

Metaphoric Extension of Adjectives used in D.H. Lawrence's Sons and Lovers

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(Type: Full Article). Received: 9th Nov. 2024, Accepted: 26th Jun. 2025, Published: 1st Feb. 2026.

DOI: <https://doi.org/10.35552/0247.40.2.2533>

Abstract: Objectives: This study analyzes the metaphoric extension of adjectives in D.H. Lawrence's *Sons and Lovers*, examining how descriptive language enhances emotional and psychological depth. It categorizes metaphoric adjectives, explores their intended meanings, and investigates how they create persuasive rhetorical images. The study also aims to help learners interpret figurative language by identifying non-literal adjective usage. **Method:** Applying Lakoff and Johnson's (1980) metaphor theory, the analysis identifies triplex links between source and target domains. The novel is examined for adjectives with metaphorical rather than literal meanings, revealing implicit emotional and thematic layers. Examples like "gloomy," "radiant," and "oppressive" demonstrate how Lawrence's descriptive language reflects characters' inner states. **Results:** Lawrence extends adjectives metaphorically to convey complex emotions, enriching narrative expressiveness. These words create symbolic connections between characters' psyches and their environments, deepening thematic complexity. The findings highlight how metaphoric adjectives enhance interpretive depth, aiding learners in understanding abstract and emotional dimensions in literature. **Conclusion:** Lawrence's strategic use of adjectives adds layered meaning to *Sons and Lovers*, allowing subtle communication of emotions and ideas. This study underscores the value of figurative language analysis in literary interpretation and pedagogy.

Keywords: Metaphoric Theory, Adjectives, Metaphoric Extension, Narrative Enhancement, Emotional Depth, Linguistic Analysis

الامتداد المجازي للصفات المستخدمة في رواية أبناء وعشاق للكاتب ديفيد هيربرت لورانس

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تاريخ التسليم: (2024/11/9)، تاريخ القبول: (2025/6/26)، تاريخ النشر: (2026/2/1)

ملخص: الاهداف: تهدف هذه الدراسة إلى تحليل الامتداد المجازي للصفات في رواية ديفيد هيربرت لورانس "أبناء وعشاق"، ودراسة كيف يُعزز اللغة الوصفية العمق العاطفي والنفسي. كما تصنف الصفات المجازية، وتكشف المعاني المقصودة منها، وتتحرى كيف تُشكّل صوراً بلاغية مقنعة. بالإضافة إلى ذلك، تهدف الدراسة إلى مساعدة المتعلمين على تفسير اللغة المجازية من خلال تحديد الاستخدام غير الحرفي للصفات. **المنهجية:** بالاعتماد على نظرية المجاز التي قدمها لاکوف وجونسون (1980)، يُحدد التحليل الروابط الثلاثية بين المجال المصدر والمجال الهدف. يتم فحص الرواية للكشف عن الصفات ذات المعاني المجازية بدلاً من الحرفية، مما يكشف عن طبقات عاطفية وموضوعية ضمنية. وتوضح أمثلة مثل "كئيب"، "مشع"، و"قمعي" كيف تعكس اللغة الوصفية لدى لورانس الحالات الداخلية للشخصيات. **النتائج:** يوسع لورانس معاني الصفات مجازياً لنقل المشاعر المعقدة، مما يثري التعبير السرد. تُحدث هذه الكلمات روابط رمزية بين نفسيات الشخصيات وبيئاتها، مما يعمق التعقيد الموضوعي. تُسلط النتائج الضوء على كيف تعزز الصفات المجازية العمق التفسيري، مما يساعد المتعلمين على فهم الأبعاد المجردة والعاطفية في النصوص الأدبية. **الخاتمة:** يضيف الاستخدام الاستراتيجي للورانس للصفات معاني متعددة الطبقات إلى "أبناء وعشاق"، مما يتيح نقل المشاعر والأفكار بشكل دقيق. تؤكد هذه الدراسة على قيمة تحليل اللغة المجازية في التفسير الأدبي والتربية التعليمية.

الكلمات المفتاحية: نظرية الاستعارة، الصفات، التوسع المجازي، تعزيز السرد، العمق العاطفي، التحليل اللغوي.

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Introduction

Metaphoric extension is a crucial linguistic phenomenon that enriches communication by allowing creative expression of complex ideas. In literature, it enhances thematic depth and character development. D.H. Lawrence's *Sons and Lovers* exemplifies this through its strategic use of adjectives extended beyond their literal meanings to convey emotional and psychological intensity. Lawrence employs metaphoric adjectives—such as "cold," "dark," and "heavy"—to symbolize abstract emotions and relational dynamics. For instance, "cold" reflects emotional distance, while "heavy" suggests oppressive familial tensions. These extensions deepen narrative complexity, linking characters' inner struggles to their environments. Paul Morel's relationship with his mother, Gertrude, is depicted through contrasting descriptors like "warm" (intimacy) and "cold" (estrangement), while Walter Morel's presence is often described as "dark," reinforcing his domineering role.

Scholars like Squires (1982) and Meyers (1990) highlight how Lawrence's metaphoric language transforms simple adjectives into powerful symbols, enriching both emotional resonance and thematic interpretation. Additionally, Jadwe (2025) notes that metaphoric extension operates on structural and figurative levels, expanding a novel's interpretive dimensions. Ultimately, Lawrence's innovative use of metaphoric adjectives in *Sons and Lovers* not only enhances psychological realism but also aids readers in decoding abstract emotional and relational nuances, demonstrating the broader significance of metaphoric language in literary analysis.

