

Conference Paper

Conceptual Metaphor of Eliot's *Waste Land* Versus Al-Sayyab's *Rain Song*

Mohamed Ayed Ibrahim Ayassrah and Mohd Nazri Latiff Azmi

Universiti Sultan Zainal Abidin (UniSZA), Terengganu, Malaysia

Abstract

Of the rhetorical tools, metaphor still has insufficient interest, primarily as a cross-cultural phenomenon though it is an attractive and vivid area, so it should be studied and highlighted (Suhadi, 2018) and (Barton, 2017). This comparative study investigated the conceptual metaphor in modern Arabic versus English poetry with reference to Al-Sayyab and T. S. Eliot as two poles of modern poetry in Arabic and English. This study tried to shed light on the frequency of the conceptual metaphors in *Al-Sayyab's The Rain Song* versus Eliot's *The Waste Land*. Besides, it aimed to explore the similarities and differences between the two poems in using the CMT orientational 'Up' and 'Down' strategy. However, to accomplish its aims, this study adopted Lakoff and Jonson's Conceptual Metaphor Theory 'CMT' (1980); this theory asserted that metaphor is an inborn mental system in which we understand a certain concept in terms of another by drawing a logical mapping between the source domain and the target one. Finally, the study found that modern poetry was wealthy of conceptual metaphors. It also discovered that *The Rain Song* involved 65.29% conceptual metaphors of its total lines, so it exceeded *The Waste Land* which comprised only 39.40%. Furthermore, the study revealed that the two poems were generally pessimistic in which the 'Down' domain exceeded the 'Up' one in each poem. Also, it detected that Eliot was more pessimistic than Al Sayyab who was more optimistic.

Keywords: conceptual metaphor, orientational metaphor, pessimistic, 'Up and Down' strategy

Corresponding Author:

Mohamed Ayed Ibrahim

Ayassrah

ayasrah@gmail.com

Received: 1 July 2019

Accepted: 18 July 2019

Published: 31 July 2019

Publishing services provided by
Knowledge E

© Mohamed Ayed Ibrahim

Ayassrah and Mohd Nazri Latiff

Azmi. This article is distributed

under the terms of the [Creative](#)[Commons Attribution License](#),

which permits unrestricted use

and redistribution provided that

the original author and source

are credited.

Selection and Peer-review under

the responsibility of the AICLL

2019 Conference Committee.

1. Introduction

Although metaphor in English has been discussed broadly, many researchers emphasize that this linguistic phenomenon still has inadequate interest, mainly as a cross-cultural one, so it should be studied and highlighted (Barton, 2017). Moreover, it is known that using metaphor in poetry is a must as it is a very crucial tool in composing its eloquent language, so it has to be mastered (Dong, 2004).

Additionally, it is noticed that most previous studies are about studying metaphor in and for English language. Nonetheless, there is a manifest inadequacy in previous as well as current studies in investigating the conceptual metaphor comparatively among

OPEN ACCESS

different languages (Fernández, 2011). Furthermore, few studies have been conducted on this area between Arabic versus English; even those earlier studies have mainly focused on the process of translation and the obstacles of rendering metaphor between the two languages (Al Jumah, 2007). In addition, many researchers avoid studying poetry for several reasons like: they may think that it is more ambiguous, eloquent and difficult than other literary texts. All of the previous factors play a role in creating a clear gap in investigating conceptual metaphor as a cross cultural phenomenon in modern Arabic versus English poetry. Hence, highlighting metaphor between modern Arabic versus English poetry comparatively is considered an attractive young field to be investigated.

Relying on Conceptual Metaphor Theory, henceforth CMT, this study is conducted to explore Al Sayyab's *The Rain Song* (1962) and T. S. Eliot's *The Waste Land* (1922). It tries to uncover the similarities and differences between the two poems in the frequency of using conceptual metaphor particularly the orientational 'Up' and 'Down' domain strategy.

2. Literature Review

Lakoff and Johnson (2003) argue that metaphor forms an inseparable element in human's conceptual system. They claim that our thinking, experience and even our daily actions are not more than matters of metaphors. They believe that the features which differentiate the conceptual theory are:

1. CMT does not only see metaphor as a figure of speech in language as most of the linguistic theories but also as an affair of thought. Metaphor affects the way we think and conduct since it is a significant means by which reality can be recognised.
2. Unlike the substitution and the comparison theories which see metaphor as unusual and decorative, CMT affirms that metaphor is a common issue in our daily talking. Thus, many conventional metaphorical expressions, thoughts and concepts are found in our everyday language.
3. Metaphor is known as structuring a conceptual domain to another regardless of their similarity, this mapping is based on the linkage of our familiarity of these domains and if we can construct one connotation in terms of another; figure (1) illustrates the produced relation between the two domains of metaphor:

Conceptual metaphor builds up a connection leading to an image in the creative energy. It is an alternate way to present a thought by setting two dissimilar things

