REPORT

FINAL GRADE

67 / 100

GENERAL COMMENTS

Instructor

Assignment 1: Metaphor

The analyses of the poems are astute and perceptive, as well as quite innovative. The analysis of 'Men Improve with the Years' omits to discuss the 'pictured beauty'. This analysis uses Lakoff and Johnson's theory more than the others, but all the analyses could have more extensively utilised the theory of conceptual metaphor, such as the differences between ontological metaphors and spatial-orientational metaphors.

65 %

Assignment 2: Syntax and Style

The analysis in this assignment is thorough, thoughtful, and generally accurate. There are some grammatical error, but they are not generally serious.

68%

Assignment 3: Vocabulary & Invention: Early Modern English

The explanations of neologisms are of a very high standard - clear, detailed, generally accurate, and well-informed.

69 %

Assignment 4: Grammar & Rhetoric: Early Modern English

The analyses of relatives are thorough and the explanations of the differences between Early Modern and Present Day English are clear and mostly accurate. There are occasional errors of understanding and minor typographical or grammatical errors. The work on interrogatives and negatives shows coherent understanding.

67%

PAGE 1

PAGE 2

PAGE 3

QM

Cap. Error
Capitalization



Comment 1

Poetry is not one style; there are many styles in which poetry is written.

PAGE 4

PAGE 5

QM

WC

Word choice error:

Sometimes choosing the correct word to express exactly what you have to say is very difficult to do. Word choice errors can be the result of not paying attention to the word or trying too hard to come up with a fancier word when a simple one is appropriate. A thesaurus can be a

handy tool when you're trying to find a word that's similar to, but more accurate than, the one you're looking up. However, it can often introduce more problems if you use a word thinking it has exactly the same meaning.

Additional Comment

polyseme.

Polysemy is the type of figure or aspect of language.

PAGE 6

PAGE 7



Comment 2

Leviathan is also the whale, so consider the biblical narrative of Jonah and the Whale.

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12



Comment 3

This is not the adjectival form of the word.

PAGE 13

PAGE 14

PAGE 15

PAGE 16

PAGE 17

PAGE 18



Comment 4

Not quite

PAGE 19



Comment 5

Do you not think it might be the noun 'fool'?



Comment 6

kingdom



Comment 7

No. Consider the following: 'This island, which you take from me, is mine by Sycorax, my mother.'



Comment 8

A very good suggestion.



Comment 9

'Are our subjects in revolt?'



Comment 10

Yes, but note that 'pales' means 'fences', so the metaphorical systematicity stems from the metaphorical concept of reason being or having defences.