Ali and Ayyed (2023, p. 143) emphasize that metaphor is a crucial process which is utilized by extension to create words. Various concepts

and meanings are lexicalized in a way that produces different metaphors, as several words bear varied meanings where some of them have metaphoric senses, while others have literal senses. Consequently, creating metaphoric adjectives by extension is highly observed in Lawrence's *Sons and Lovers*. In this example from the novel, "Bright light", here, the word "bright" is used to refer to more than just light, it also refers to optimism for the future. Because it links the concrete ideas of light and clarity to the impersonal ideas of time and potential. The extension is metaphorical. Another example "He was filled with dark thoughts", the explanation of the adjective "dark" is used to characterize the abstract idea of sad or melancholy sentiment, expanding upon its literal meaning of "lack of light". Because of this expansion, the term can be employed in a variety of figurative settings that are connected to mental health and mood. This paper aims to respond to the following research question: Which adjectives does D. H. Lawrence employ to describe them as metaphorically stretched in meaning? By providing a response to this query, readers will find it easier to discern between the metaphoric adjectives and common adjectives that Lawrence uses in his novel but have literal meanings.

The problem statement

The problem addressed in this paper is the identification and analysis of metaphoric extension in *Sons and Lovers* and its impact on the interpretation of the novel's themes and character dynamics. The precise function of metaphoric extension of adjectives has not been fully explored, despite the fact that Lawrence's novel is renowned for its psychological depth and metaphoric language investigation of human interactions. By investigating how these metaphorically employed adjectives support

narrative construction, our study seeks to close this gap.

The Aim of the Study

This study examines metaphoric adjective extensions in *Sons and Lovers*, exploring their role in reinforcing themes, character psychology, and relationships, while reflecting societal issues and shaping literary interpretation. It also assesses their pedagogical value for language learning.

Literature Review

Syntactic and Morphological Overview of Adjectives

According to Crystal (2008) an adjective is a group of words that describes a noun. They provide further details regarding nouns. They serve as these nouns' modifiers. Adjectives can be used alone or as noun modifiers to carry out specific grammatical tasks. Adjective modifications can take two forms: premodifiers, or adjectives that come before nouns, and postmodifiers, or adjectives that come after nouns (Asp and Villiers, 2010). Adjectives are divided into three categories by Greenbaum and Nelson (2002) based on the structural roles they play. The premodification of a noun is the first class, the subject complement is the second and the object complement where the adjective comes after the noun that serves as the sentence's object, is the third. Adjectives are divided into two categories according to Quirk and Greenbaum's 1973 classification: attributive and predicative. Adjectives with attributes come before nouns directly, but adjectives with predicatives come after nouns but in distinct locations. D. H. Lawrence, for instance, remarked, "She had a curious, receptive mind that found much pleasure." p. 15), in this sentence, the adjectives (curious, receptive) are attributive adjectives because they precede the noun 'mind'. Another example from the novel, (The houses themselves were substantial and very decent).

In this sentence, the adjectives (substantial and decent) are predicative adjectives because they follow the noun 'the house'. Adjectives are essential linguistic elements that modify nouns, enriching descriptions and enhancing communication. They can be classified by form, function, and position, with polysemous adjectives (e.g., "soft," "cold," "bright") having multiple context-dependent meanings. Rakova (2003) argues that such adjectives derive metaphorical meanings from their literal roots, while McNally & Kennedy (2008) define idiomatic adjectives as those whose meanings cannot be interpreted literally (e.g., "soft heart" signifies emotional sensitivity, not physical texture). For example, when someone says "soft heart," they do not mean that the heart is elastic or flexible; rather, they mean that the heart is emotional or passionate (Ali & Ayyed, 2022, p. 84)

Metaphor is fundamental to cognition and language (Lakoff, 1975), expanding meaning and adding subtlety (Daiches, 1975). In *Sons and Lovers*, D.H. Lawrence employs metaphorical adjective extensions (e.g., "dark thoughts," "bright future") to bridge concrete and abstract realms, deepening emotional and psychological resonance. Ullmann's semantic shift theory explains how adjectives like "dark" evolve from literal descriptions to convey abstract emotions (e.g., despair). Meanwhile, Conceptual Metaphor Theory (Lakoff & Johnson, 1980) frames metaphor as a cognitive tool, where sensory experiences (source domains) map onto abstract ideas (target domains), as seen in Lawrence's symbolic use of "bright" for optimism.

Modern studies reinforce these ideas: Pleyer et al. (2024) highlight metaphor's role in lexical growth, while Zu (2024) examines how tactile adjectives (e.g., "soft") transition into abstract domains, reflecting societal and linguistic evolution. Together, these perspectives demonstrate how Lawrence's metaphorical

language in *Sons and Lovers* operates on linguistic, cognitive, and narrative levels, enriching thematic depth and reader engagement.

Conceptual Metaphor Theory

Lakoff & Johnson (1980) define metaphor as transferring elements between different conceptual domains. Gibbs (2008) highlights its role in connecting language and cognition, while Wilkinson (2002) views it as a rhetorical device expressing concepts through comparative language. Kövecses (2002) stresses that metaphor creates meaningful comparisons between dissimilar things. Guttenplan (2005) emphasizes metaphor's fundamental relationship with meaning, considering it a semantic phenomenon interpretable through word-based frameworks.

Lakoff and Johnson's Conceptual Metaphor Theory (1980) provides a framework for analyzing D.H. Lawrence's metaphorical language in *Sons and Lovers*. The theory breaks metaphor into three components:

- **Source Domain (X):** The concrete, familiar concept (e.g., physical objects, sensory experiences).
- **Target Domain (Y):** The abstract idea being described (e.g., emotions, relationships).
- **Image Conceptualization (Z):** The resulting mental image formed by mapping X onto Y, expressed as $X \approx Y = Z$ (where \approx signifies transformation).