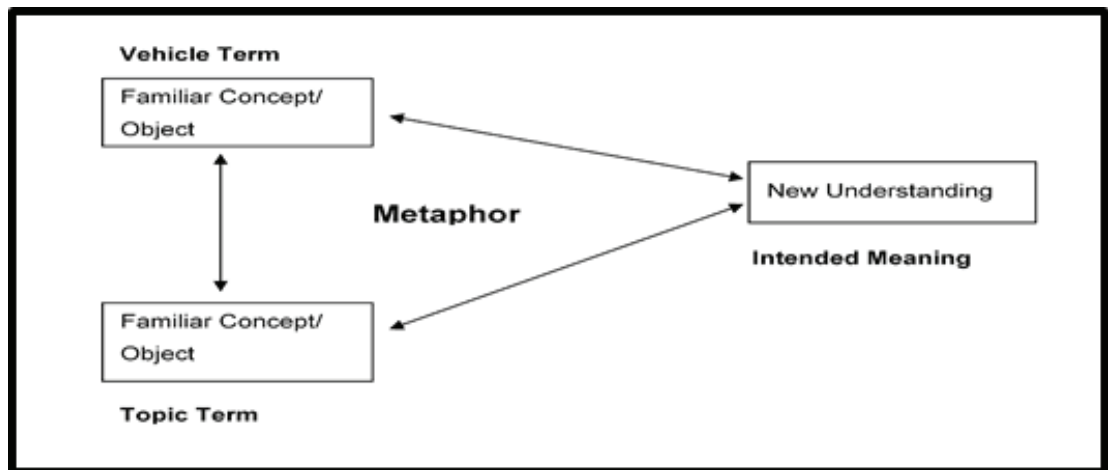


Figure 1: The mapping of conceptual metaphor.

and makes us see the similarity relationship between them. The pith of metaphor is 'comprehending and encountering one sort of conceptual domain regarding another'.

The expression ARGUMENT IS WAR is an instance of what it implies for the conceptual metaphor. *Argument* and *war* are entirely different domains with different actions: oral talk and equipped struggle. ARGUMENT is incompletely organised, comprehended, performed, and discussed regarding WAR; the conceptual cross-domain, extracted from *war* as a target domain, could be: defend, attack, demolish, win, lose, shoot down, right on and target. Using ARGUMENT IS WAR, figure (2) illustrates the framework of CMT via simplifying how the conceptual metaphor works:

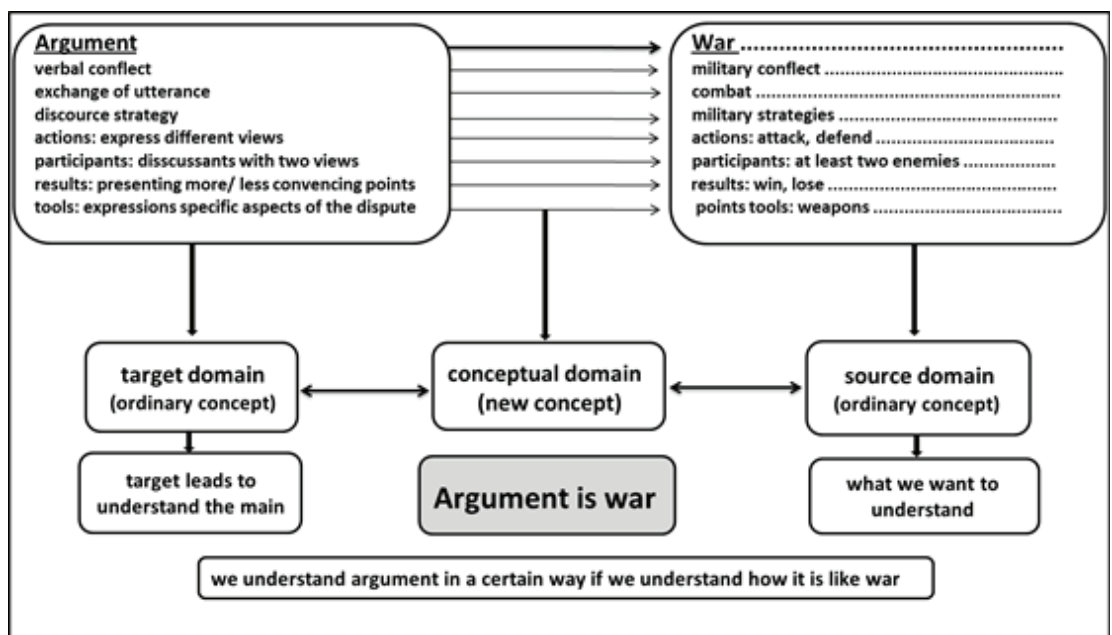


Figure 2: The framework of Conceptual Metaphor Theory (CMT) "Argument is war."

Because of its comprehensiveness, effectiveness, logic and appropriateness, CMT is adopted by the current study; moreover, it could be the most widespread theory which has ever been used in academic studies related to metaphor; so that it is effortless to mention tens of previous metaphor studies depending on CMT such as: Ahmad et al. (2017), Alshunnag (2016), Ain (2014), Nguyen (2013) and Chow (2011).

2.1. Some previous related studies

Ahmad et al. (2017) adopt CMT to survey the uses of metaphor in E-Commerce in Arabic language websites. The outcomes of the study confirm that metaphor plays a crucial role in improving the efficiency of the website in e-commerce language. Also, it is verified that there is a similarity between Arabic and other Western languages. Moreover, the study reveals that metaphor of COMPANIES ARE LIVING ORGANISMS is efficiently structured and highly used in the e-commerce language, but metaphors of ONWARD, MOVEMENT and FIRM are complex structured. Finally, it proves that slang metaphorical expressions are scarcely used in e-commerce website language.

