

# Studying Relationship Between The Metaphorical Use Of Language And Power Of Creative Writing

SABA SARWAR  
Department of English  
King Khalid University Abha, KSA

## Abstract

Creative writing is utilized to indisputably express students' thought and various researchers have thought about creative writing with interchange perspectives. Regardless, this research study is grasped with the use of metaphors to make creative writing intense. Early research in the innovativeness field focused upon individual or process or thing as discrete components, however contemporary thinking has overall focused more upon the conduct by which individual. Metaphor is appeared in a sudden way - multi-tinted, multi-faceted, and all the all the more engaging. Anyway our perception of metaphor is so far compelled. Our knowledge into how metaphors are used by second tongue (L2) students in trial writing is significantly scantier. The purpose of present study is to find out the role of teaching ML in enhancing the creative writing skills of students. Creative writing depends on the motivation that why individuals need to express an idea, assessment, truth, and even emotion to others through words. Individuals utilize creative writing for excitement. The language is non-logical articulation. The present study deals with experimental research design. Experimental design is a way to carefully plan experiments in advance so that your results are both objective and valid. An experimental research design is all about the strategies of a study and the structure of the study. Population of the present study was taken from Islamabad. The present study was conducted at the 2 colleges in Islamabad with Intermediate students. The present study investigates the impact of teaching metaphor to improve creative writing of the students of intermediate level. For this purpose 40 students are selected from the 2 colleges from Islamabad. The discoveries in Chapter 4 have shown the members' low familiarity with the metaphoricity in the language they use to compose. To accomplish a decent order of (regular) metaphorical language, L2 learner-scholars in this manner need to manufacture their insight around there, some portion of which includes the consciousness of the nearness of metaphorical language and the metaphorical idea of language.

## Background of the Study

Metaphor is appeared in a sudden way - multi-tinted, multi-faceted, and all the all the more engaging. Anyway our perception of metaphor is so far compelled. Our knowledge into how metaphors are used by second tongue (L2) students in trial writing is significantly scantier.

Normally metaphors are viewed as great to beat all of writing. Regardless, as we look precisely enough, writing truly starts with the metaphors that writers use to conceptualize their writing and creates with the metaphorical tongue that writers use (Giora, 1997). A reliably creating body in subjective derivation has given unequivocal evidence that metaphor structures our contemplations and lead and portrays the way in

which we make meaning. Likewise, metaphorical tongue is the gadget of correspondence that everyone procures from his or her existence as a 'thinking being' (Tomlinson and Richland, 2012).

L2 students may not think about this advantage of metaphorical vernacular, but instead it is simply typical that they use it in L2 age, which is befuddled by an extent of etymological, subjective and socio-social factors.

Creative writing is utilized to indisputably express students' thought and various researchers have thought about creative writing with interchange perspectives. Regardless, this research study is grasped with the use of metaphors to make creative writing intense.

Early research in the innovativeness field focused upon individual or process or thing as discrete components, however contemporary thinking has overall focused more upon the conduct by which individual (Kim et al., 2012) process (Burton, 2008), thing (Oxford et al., 1998) and press or condition interface (Boyd, 2009). This joint effort between factors is an all the more widely inclusive, less partitioned strategy for audit the "undertaking" of inventiveness. It has the steady good position of illuminating the rich relationship between what people may make, how they convey it and under what conditions. There have been various undertakings at describing innovativeness yet there remains no far reaching definition. The fundamental word related with innovativeness, among the various definitions is peculiarity, oddity and imagination.

### **Purpose of the Study**

The purpose of present study is to find out the role of teaching ML in enhancing the creative writing skills of students. Creative writing depends on the motivation that why individuals need to express an idea, assessment, truth, and even emotion to others through words. Individuals utilize creative writing for excitement. The language is non-logical articulation. Another motivation behind creative writing is enlightening. It implies that the lingual authority utilized by the creator is words in our regular daily existence. And its common thinking that every language starts with metaphor and its tool of communication which everyone inherits from her/his own experience as a thinking being and its considered as an icing on the cake of writing. The present study is an attempt to incorporate ML to experiment its need and importance in L2 classes.