Suleiman (2020) and Crystal (2008) emphasize that metaphor *transfers meaning* from the source domain (e.g., "darkness") to the target domain (e.g., "despair"), allowing abstract concepts to be understood through tangible experiences. In *Sons and Lovers*, Lawrence uses this mapping to deepen themes—for instance, describing emotions like love or conflict through sensory adjectives ("cold," "dark"), thereby grounding

psychological and relational complexities in physical imagery. The following diagram shows the connection between elements of CMT Theory:

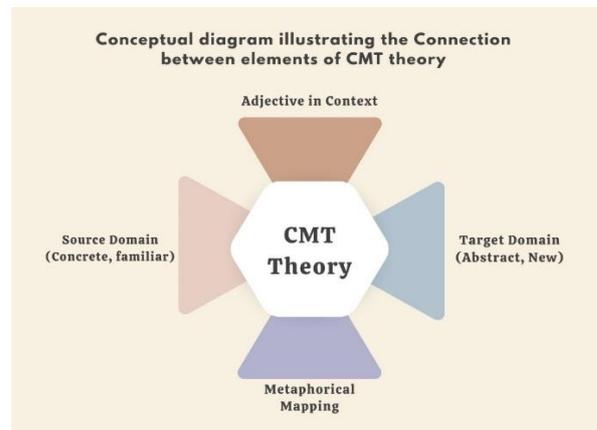


Figure (1): Elements of Conceptual Metaphoric Theory.

Lawrence's narrative strategy aligns with Lakoff and Johnson's emphasis on the interplay between concrete and abstract domains. By drawing on the familiar physical world to describe intangible experiences, Lawrence not only enhances the accessibility of his characters' inner lives but also deepens the thematic resonance of his novel. For example, the recurring metaphor of "bright light" in *Sons and Lovers* transcends its literal meaning, symbolizing optimism and potential. This mapping of physical brightness onto abstract concepts like hope exemplifies how Lawrence uses metaphor to bridge the external and internal worlds of his characters.

Metaphor is a cognitive process that bridges abstract concepts (target domain) with concrete experiences (source domain) through conceptual mapping (Hurford et al., 2007). For example, in "Man is a wolf," "wolf" (source) shapes understanding of "man" (target) via shared cultural associations (Fetzer & Gerda, 2007).

In *Sons and Lovers*, D.H. Lawrence employs this mechanism through adjectives like "heavy" and "bitter," which simultaneously convey sensory qualities and emotional complexities. By mapping physical sensations (source) onto psychological states (target), he deepens

narrative meaning and reader engagement, aligning with Lakoff & Johnson's (1980) theory of metaphor as a meaning-shaping tool.

Metaphoric Meaning

Metaphoric meaning extends beyond literal language, creating connections between unrelated concepts to enhance understanding and communication. It arises when one conceptual domain is interpreted through another (Lakoff & Johnson, 1980). In *Metaphors We Live By*, they argue metaphors are fundamental to human cognition, shaping perception, thought, and action—not just as linguistic devices but as embedded features of our conceptual system. Searle (1969) emphasizes that metaphor interpretation depends on speaker intent and context, often involving a dynamic interplay between literal and intended meanings. This tension allows listeners to derive metaphorical significance using contextual and background knowledge, enriching communicative possibilities.

Additionally, Stephen Ullmann in his analysis of semantic change, identifies that metaphoric transference has played a major role in language evolution. According to Ullmann (1962), metaphoric extension happens when a word, particularly an adjective, is used to express something nonliteral instead of its literal meaning, expanding its semantic area (Ullmann, 1962, p. 214). This procedure not only improves language quality but is also essential to literature since it enables authors to express abstract concepts and feelings in tangible ways. In a similar vein, metaphoric language shapes our comprehension of abstract concepts and shapes our perception of reality, according to George Lakoff and Mark Johnson's notion of conceptual metaphors (Lakoff & Johnson, 1980, p. 5).

D.H. Lawrence's *Sons and Lovers* use atmospheric descriptions laden with metaphorical meaning to deepen narrative

impact. For example, describing a room as "**dark**" transcends its literal meaning, evoking moods of foreboding, depression, or mystery, thereby amplifying underlying tensions (Kinkead-Weekes, 1996). Similarly, adjectives like "**cold**" applied to relationships symbolize emotional distance or estrangement, encapsulating complex relational dynamics and reinforcing themes of love and conflict (Worthen, 2001). Through such metaphorical extensions, Lawrence transforms sensory details into psychological and emotional cues, enriching both mood and thematic resonance.

Methodology

This study employs a qualitative methodology to closely examine D.H. Lawrence's *Sons and Lovers*, identifying examples of adjective metaphoric extension. Adjectives used in nonliteral, metaphorical contexts are marked and analyzed to uncover their extended implications in the narrative. The methodology is designed to ensure that the analysis is systematic, contextually grounded, and relevant to the study's objectives. These steps to show the outline of the method of analysis, as follow:

Data Collection

The data collection process begins with a comprehensive reading of *Sons and Lovers* (1913) to identify instances where adjectives are used metaphorically. Sentences containing metaphorical adjectives are selected, with particular attention to passages that highlight:

- Emotional struggles, familial ties, and the tension between the natural and industrial worlds.
- Descriptions of people, feelings, or places with heavy use of adjectives.
- Emotionally charged and pivotal plot points.
- Social conditions and values of the early 20th century.

Each identified sentence is cited along with its page number, ensuring systematic referencing for analysis.