Depending on Lakoff and Jonson's CMT (1980, 2003), Alshunnag (2016) compares and contrasts using metaphor between Arabic and English in the biomedical field in the Arabic journal '*Al-Oloom*' and the English one '*Scientific American*'. This research aspires to reveal the translation strategies used to convey the conceptual metaphors between English and Arabic. Moreover, the study uses the strategy of Pragglejazz Group (2007) to be the tool for identifying metaphors which are analyzed to reveal their functions. The findings of the research disclose that metaphor is a prominent phenomenon in biomedical popularizations in English and Arabic languages where it plays a conceptual and discursive vital role in clarifying their concepts. Moreover, the study findings support Lakoff and Johnson's CMT regarding that metaphor is part of our thinking system. Besides, the study reveals that metaphor is frequent in both Arabic and American-English cultures which facilitates the process of translation and illustrates the success of the translators in rendering the metaphorical concepts.

Ain (2014) investigates the equivalence and differences between Arabic and English in translating metaphor in political speech. The research analyses the metaphorical expressions used in thirty Arabic speeches of King Hussein of Jordan and then parallelizes them to their English translations. The results of the study reveal that there is a contradiction in interpreters' dealing with some cultural expressions. Moreover, it is discovered that there is almost no consistency in the sort of equivalence obtained.

Finally, the study recommends that more comparative studies should be done about rendering metaphor in political speech.

Adopting CMT, Nguyen (2013) studies the similarities and dissimilarities in using the conceptual metaphor EMOTION IS LIQUID in English and Vietnamese. It uncovers that both languages are almost the same in using EMOTION IS LIQUID but in a small percentage comparing to other types of metaphors. However, the study neither identifies how common the conceptual metaphors are used in the two languages, nor it justifies why sometimes the LIQUID expressions disconnect to particular emotions. Finally, the study also finds that English and Vietnamese share the conceptual metaphor EMOTION IS LIQUID with little differences.

Relying on CMT, Chow (2011) compares and contrasts using conceptual metaphor as a cross-cultural phenomenon informing the general concepts in the economic discourse of the business journals in Britain versus Hong Kong. The study discloses that despite some conceptual differences, metaphor is almost cross-cultural in the realm of economy news language in the business journals of Britain and Hong Kong. In the pragmatic functions of metaphor, the study reveals that the process of selecting metaphors assists in acquiring the cogent goals of the writers. Also, it is proved that culture plays a vital role in using metaphor in the economic news in both London and Hong Kong, but the two cultures sometimes have different types of values relating to the same idea. Furthermore, the UK culture authorizes a single cultural factor in shaping the economic concept, but Hong Kong does not. Besides, the social environment is considered a central element in the process of building an economic concept. Finally, the study finds out that metaphor helps to encode culture and it helps the Chinese economic culture to be imminent.

3. Research Method

This section aims at characterising the frequency and patterns of the conceptual metaphor and its 'Up and Down' domains in modern Arabic versus English poetry. The study tackles with Eliot and Al-Sayyab, as the two poles of modernism in the East and West. However, the study explores their most popular poems Eliot's *The Waste Land* and Al-Sayyab's *The Rain Song*. It also seeks to draw the borders of the study comparison story between the two poems and the domains. Consequently, the two poems are intensively studied and all their conceptual metaphors are identified.

Overall, under the umbrella of CMT, the conceptual metaphors of each poem are extracted, studied and finally classified into juxtaposed tables according to the suitable

source domain of their central concepts. In order to have an integral unequivocal comparison between the two poems, the study adopts the 'Up and Down' strategy as tools for analyzing their conceptual metaphors. Furthermore, identifying the domain of the metaphorical scenes predicated on the source domain whose feature is used to be compared to the target domain. Thus, when saying 'I spent my time', we understand the target domain 'time' regarding the source domain 'money'.

It is worth mentioning that because of the inequality between the two poems in the total number of the verses, the analysis process is based on the percentages of the total number of metaphors in each poem as a whole and each domain individually. This may ensure facilitating the process of comparison and contrasting to obtain secure logical results.

4. Result and Discussion

The following table and chart summarise the frequency of the conceptual metaphors in Al-Sayyab's *The Rain Song* versus Eliot's *The Waste Land*.

TABLE 1: Conceptual Metaphors to the Total Verses and their Portions.

Poem	Number of verses	Number of metaphors	metaphors to verses	Portion of metaphor occurrence to lines
<i>The Rain Song</i>	121	79	65.29 %	1.53
<i>The Waste Land</i>	434	171	39.40 %	2.52