Research Design

This study examines how D.H. Lawrence employs **metaphoric adjective extensions** to deepen emotional, psychological, and thematic layers in *Sons and Lovers*. The analysis combines:

1. Lakoff & Johnson's (1980) Conceptual Metaphor Theory (CMT)
2. Knowles & Moon's (2006) mapping framework.

The proposed **eclectic model** focuses on three core components:

- **Source Domain** (concrete/base concept)
- **Target Domain** (abstract/interpreted concept)
- **Mapping** (cognitive link between domains)

This approach systematically deciphers how Lawrence's adjective metaphors enrich narrative and thematic complexity. The researchers follow these procedures to analyze the adjectives:

1. Identify metaphorical adjectives through linguistic clues and figurative usage
2. Contextualize them within both the immediate text and broader themes
3. Connect to historical/cultural context (industrialization, social values)
4. Compare literal vs. metaphorical meanings to assess literary impact
5. Apply findings to improve literary analysis skills

This method systematically examines how Lawrence's adjective metaphors enrich the novel's psychological depth and social commentary while demonstrating their educational value.

Data Analysis

This study applies Lakoff and Johnson's **Conceptual Metaphor Theory (1980)** to analyze adjective metaphors. The theory involves:

- **Source Domain** (concrete concept)
- **Target Domain** (abstract idea)
- **Mapping** (linking the two)

It examines how adjectives extend meaning (e.g., "heavy" for guilt) to bridge tangible and abstract ideas, enriching literary interpretation.

Analytically, The cognitive approach of analyzing metaphor, which was established by Lakoff and Johnson (1980) as CMT, is blended with the model of mapping set up by Knowles and Moon (2006) in order to invent an eclectic model comprising three elements, 'the source domain', 'the target domain', and 'the mapping (interpretation)', which are used to analyze metaphoric extension of adjectives employed by D.H. Lawrence in his novel "*Sons and Lovers*". As a result, the researcher proposes an eclectic model of analyzing Lawrence's metaphor that adopts the following method of analysis:

- **Source Domain:** It represents the field from which one can draw a metaphoric expression.
- **Target Domain:** It is the conceptual field that the reader attempts to understand clearly.
- **Mapping (Interpretation):** It refers to the concise analysis or basic theme Lawrence wants to convey to the reader throughout using adjectives.

Below is the application of the above eclectic model:

1. "She had a **curious, receptive mind** which found much pleasure and amusement in listening to other folk". (P.15)
 - **Source Domain:** curious, receptive
 - **Target Domain:** mind

Mapping (Interpretation): Lawrence viewed "**curious**" as a desire to explore the unknown aspects of relationships, life, and self, moving beyond social norms to find deeper meanings. He believed a curious mind engages with concepts and knowledge like a person exploring the physical world. Similarly, a "**receptive**" mind is open to new ideas and experiences, embracing intense emotions such as love, sadness, joy, and despair. Lawrence saw this openness as crucial for self-understanding and personal growth, emphasizing a deep, instinctual, and passionate engagement with the world over superficiality.

2. "Her own father had a **rich** fund of **humour**". (P.15)

– **Source Domain:** rich (wealth)

– **Target Domain:** humor

Mapping (Interpretation): In the literal sense, "rich" refers to having a great deal of wealth or resources, often associated with money, valuables, or abundance in some other material form. Lawrence implies that the adjective "**rich**" and the noun "fund" are metaphorically extended from their financial meanings to denote an abundance and variety of humor. This implies that the father has a great deal of funny stuff or a great sense of humor, which is just as valuable in social and emotional situations as money is in a tangible one.

3. "The **house** seemed **sad**, as if it knew it had lost its soul." (Page 55)

– **Source domain:** sad (human emotions)

– **Target domain:** house (inanimate)

Mapping (Interpretation): Lawrence shows that the adjective "**sad**" is metaphorically transferred from its usual context of human emotions to describe the house. This personification gives the house a human-like quality, suggesting it feels desolate or abandoned, as if it has lost its essence or "soul." The metaphoric extension entails

transferring the idea of sadness, usually linked to living beings, to an inanimate object to elicit a particular emotional reaction or image in the reader's mind.

4. "The **fields** were a patchwork of **gold** and **green**, shimmering in the summer heat". (Page 95)

– **Source Domain:** Gold and Green (visual and tactile experiences)

– **Target Domain:** Fields

Mapping (Interpretation): The metaphorical usage of "**gold**" and "**green**" in this context may represent Lawrence's perception of the terrain as being bountiful and affluent. The metaphorical extension applies the visual qualities of gold and green to describe the fields. They are depicted as a "patchwork," similar to a quilt, with the colors likely symbolizing ripe crops and vegetation. The phrase "shimmering in the summer heat" enhances the imagery, implying the fields are vibrant and lively, with the heat making them seem to shimmer or glow.

5. "A **cold** dread settled in his stomach, **icy** and **unforgiving**". (Page 220)

– **Source domain:** Coldness

– **Target domain:** Dread (emotions)

Mapping (Interpretation): Lawrence most likely employs these metaphors to heighten the character's experience's emotional impact. The abstract emotion of fear is connected to the physical experiences of cold and iciness by a metaphorical extension. To characterize dread as "cold" and "icy" is to imply fear, discomfort, or emotional numbness. "Settled in his stomach" conveys a strong, unpleasant sensation, and "unforgiving" emphasizes how severe and unrelenting the emotion is.

6. "Clara's **voice** was a **sharp blade**, **cutting** through the murmurs of the crowd." (Page 176)

– **Source Domain:** Blade (sharp, cutting)

– **Target Domain:** Voice

Mapping (Interpretation): The metaphorical extension gives Clara's speech the same physical characteristics as a keen blade—namely, the capacity to cut and make distinct differences. The terms "sharp" and "cutting" imply that her voice is commanding, penetrating, and clear. This metaphor suggests that her voice is audible and has the power to drown out or silence the group's whispers. Lawrence probably uses this metaphor to draw attention to how powerful and authoritative Clara's voice is. Her assertiveness and clarity are highlighted by the comparison to a keen blade, implying that her voice can cut through any confusion or background noise.