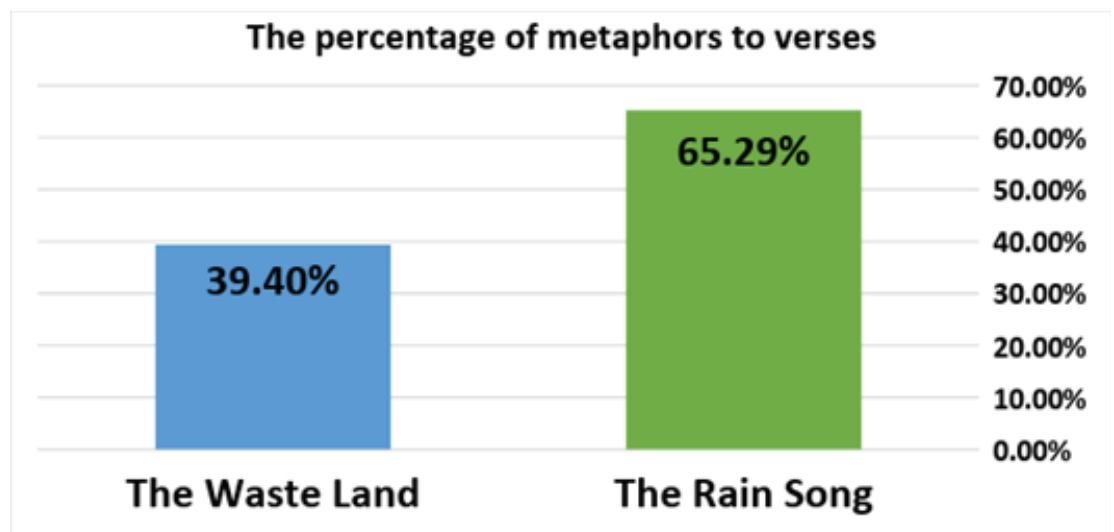


Figure 3: The Percentage of Metaphors to the Total Lines in the two Poems.

As it is evident in table (1) and chart (1), the first superficial overview of the initial analysis indicates that the ratio of *The Rain Song's* conceptual metaphor dramatically exceeds *The Waste Land's*. *The Rain Song* involves 121 lines comprising 79 conceptual metaphors in a ratio of 65.29 % which means a conceptual metaphor per 1.53 lines. Conversely, *The Waste Land* contains 171 conceptual metaphors distributed among 434 lines in a proportion of only 39.40 % which means a conceptual metaphor per 2.52 line.

4.1. 'Up and Down' strategy

The orientation of 'Up and Down' domain, which is derived from CMT, can be called 'Positive and Negative' or 'Optimistic and Pessimistic' as claimed by Lakoff and Johnson (2003). Henceforth, the study adopts the term 'Up' for the 'Optimistic' domain and 'Down' for the 'Pessimistic' one. However, after the conceptual metaphors according to this strategy are analyzed, the outcomes are arranged into juxtaposed tables in order to compare between the two poems, and between the 'Up' and the 'Down' domains. The next table and chart recap the number of conceptual metaphors and their percentage in each poem according to this strategy.

TABLE 2: Conceptual Metaphors of the 'Up and Down' Strategy.

Poem Domain	<i>The Rain Song</i>		<i>The Waste Land</i>	
	Number of metaphors	Percentage	Number of metaphors	Percentage
Up	33	41.77 %	68	39.77 %
Down	46	58.23 %	103	60.23 %
Total	79	100.00 %	171	100.00 %

As it is shown in the table (2) and chart (2), the outcomes of analyzing the two poems according to the 'Up' and 'Down' strategy clarify that *The Rain Song* contains 33 optimistic metaphorical expressions of the 'Up' domain in a percentage of 41.77 % of the total conceptual metaphors; while *The Waste Land* has 68 cases in a ratio of only 39.77 % of the total. This consequence lights that *The Rain Song* has prevalence over *The Waste Land* regarding using the 'Up' domain strategy. Otherwise, *The Rain Song* comprises 46 pessimistic metaphors of the 'Down' domain in a proportion of 58.23 %; whereas, it is higher in *The Waste Land* which contains 103 conceptual metaphors in a ratio of 60.23 % this time.

The findings demonstrate that each of the two poems has more pessimistic conceptual metaphors than optimistic ones. The disparity between the two domains in *The Rain Song* is 16.46 % and 20.46% in *The Waste Land* in favour of the pessimistic

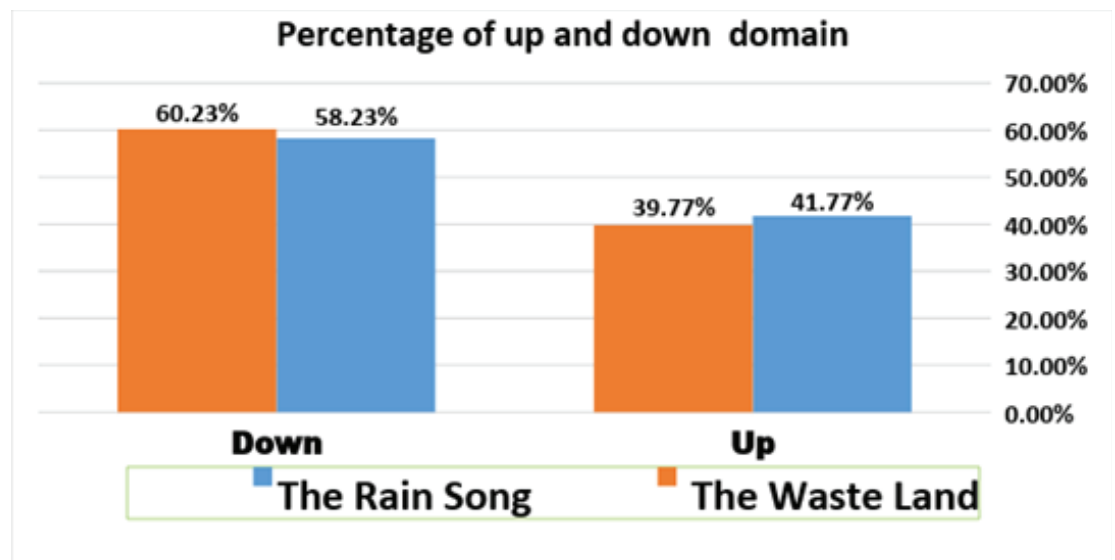


Figure 4: The Percentage of the 'Up and Down Domain in the Two Poems.

domain. More to the point, it is revealed that the two poets are profoundly pessimistic in these poems, but Eliot is more pessimistic than Al-Sayyab in a disparity of 2.00 %. Contrariwise, Al-Sayyab is more optimistic than Eliot in a disparity of 2.00 % too.

4.1.1. 'Up' and 'Down' domains in the waste land

The Waste Land is rich in conceptual metaphorical scenes related to the 'Up' and 'Down' domains. The central theme of these domains that dominates the five sections of the poem is 'Life and Resurrection'. However, the first eloquent stanza of the first section, 'The Burial of the Dead', holds several conceptual metaphors that merge to create an outstanding, sensational, ambiguous and pessimistic scene about April in Europe.

APRIL is the cruelest month, (L. 1)

Breeding Lilacs out of dead land, (L. 2)

mixing Memory and desire, (L. 3)

Stirring Dull roots with spring rain (L. 4)

The antithetical, metaphorical scene creates a hot debate among Eliot's critics and readers. It starts at the first line *April is the cruelest month* where the poet compares April to a savage person who may hurt feelings by his cruelty and roughness. It is known that the springtime of Europe is in April so that it is the symbol of life, hope and optimism. Eliot surprises and confuses the audience by his illustrious metaphorical beginning of the first section. When vilifying April as *the cruelest month*, he actually breaks the traditional European optimistic image about this month. Most European writers, poets, artists and

people believe that April symbolizes rebirth, beauty, and colours that come after the long snowy cold winter. The raised question could be why the poet is pessimistic of April and overturns its reality by depicting it as the cruellest month which renews sorrow, sadness and hopelessness.

In the second verse *Breeding Lilacs out of the dead land*, April is also metaphorically used as it is compared to a pregnant female who can breed. Breeding is a positive deed since it is an essential part of life renewal which ensures the existence of offspring. Moreover, *dead land* has another conceptual metaphorical scene where soulless land is compared to an animated creature that dies one day. The raised inquiry is why Eliot considers breeding Lilacs as a pessimistic action though it is optimistic in his society, namely what the implicit meaning of this scene is.

The third verse *mixing memory and desire* has two conceptual metaphors the first one is when April is embodied as the person who can mix things; the second is when comparing memories and desires, which are incorporeal, to material things that are mixed. Mixing is not a gloomy action and memories can be good or bad, and desires are mostly demanded things. The query is why Eliot considers these deeds pessimistic.

To answer the previously raised inquiries, we have to know what encoding the obscurity of the core meaning which requires studying the context of the poem and getting an overview of the poet's life background. Accordingly, Eliot describes April as the cruellest month because it reminds him of the tragic memories that occurred in this month especially the catastrophe of murdering his intimate French friend, Jan Ferdinand. Thus, it is worth mentioning that some critics believe that the pivot of this intricate long poem is Jan Ferdinand who is the closest person to Eliot and who is considered the master key of this complex poem (Boll, 2017). This opinion becomes logical and acceptable when we discover that Jan Ferdinand had presented Eliot a bouquet of Lilacs flowers before he was killed in 1915 in the battle of Bay Dardanelles during World War I (Bloom, 2007). In this respect, Eliot says that this life is ephemeral, and he wants his dead friend to know how much he loves him; he states:

"...the memory of a friend coming across the Luxembourg gardens in the late afternoon waving a branch of lilacs, a friend who was later (so far as I could find out) to be mixed with the mud of Gallipoli". (Bloom, 2007, P. 68)

In the second metaphorical scene "*Breeding Lilacs out of the dead land*", Eliot starts justifying why April is the cruellest month; his unsatisfied, contradictive answer is because it breeds Lilacs. Indeed, Eliot utilises this conceptual metaphor pragmatically to drive the reader to seek about the keys of decoding this mystique to be able to

reveal the intended meaning and uncover his hidden message. However, it is known that Lilacs usually bloom earlier than other flowers, so they are a metaphorical optimistic symbol of spring coming, new-born and a reminder of an old love (Chung, G. Y., et al. 2017). If Lilacs symbolise spring, rebirth and love, the question is: why Eliot is pessimistic about them.

In April, Eliot starts remembering the time when his friend Jan Ferdinand is walking toward him carrying a bouquet of Lilac flowers before he is killed in WWI. More to the point, Lilacs are the first harbinger of April the time when Jan Ferdinand passes away. Accordingly, when the reader assembles such data, he will have a clear vision of the context which justifies the poet's contradictive style of the previous metaphorical scenes.

In the third conceptual metaphor of the scene *mixing memory and desire*, Eliot blames April for mixing memories and desire. Eliot believes that the advent of April means renewing the sad memory of killing his friend Jan Ferdinand, this memory which triggers his desire to meet him soon, either when he passes away or by his friend's resuscitation.

The last conceptual metaphor of the scene is *Stirring dull roots with spring rain* where the poet reprimands April as it brings rain which stirs the dull roots. Eliot metaphorically compares his sad memories, as losing his friend, to the dull roots and he compares April to rain which revives the roots of the plants at the beginning of spring.

Finally, it can be said that Eliot could skilfully use the 'Down' domain strategy to create marvellous metaphors in which he converted the usual optimistic coming of April to an unexpected pessimistic scene.