7. "Paul felt a dark, suffocating weight settle over him." (Page 245)

– **Source Domain:** Dark, Suffocating, Weight (Physical Sensation)

– **Target Domain:** Paul's emotional or psychological experience

Mapping (Interpretation): Lawrence vividly conveys Paul's emotional agony in this metaphorical extension by employing adjectives from the physical sphere. Paul experiences a "dark, suffocating weight" that represents his intense emotional discomfort and captures the depth and oppressive quality of his sentiments. With the help of this metaphor, readers are able to comprehend the depth of Paul's inner experience and the weighty and overpowering elements of his emotional condition.

8. "Many rooks, high up, came cawing home across the softly-woven sky". (P. 56)

– **Source Domain:** "Softly-woven"

– **Target Domain:** Sky (Natural Environment)

Mapping (Interpretation): Lawrence uses the term "softly-woven" to describe the sky, borrowing from textile imagery to convey

serenity and beauty. This metaphor evokes a peaceful and harmonious natural landscape, making the scene more vivid and emotionally resonant for the reader.

9. "leaving the bell cast flawless blue". (P. 56)

– **Source Domain:** Flawless

– **Target Domain:** Physical Appearance of the Bell

Mapping (Interpretation): Lawrence describes the color of the bell as "flawless," a word usually used to imply artistic or design perfection. This metaphor draws attention to the bell's remarkable beauty and purity while also implying a sense of artistic perfection. It improves the reader's view of the bell, heightening its visual impact and memorability.

10. "a mirrored sunset floated pink opposite the west's scarlet." (P. 56)

– **Source Domain:** "Pink," "Scarlet" (color descriptions) and mirrored

– **Target Domain:** Sunset and its reflection

Mapping (Interpretation): Lawrence vividly describes the sunset and its reflection using "pink" and "scarlet" to create a dynamic visual image. "Scarlet" emphasizes the dramatic western sky, while "pink" represents the soft, reflective quality of the sunset. This contrast enriches the scene, enhancing the reader's sensory and emotional experience. "mirrored" serves as the source domain by referencing the concept of reflection, which is then applied to the target domain of the sunset's appearance.

11. "The mountain-ash berries across the field stood fierily out from the dark leaves". (P. 56)

– **Source Domain:** Fierily (Intensity of flames)

– **Target Domain:** (Appearance of Mountain-Ash Berries):

Mapping (Interpretation): Lawrence uses the adjective "fierily" to compare the

mountain-ash berries' brightness to flames, creating a dramatic visual contrast with the dark leaves. This metaphor emphasizes the striking color of the berries, enhancing the reader's perception of the scene.

12. " Her face was still like a soft **rich mask**." (P. 332)

– **Source Domain:** "Soft", "Rich", "mask" (textiles/Artistry)

– **Target Domain:** Appearance of Her Face

Mapping (Interpretation): Lawrence uses the adjectives "soft," "rich," and "mask" to describe a character's face, drawing from the source domains of textiles/artistry and theatrical masks. "Soft" and "rich" suggest delicacy and subtlety, while "mask" indicates a restrained or enigmatic expression. This metaphor emphasizes a calm, sophisticated, and potentially mysterious demeanor, enhancing the reader's understanding of the character's disposition.

13. Who ignored all **sensuous pleasure**. (P.16)

– **Source domain:** (sensuous) Physical sensations, typically associated with the senses.

– (Pleasure) Positive emotional states or feelings, often associated with enjoyment or satisfaction.

– **Target domain:** The person's experience or behavior (sensuous).

(Pleasure) The overall well-being or satisfaction that comes from indulging in sensory experiences.

Mapping (Interpretation): "Sensuous" emphasizes the idea that a person purposefully avoids or dismisses experiences that are generally linked with sensory satisfaction by mapping the concept of physical pleasure onto the target realm of human experience or conduct. In this sense, "pleasure" refers to the feeling or condition that arises from indulging in or relishing sensual activities. When someone ignores "pleasure," they are viewed as excluding a crucial aspect of what most people consider to be a happy or meaningful life. Lawrence uses these adjectives to examine the intricate connection between the human body, mind, and spirit as well as to criticize social standards that frequently stifle authentic human experiences. By using adjectives, we can question established morality and advance a more comprehensive and life-affirming understanding of human existence.

Here's a table summarizing the main adjectives, their regular and metaphorical meanings, and how they affect character growth in *Sons and Lovers*:

Table (2) The main Adjectives, their metaphorical meaning and how they affect character growth in *Sons and Lovers*

No.	Adjectives	Regular Meaning	Metaphorical meaning	Effect on Character Growth
1.	Curious, Receptive	Eager to learn or explore, open to ideas	A mind eager to explore relationships, life, and self	These adjectives emphasize the value of emotional and intellectual openness in personal development by enabling the character to interact intimately with relationships and life, which promotes self-awareness and change
2.	Rich	Abundant in wealth	Abundant in humor or emotional richness	The metaphor emphasizes the value of humor and emotional depth, showing how these qualities contribute to the development of character relationships and social interactions.
3.	Sad	Affected by sorrow or grief	Describing a house as if it feels sorrow	The house is personified by this metaphor, which also highlights themes of loss, abandonment, and the emotional climate that influences character development.

No.	Adjectives	Regular Meaning	Metaphorical meaning	Effect on Character Growth
4.	Gold, Green	Precious metal, color of vegetation	Fields rich with crops, vibrant and full of life	These adjectives, which represent growth, fertility, and abundance in both nature and the characters' own personal development, link the characters' emotional states with their physical surroundings.
5.	Cold, Icy, Unforgiving	Low temperature, harshness	Describing dread as cold and unforgiving	The metaphor enhances the intensity of emotional experiences, showing how fear and dread can weigh heavily on the character's psyche, impacting their ability to grow and change.
6.	Sharp, Cutting	Having a keen edge, able to cut	Clara's voice is commanding and authoritative	This metaphor highlights Clara's strength and assertiveness, which impact her relationships and personal development because her directness and clarity question the current quo and force others to face their own feelings and actions.
7.	Dark, Suffocating, Weight	Lack of light, oppressive sensation	Describing emotional burden or psychological weight	these adjectives evoke the emotional heaviness that Paul experiences, symbolizing the internal struggles that hinder his growth, highlighting his emotional turmoil and the difficulty of overcoming personal challenges.
8.	Softly-woven	Textured, delicate weaving	Describing the sky as peaceful and serene	This metaphor mimics the emotional serenity or reflective times that foster character development by conjuring images of peace and harmony in the natural world.
9.	Flawless	Without imperfections	Describing the bell's perfect appearance	The adjective emphasizes the beauty and purity of the bell, which could reflect the character's desire for perfection or the idealized nature of a moment, symbolizing unattainable ideals in the process of personal growth.
10.	Pink, Scarlet, Mirrored	Light colors, reflection	Describing the sunset and its reflection	By highlighting the transient nature of beauty and development and representing the difference between emotional states and outward reality, these adjectives enhance the scene's sensory experience.
11.	Fierily	Like flames, intense	Describing the brightness of mountain-ash berries	This metaphor highlights the intensity and vibrancy of the berries, symbolizing moments of emotional intensity or passion that play a key role in character development.
12.	Soft, Rich, Mask	Textural, luxurious, theatrical mask	Describing a face with subtlety and mystery	These descriptors highlight how complicated the character's emotions are, implying a mysterious or reserved nature that, depending on the character's capacity to reveal or hide who they really are, may either promote or impede personal development.
13.	Sensuous, Pleasure	Physical sensations, enjoyment	Describing the avoidance of physical and emotional pleasures	these adjectives critique societal norms that suppress authentic experiences, suggesting a character's rejection of sensory pleasures may hinder personal growth by disconnecting from vital human experiences.

D.H. Lawrence uses a variety of metaphorical terms to express deeper ideas and feelings in *Sons and Lovers*. These adjectives frequently depict relationships, psychological

states, and the natural world as it interacts with human experience, going beyond their literal descriptions. The following categories of adjectives are frequently used in the novel's metaphorical extension:

Adjectives Describing Physical States

These adjectives are frequently used to describe a character's physical attributes, but they can also be used metaphorically to convey psychological or emotional states. "Cold": Although it can refer to actual temperature, this word is commonly employed to symbolically convey emotional remoteness, especially in interpersonal relationships. The relationship between Mrs. and Mr. Morel, for instance, is characterized as "cold," indicating their increasing emotional distance from one another. "Hard": This word refers to a character's emotional fortitude or lack of empathy, as in "hard" feelings, and it comes from the physical sense of stiffness or toughness.

Adjectives Related to Light and Darkness

Lawrence typically represents information, feelings, or moral states using adjectives that have to do with light and darkness. "Bright": This word refers to something that is literally full of light, but it can also be used metaphorically to convey optimism, energy, or intellectual prowess. "Bright" is used to describe characters or circumstances to convey vitality or hope. "Dark": a physical lack of light, but frequently used figuratively to convey a character's dread, ignorance, or attitude. Paul's emotional turmoil is a reflection of his relationships' intricacies and internal conflicts.

Adjectives Related to Nature and the Earth

Lawrence regularly describes human emotions, relationships, and time passing by extending adjectives from the natural world and using imagery from nature. Despite being a literal reference to the hue, "green" frequently alludes to a character's youth, inexperience, or freshness in their life or relationship,

particularly in Paul's early encounters with Miriam and Clara. "Warm": This word, which literally means temperature, may also mean affection, intimacy, and emotional warmth, especially in the context of Paul and Mrs. Morel's mother-son connection.

Adjectives Describing Size and Strength

These terms are frequently used metaphorically to describe character development, psychological influence, or emotional intensity. "Strong" is frequently used to refer to physical strength, but it can also be used metaphorically to denote emotional fortitude or a powerful disposition. For example, Paul's resolve and willpower are characterized as "strong," demonstrating his capacity to endure emotional hardships. "Heavy": This adjective transitions from describing actual weight to symbolically expressing emotional or burdensome weight. Characters frequently feel "heavy" emotions like grief or remorse.

Adjectives Associated with Emotions

These terms are frequently used metaphorically to describe character development, psychological influence, or emotional intensity. "Strong" is frequently used to refer to physical strength, but it can also be used metaphorically to denote emotional fortitude or a powerful disposition. For example, Paul's resolve and willpower are characterized as "strong," demonstrating his capacity to endure emotional hardships. "Heavy": This adjective transitions from describing actual weight to symbolically expressing emotional or burdensome weight. Characters frequently feel "heavy" emotions like grief or remorse.

Table (2): Types of Adjectives and Metaphoric Extensions in *Sons and Lovers* by D.H. Lawrence.

Type of Adjective	Examples	Contextual Meaning	Type of Metaphoric Extension
Color Adjectives	"grey," "black"	"Grey" often reflects dullness or lifelessness, capturing the bleakness in characters' lives; "black" can signify despair or emotional darkness.	Emotional/psychological state
Size and Strength Adjectives	"heavy," "strong"	"Heavy" often represents emotional burdens, while "strong" can depict resilience in facing hardships.	Personal attributes or challenges
Temperature Adjectives	"cold," "warm"	"Cold" indicates detachment or lack of affection, whereas "warm" implies emotional closeness or compassion.	Social/emotional relationships
Spatial Adjectives	"close," "distant"	"Close" can reflect intimacy or familiarity; "distant" signals estrangement or disconnection in relationships.	Emotional or relational distance
Brightness Adjectives	"bright," "dark"	"Bright" often conveys hope or insight, while "dark" might represent despair or lack of understanding.	Optimism, understanding, or despair
Weight Adjectives	"light," "heavy"	"Light" describes freedom or relief, and "heavy" connotes burden or oppression.	Responsibility or emotional weight