4.1.2. 'Up' and 'Down' domains in the rain song

Simulating Eliot's style of using these domains, Al-Sayyab not only uses the same theme of 'Death and Resurrection' prevalently, but he also describes rain as a means of harassment which brings sadness instead of hope and happiness. *The Rain Song* is prosperous of conceptual metaphors linked to the 'Up' and 'Down' domains. For example, the following scene contains several conceptual metaphors that combine to construct a dramatic, vague, extraordinary and pessimistic scene about Iraq which is symbolized by the poet's mother or beloved.

In the hillside, sleeping her death forever (L. 30)

She eating the earth around her (L. 31)

She drinking the rain (L. 31)

what sorrow the rain can inspire (L. 37)

In the first line of the scene, Al-Sayyab compares the death of his mother (Iraq) to sleeping since his desire is to see his homeland free of colonization and war one day. In the second and third conceptual metaphors, the poet compares Iraq to a buried corpus which is trying to stay alive by eating earth and drinking rain since its grave is empty of food and drink; rain and earth are usually symbols of life sources. Al-Sayyab tries to illustrate the hard circumstances of Iraq under colonization which cause suffering for the Iraqi people. However, in the last verse of the scene, the poet is blaming the rain because when it comes to Iraq, it inspires sorrow and sadness instead of hope and rebirth. Once again, Al-Sayyab borrows Eliot's contradictive idea about rain which becomes a symbol of pessimism instead of optimism.

5. Conclusion

Through inspecting the two poems, it is detected that conceptual metaphor penetrates modern Arabic and English poetry in which it plays an effective role in displaying the poets' pessimistic and optimistic feelings. It is also observed that *The Rain Song* and *The Waste Land* are wealthy of this linguistic phenomenon in which there is a conceptual metaphor in each 1.53 lines of *The Rain Song* and one in each 2.52 lines of *The Waste Land*. Additionally, with a noticeable disparity, the two poems use the 'Down' domain strategy more than the 'Up' one. The distinction between the two domains is 16.46 % in *The Rain Song* and 20.46 % in *The Waste Land* in favour of the 'Down' domain. However, *The Waste Land* summarizes the soulless tragic life of Europe and the whole world caused by World War One. Correspondingly, *The Rain Song* epitomizes struggle of his homeland 'Iraq' against the colonizers. These circumstances may attribute why Eliot and Al-Sayyab are pessimistic in their poems.

Besides, it is demonstrated that many similarities and differences are found between *The Rain Song* and *The Waste Land* particularly in employing conceptual metaphors. Their modern pessimistic style is almost the same where both of them are metaphoric, gloomy, untraditional, ambiguous and pragmatic. Admittedly, the outcomes of the analysis uncover that *The Waste Land* is more pessimistic than *The Rain Song* which is certainly more optimistic. Finally, it is expected that this study play a vital role in the upcoming studies related to modern Arabic and English poetry, conceptual metaphor and the 'Up and Down' orientational strategy.

Appendices

Appendix (1): Conceptual metaphor and 'Up and Down' domains in The Rain Song

Metaphor	Up	Down	Metaphor	Up	Down
Your eyes are two palm tree forests L. 1	*		dawn were about to break from them L.45	*	
Your eyes are two balconies L. 2	*		night pulls over them a coverlet L. 46		*
moonlight recedes L. 2		*	a coverlet of blood L. 47		*
they (eyes) smile L. 3	*		I cry out to Gulf, O Gulf L. 47		*
vines put forth their leaves L. 3	*		(Gulf) giver of pearls!" L. 48	*	
lights dance L. 4	*		(Gulf) Giver of shells L. 48	*	
moons in a river L. 4		*	(Gulf) Giver of death L. 48		*
rippled by the blade of an oar L. 5		*	echo replies L. 49		*
stars were throbbing L.6	*		winds would leave L. 56		*
throbbing depth of them (eyes) L.6		*	I can almost hear Iraq L. 53		*
They (eyes) drown in L. 7		*	Iraq husbanding thunder L. 53		*
a mist of sorrow L. 7		*	(Iraq) Storing lightning L. 54		*
sea stroked by L. 8	*		I can almost hear the palm trees L. 58		*
hand of nightfall L. 8		*	palm trees drinking the rain, L. 58	*	
warmth of winter L. 9	*		(I) I ... hear villages moaning L. 59		*
shudder of autumn L. 9		*	Emigrants ... fighting the Gulf L. 60		*
In sea ... death L. 10		*	(Emigrants ...) fighting thunder L. 60		*
In sea ...birth, L. 10	*		harvest time scatters grain L. 66	*	
(In sea) ... darkness L. 10		*	Mills turn in fields L. 69		*
(In sea) ... light L. 10	*		When came night for leaving L.73		*
flares up to tremble in my soul L. 11		*	the hunger struck us L. 80		*
a savage elation L.12		*	a year has passed L. 81		*
elation embracing the sky L. 12	*		Every tear ... is a smile L. 84	*	
a child frightened by the moon. L. 13		*	every spilt drop ... is a smile L. 89	*	

Metaphor	Up	Down	Metaphor	Up	Down
archways of mist drank clouds L. 14		*	a smile aimed at a new dawn L. 89	*	
(clouds) dissolved in rain... L. 15		*	A nipple turning rosy L. 90	*	
song of the rain rippled L. 17	*		turning rosy in an infant's lips L. 90	*	
Rippled silence of birds L. 17	*		In young world of tomorrow L. 92	*	
Evening yawned L. 22		*	tomorrow, bringer of life L. 93	*	
from cloud, tears are streaming L. 23		*	Iraq will blossom L. 95	*	
In hillside, sleeping her death L. 30		*	its (Golf) lavish gifts L. 102	*	
She eating earth around her L. 31		*	Gulf scatters fuming froth L. 103		*
She drinking the rain L. 31	*		Gulf scatters shells L. 103		*
scattered a song at moonset L. 34	*		Who drank death forever L. 105		*
what sorrow rain can inspire L. 37		*	the ground of its silence, L. 106		*
How gutters weep ... L. 38		*	serpents drink the nectar L. 107		*
how a person feels in rain? L. 39	*		a flower, Euphrates has nourished L. 108	*	
eyes take me wandering with rain L. 42	*		I hear the echo L. 109		*
Lightning sweep shores of Iraq L. 42		*	the echo Ringing in Gulf L. 110		*
			In every drop A red colour buds L. 115	*	
The total number of metaphors is: 79 = 100% Up strategy = 33 metaphors = 41.77 % / Down strategy = 46 metaphors = 58.23 %					

Appendix (2): Conceptual metaphor and 'Up and Down' domains in The Waste Land

Metaphors	Up	Down	Metaphors	Up	Down
April is the cruelest month L.1		*	The wind ... unheard L. 176		*
(April) breeding Lilacs out of L. 2	*		Sweet Thames L. 177	*	
the dead land L. 2		*	Thames, run softly L. 177	*	
mixing memory and desire L. 3		*	river bears no empty bottles ... L. 178		*
Stirring Dull roots with spring rain L. 4	*		river bears no testimony of nights L. 179		*

Metaphors	Up	Down	Metaphors	Up	Down
Winter kept us warm, L. 5	*		(they) have left no addresses L. 181		*
covering earth in forgetful snow L. 6		*	I hear the rattle of the bones L. 187		*
Snow feeding L. 6	*		chuckle spread from ear to ear L. 187	*	
... feeding A little life L. 7	*		Bones rattled by rat's foot only L. 194		*
Summer surprised us L. 8		*	sound of motors bring Sweeney L. 196	*	
Summer... coming L. 8		*	Under the fog of a winter noon L. 206		*
With a shower of rain L. 9	*		eyes turn upward from desk L. 215	*	
We went on in sunlight L. 10	*		the human engine waits L. 216	*	
What are the roots that clutch L. 19	*		A taxi throbbing waiting, L. 217	*	
you know a heap of broken images L.22		*	I throbbing between two lives, L. 218	*	
Where the sun beats L. 22		*	hour that strives homeward L. 220	*	
dead tree gives no shelter L. 23		*	violet hour brings sailor home L. 221	*	
dead tree gives cricket no relief L. 23		*	Brings typist home at teatime L. 222	*	
dry stone gives no sound L. 24		*	touched by the sun's last rays L. 225		*
Sound of water L. 24	*		A clerk with bold stare, L. 232	*	
There is shadow under red rock L. 25	*		On whom assurance sits L. 233	*	
Your shadow striding behind you L.27	*		hands encounter no defense L. 240	*	
your shadow rising to meet you L. 29	*		makes a welcome of indifference L. 242		*
I will show you fear L. 30		*	Bestows on final patronizing kiss L. 246	*	
Fear in a handful of dust L. 31		*	gropes his way L. 248	*	
Your arms full L. 37	*		Her brain allows thought to pass L. 251		*
my eyes failed L. 38		*	woman stoops to folly L. 254		*
Looking into the heart L. 41		*	with automatic hand L. 255		*
the heart of light L. 42		*	'music crept by me upon waters' L.257	*	
a wicked pack of cards L. 46		*	'This music crept along ... Street L. 258	*	

Metaphors	Up	Down	Metaphors	Up	Down
Those are pearls that were his eyes L.48	*		O City, I can hear ... L. 259	*	
Fear death by water L. 55		*	pleasant whining of a mandoline L. 261		*
crowd flowed over London Bridge L. 62		*	Where the walls ... hold splendor L. 263	*	
death had undone so many L. 63		*	The river sweats oil and tar L. 266		*
man fixed his eyes before his feet L. 65		*	Red sails wide to leeward L. 270		*
A crowd Flowed up the hill L. 66		*	The barges wash drifting logs L. 272		*
Mary Woolnoth kept the hours L. 67		*	The barges past the Isle of Dogs L. 276		*
With a dead sound L. 68		*	Elizabeth and Leicester beating oars L. 280		*
the final stroke of nine L. 68		*	wind carried peal of bells L. 287		*
That corpse you planted L. 71		*	Richmond and Kew undid me L. 293		*
Has it (corpse) begun to sprout? L. 72	*		my heart under my feet L. 296		*
Will it (corpse) bloom this year? L. 72	*		Then I came burning L. 307		*
the sudden frost disturbed its bed. L. 73		*	A current under sea picked his bones L. 316		*
a golden Cupidon peeped out L. 80		*	He passed the stages of his age and youth		*
Another hid eyes behind his wing L. 81		*	He ... entering the whirlpool L. 319		*
glitter of her jewels rose to meet it L. 84	*		What thunder said L. 322		*
Vials lurked synthetic perfumes L. 87		*	frosty silence in the gardens L. 323		*
Perfumes confused the sense L. 89		*	the agony in stony places L. 324		*
Perfumes drowned sense in odors L. 89		*	Dead mountain mouth ... L. 339		*
Odors stirred by the air L. 89	*		Dead mountain mouth cannot spit L. 339		*
Air fattening prolonged flames L. 91	*		There is not solitude in mountains L. 342		*
candle-flames flung their smoke L. 92		*	dry sterile thunder L. 342		*
smoke stirring pattern L. 93	*		red sullen faces sneer and snarl L.343		*
Huge sea-wood fed with copper L. 94	*		dry grass singing L. 354	*	