Results and Discussion

Sons and Lovers gains depth and richness from one of Lawrence's primary literary devices, the metaphorical extension of adjectives. It makes it possible to examine characters and topics in greater detail, which improves the reader's comprehension of the emotional and psychological terrain of the book. Lawrence skillfully expresses complicated emotional and psychological situations by expanding the meaning of adjectives. Rather than expressing the words in their literal sense, adjectives like "sharp," "cold," and "icy" convey the characters' interior experiences and give the reader a greater sense of these moods. The precise adjective selection sheds light on the thoughts and emotions of the characters. For example, calling a vision "sharp" draws attention to the character's mental acuity, whereas calling it "cold dread" exposes ingrained concerns. The atmosphere of the novel is improved by the vivid imagery produced by metaphorical adjectives, such as in the description of the fields. It makes it easier for readers to picture the scene and experience the tone Lawrence wants to get over. It's common to use the adjective "dark" in a metaphorical sense to characterize feelings, situations, or moods. For example, the term "dark mood" may suggest sentiments of

melancholy, perplexity, or dread. This use of "dark" highlights the characters' inner problems and struggles while providing readers with a glimpse into the character's unsettled state of mind. On other side, the term "dark," which is used to characterize Paul Morel's emotions and ideas, is another noteworthy example. It reads, "His thoughts were dark, like a shadow spreading over his soul" (Lawrence, 1913, p. 102). Here, "dark" is extended metaphorically to convey a sense of dread and inner turmoil, exposing Paul's battle with his wants and his relationship with his mother. In addition to describing lightness or color, the adjective "dark" also alludes to Paul's moral uncertainty and inner struggle. The term "sharp" is used metaphorically to refer to perceptual clarity. It implies that the individual has a keen awareness or comprehension that enables them to look past life's surface-level experiences. The adjective "sharp" is used to express the character's mental or emotional clarity in addition to conjuring up a picture in the reader's mind. In *Sons and Lovers*, Lawrence describes the fields as "a patchwork of gold and green, shimmering in the summer heat," using these colors to convey the richness and vitality of nature. The adjectives "gold" and "green" enhance the visual and tactile experience of the scene, suggesting beauty and abundance. This

metaphorical use also reflects the novel's central themes of growth, fertility, and the natural cycle of life.

The adjective "softly-woven," usually linked to textiles, is metaphorically used to describe the sky, evoking delicacy, serenity, and intricate beauty. This metaphor suggests a tranquil and harmonious natural scene, enhancing the reader's sensory experience. The metaphorical use of "mirrored" describes the reflective quality of the sunset, highlighting a visual parallel or contrast in the colors. This metaphor emphasizes the interaction of colors, enhancing the scene's visual complexity and making it more vibrant and engaging. The character's face is described metaphorically with "soft" and "rich," suggesting a serene and subtle appearance, while "mask" implies a fixed, possibly unreadable expression. This description highlights a complex and potentially mysterious personality, adding depth to the character's portrayal. The novel's larger themes such as the conflict between nature and human experience, the intricacy of emotions, and the relationship between appearance and reality are reflected in the metaphors' use of color and texture. Lawrence gives his descriptions greater depth and nuance by expanding the meaning of his adjectives, which improves the story's readability and thought-provoking quality.

D.H. Lawrence's *Sons and Lovers* employs adjectives like "cold" and "dark" metaphorically to fuse characters' emotions with their surroundings, enhancing psychological depth. In contrast, modern authors (e.g., Atwood, Ishiguro) adapt metaphors to explore contemporary themes like identity and power, while scholars (Zu, 2024; Pleyer et al., 2024) highlight their role in abstract thought and societal reflection. Though applications shift across eras, metaphors

remain vital for thematic richness, demonstrating their enduring adaptability in literature.

The results show that a crucial literary device in *Sons and Lovers* is the metaphoric expansion of adjectives, which adds depth to the novel's emotional and thematic content and provides insights into the inner lives of the characters. According to Ullmann (1962), metaphoric extension deepens meaning and enhances interpretation, and Lawrence's use of metaphorical adjectives invites readers to delve further into sociological and psychological issues. This method is in line with Lakoff's theory that metaphorical language, which forms our cognitive framework and reality perception, is essential for comprehending abstract concepts (Lakoff & Johnson, 1980).

Possible Problems with Using Only Lakoff and Johnson's Theory

There are specific possible problems appear with using only Lakoff and Johnson's theory as follow:

Absence of Contextual Specificity: When universal metaphors are overemphasized, cultural, historical, and situational subtleties are overlooked.

Ignoring Literary Nuances: Emphasizing cognitive mapping overrides literature's emotional and creative purposes.

Limited Individual Creativity: New and original expressions are minimized when traditional metaphors are emphasized.

No Multimodal Analysis: Metaphors used in conjunction with visual or sensory elements are not taken into consideration by the theory.

Static Nature: Ignores the dynamic evolution of metaphors in language, treating them as universal and fixed.