Metaphors	Up	Down	Metaphors	Up	Down
sad light L. 97		*	sound of water over a rock L. 355	*	
nightingale filled desert with ... L. 101	*		the hermit-thrush sings L. 356	*	
inviolable voice L. 101	*		cracked earth ringed by flat horizon L. 370		*
withered stumps of time L. 104		*	the city cracks L. 372		*
stumps of time were told on walls L.105		*	the city reforms L. 372	*	
on walls staring forms leaned out L. 106		*	The city ... bursts in the violet air L. 372		*
Forms hushing the room enclosed L. 106		*	fiddled whisper music on strings L. 377	*	
Footsteps shuffled on the stair L. 107		*	bats with baby faces in light whistled L. 379		*
her hair Spread out in fiery points L.108	*		voices singing out of empty cisterns L. 384	*	
her hair glowed into words L. 110	*		towers tolling reminiscent bells L. 384		*
her hair ... savagely still 110		*	bells, that kept the hours L. 384		*
My nerves are bad to-night L. 111		*	Voices out of exhausted wells L. 385		*
the dead men lost their bones L. 116		*	the grass is singing L. 387	*	
The wind under the door L. 118		*	the empty chapel ... the wind's home L. 389		*
What is the wind doing? L. 120		*	Dry bones can harm no one L. 390		*
pearls were his eyes L. 125	*		damp gust, bringing rain L. 393	*	
Rag ... so elegant, so intelligent L. 130	*		Ganga (a river) was sunken L. 394		*
on whom assurance sits L. 133	*		black clouds Gathered L. 395		*
Pressing lidless eyes L. 137		*	jungle crouched, humped in silence L. 399		*
waiting a knock upon the door L. 138	*		Then spoke the thunder L. 400		*
he wants a good time L. 148	*		blood shaking my heart L. 402		*
if you don't give it (time) him L. 149		*	awful daring of a moment's surrender L.403		*
She give me a straight look L. 152		*	age of prudence can never retract L. 403		*
You ... look so antique L. 156		*	memories draped by the spider L. 408	*	

Metaphors	Up	Down	Metaphors	Up	Down
pulling a long face L. 158		*	I have heard the key L. 411	*	
to get the beauty of it hot L. 168	*		at nightfall, authorial rumors L. 415		*
The fire sermon L. 173		*	The boat responded gaily L. 418	*	
the last fingers of leaf L. 174		*	the hand expert L. 419	*	
The river's tent is broken L. 174	*		heart would have responded gaily L. 420	*	
fingers of leaf clutch L. 175	*		(heart) beating obedient L. 421	*	
(fingers of leaf) sink into wet bank L.175		*	controlling hands L. 421	*	
wind Crosses the brown land L. 176		*			
The total number of metaphors is: 171 = 100%					
Up strategy = 68 metaphors = 39.77 % / Down strategy = 103 metaphors = 60.23 %					

References

- [1] Ain, A., & Abdul-Aziz, S. A. (2014). *Equivalence in translating metaphors and idioms in King Hussein's political speeches* (Doctoral dissertation, University of Leeds).
- [2] Al Jumah, F. H. (2007). *A comparative study of metaphor in Arabic and English general business writing with teaching implications* (Doctoral dissertation, Indiana University of Pennsylvania).
- [3] Alshunnag, M. B. M. (2016). *Translating conceptual metaphor in popular biomedical texts from English to Arabic* (Doctoral dissertation, University of Salford).
- [4] Barton, D. (2017). *Literacy: An introduction to the ecology of written language*. John Wiley & Sons.
- [5] Bloom, H. (2007). *T. S. Eliot's The Waste Land: Critical Interpretations*: New York: Bang EJB.
- [6] Boll, T. (2017). *Octavio Paz and TS Eliot: Modern Poetry and the Translation of Influence*. Routledge.
- [7] Chow, M. Y. V. (2011). *A comparative study of the metaphor used in the economic news articles in Britain and Hong Kong* (Doctoral dissertation, University of Birmingham).
- [8] Chung, G. Y., et al. (2017). A checklist of endemic plants on the Korean Peninsula. *Korean Journal of Plant Taxonomy*, 47(3), .264-288
- [9] Dong, Y. R. (2004). Don't keep them in the dark! Teaching metaphors to English language learners. *The English Journal*, 93(4), .29-35

- [10] Lakoff, G., & Johnson, M. (1980, 2003) *Metaphors we live by*. Chicago: *The University of Chicago*.
- [11] Nguyen, N. L. (2013). The emotion-is-liquid metaphor in English and Vietnamese: A contrastive analysis. *Procedia-Social and Behavioral Sciences*, 95, .363-371
- [12] Suhadi, J. (2018). The Adequacy of Grammatical Metaphor to Account for World Languages. *KnE Social Sciences*, 3(4), 1-14.