Suggestions for a Fuller Understanding

- Cultural and Historical Analysis: Explore how metaphors reflect specific cultural and historical contexts.
- Cognitive Poetics: Examine how readers emotionally and cognitively engage with literary metaphors.
- Pragmatic Analysis: Analyze context-dependent meanings and their impact on dialogue and narrative.
- Stylistics and Rhetorical Analysis: Study the aesthetic and persuasive effects of metaphor.
- Multimodal Approaches: Consider how metaphors interact with sensory descriptions and imagery.
- Dynamic Theories: Focus on the evolving and interactional nature of metaphors in communication

Findings and Conclusions

In *Sons and Lovers*, D.H. Lawrence skillfully uses metaphorical extensions of adjectives to add depth and complexity to his characters, themes, and settings. This literary technique involves using adjectives beyond their literal meanings to convey abstract or nuanced ideas, emotions, and qualities. By using this strategy, the novel's sensory experience is improved and scenes and emotions are brought to life in a complex and multi-layered way. In the end, Lawrence's use of metaphoric extensions deepens the work and enhances the narrative's readability and provocativeness. In *Sons and Lovers* by D.H. Lawrence, the use of extended adjectives has multiple functions, enhancing the story and intensifying the psychological and emotional aspects of the characters. Using metaphors to describe emotions, relationships, and the natural world communicates the intricate inner worlds of characters and the nuanced relationships between them. These metaphorical extensions deepen the story's

significance, allowing Lawrence to subtly and movingly express complex concepts and emotions. This technique helps readers engage more deeply with the text and understand the core ideas and tensions within the narrative. Incorporating the study of metaphoric adjectives from *Sons and Lovers* into language pedagogy offers significant benefits for learners, from enhanced interpretative skills to a deeper understanding of cultural nuances in language. This approach not only improves linguistic competence but also prepares students for more advanced, figurative aspects of language, a critical step in mastering a second language.

The study's findings have wider ramifications for language instruction and literature studies. They emphasize the value of metaphorical language in literary analysis as a means of delving deeper into works' emotional and thematic depths. An insightful framework for comprehending how language creates meaning and elicits readers' emotional and sensory reactions is offered by the examination of Lawrence's use of metaphorical adjectives.

In language education, incorporating the study of metaphorical extensions offers significant pedagogical advantages. First, it enhances learners' interpretative skills by encouraging them to move beyond surface-level meanings and engage with the deeper, figurative dimensions of language. This ability is especially helpful when reading complex texts because metaphorical language frequently reveals nuanced psychological and emotional aspects. Analyzing *Sons and Lovers'* metaphors, for example, helps students understand how adjectives like "dark" and "bright" expand their meanings to represent abstract ideas like hope or despair, leading to a deeper understanding of the work. Second, An understanding of linguistic and cultural

subtleties is fostered by studying metaphorical extensions. A linguistic community's values, beliefs, and cognitive habits are frequently reflected in the usage of metaphors, which have their roots in cultural contexts. Students can learn about the cultural foundations of language use by looking at literary examples, which is crucial for successful cross-cultural communication. *Sons and Lovers* teaches students how early 20th-century English society's views on family dynamics, personal identity, and emotional expression are reflected in D.H. Lawrence's metaphorical language.

Third, this method enables students to engage with the abstract and figurative aspects of language, which are essential for advanced language use. Gaining an understanding of metaphorical extensions gives students the ability to decipher proverbs, idioms, and other figurative speech that is frequently used in real-world interactions. By integrating metaphor analysis into the curriculum, teachers can create a bridge between language acquisition and literary analysis, transforming literature study into a dynamic instrument for language growth. Teachers can help students gain a more complex knowledge of how language functions on several levels by looking at examples from *Sons and Lovers*. For example, by increasing students' vocabulary and comprehension of semantic subtleties, exercises like recognizing and analyzing metaphorical adjectives in the text can enhance their linguistic competency. As students examine how metaphorical interpretations support the text's themes and character development, these exercises also foster critical thinking abilities.

Furthermore, the findings of this study can guide the creation of instructional strategies and language learning resources. To assist students, absorb the cognitive processes involved in metaphorical thinking, teachers can

design tasks that ask them to identify the source and target domains in metaphors. In addition to helping students comprehend literary texts, this improves their capacity to use figurative language in their own writing and speech, which is a necessary skill for advanced proficiency.

Overall, studying metaphorical extensions, especially as seen in works of literature like *Sons and Lovers*, has two advantages: it improves the educational process by making language more approachable and interesting and gives students the tools they need to critically interpret and communicate. This method offers teachers a useful framework for incorporating linguistic, cognitive, and cultural elements into language training, promoting a comprehensive comprehension of language and its purposes. Moreover, the metaphoric expansion of adjectives is an essential narrative device that enhances the theme expression and character development. Through an analysis of the metaphorical uses of adjectives like "cold" and "dark," this study emphasizes the significance of metaphoric language in literature and its function in influencing readers' comprehension.

In order to understand how other writers and genres employ metaphors to express meaning, future research could expand on this strategy by examining the use of metaphorical language in other literary works, such as contemporary novels, poetry, or drama. Furthermore, examining metaphors in non-literary writing—like political speeches, advertisements, or social media—may highlight how they impact perception and public conversation.

Disclosure Statement

- **Ethical approval and consent to participate:** There is approval.
- **Availability of data and materials:** Available, and would be available from the

corresponding author upon reasonable request.

- **Author contribution:** Instructor Hanaa Abbass Suleiman: prepared the introduction, statement of the problem, aims, literature review, previous studies, discussion, implications, and conclusions. Assist. Inst. Dr. Elgaili Mhagoub Ahmed supervised the thesis. He prepared the methodology, contributed to the discussion and implications, and assisted in forming the conclusions.
- **Conflict of interest:** The authors declare that there are no conflicts of interest regarding the publication of this paper.
- **Funding Statement:** The authors declare that the work has been done without any financial support from any person or organization.
- **Data Availability:** The dataset used and/or analyzed during the current study would be available from the corresponding author upon reasonable request.
- **Acknowledgments:** We thank the editorial board of the journal and the reviewers of the research by An-Najah University Journal for Humanities for their feedback, follow-up of amendments and enrichment of the research (www.najah.edu). We also extend our thanks to Professor Dr. Ali Sabah Jameel for revising the research linguistically and organizing the research according to the journal's style.

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