### **Statement of the Problem**

The present research study explores two viewpoints; great creative writing and metaphorical utilization of language. The researcher's point is to check the connection between metaphorical utilization of language and intensity of creative writing. For this reason the researcher will direct an exploratory study on transitional level students to check their insight about ML and a treatment will be done to ensure that how their creative writing can be made ground-breaking with the utilization of metaphors.

### **Objectives of the Study**

The objectives of the present study are as follow:

1. To identify characteristics of powerful creative writing.
2. To study relationship between metaphor and creative writing.

3. To study the impact of teaching metaphor in enhancing creative writing.

### **Research Questions**

The study will be conducted with the help of following research questions:

1. What is powerful creative writing?
2. What is the role of metaphor in powerful creative writing?
3. What is the impact of teaching metaphor in enhancing creative writing?

### **Delimitations of the Study**

The present study depends on the instructing of metaphor and its effect on creative writing aptitudes. The study is delimited to forty students of the colleges in Islamabad. The students were both male and female. During the time spent enhancing creative writing aptitudes of students the significance of different sayings can't be overlooked however present study is restricted to the Metaphor. The research is led at private school since Government College main and educators didn't permit to probe their students. In Educators College just 40 students were selected. So the research is directed at only one gathering.

### **LITERATURE REVIEW**

#### **Creative writing**

Creative writing by and large includes creative work in a type of writing: work of fiction, verse and show. It is a term for all work that is near the writing in the previously mentioned scholarly kinds. Creative writing is a composed articulation in which youngsters put down their own thoughts, contemplations, emotions and impressions in their own words. Creative writing can be called free writing implying that the procedure and the consequence of writing are not fake. It is about individual work that absolutely from the individual experience and thought. It is writing that is unique. (Dawson, 2005) it is true, individual articulation that is enhanced by the identity of the youngster. In fact, the term of creative writing is utilized to allude to action we take part in, a writer is extremely engaged with.

Creative writing has a few purposes in connection among essayist and peruser. Creative writing is the same in a few perspectives with writing idea. It depends on the motivation behind why individuals need to express an idea, conclusion, certainty, and even feeling to others through words. Individuals utilize creative writing for amusement. This reason alludes to the normal for language in writing. The language is non-logical articulation. Individuals compose their musings uninhibitedly, notwithstanding utilizing deviations like figure of thought so peruser can appreciate the writing. Another part of creative writing is instructive. It implies that the style utilized by the creator is words in our regular day to day existence. Indeed, even it in some cases utilize analogic articulation to pass on the creator thought and encounters. Creative writing is additionally frequently utilized for powerful purposes. A writer composes for disguising thought or supposition toward specific issues or theme to other (May, 2007).

#### **Metaphor**

Regularly, metaphor study in writing centers around verse in writing class. This study centers around the best approach to make utilize metaphor in innovativeness in writing

class. Metaphor is essentially a word as an examination toward another word. In another word, this correlation isn't only the same in idea, yet it here and there uncovers further significance toward the subject exchange. Metaphor is a viable mindset to grasp certain conceptual ideas. The system begins from expanding the importance of the idea by contrasting and solid idea that speaks to the dynamic idea. In the reasonable metaphor the both previously mentioned ideas have uncommon term specifically source space and target area. The objective area is the space that we attempt to comprehend using source space (Kovecses, 2010) The extraordinary explanation of Shakespeare "all the world's a phase" is a case of metaphor demonstrating examination of two words "world" and "stage". Current hypothesis gives new point of view of metaphor that it isn't just a logical trimming yet it is an idea of thought speaking to procedure of reasoning. Cameron (2003) states that metaphor can lead our reasoning to a talk occasion hints of past utilizations and of past talk occasion. This procedure of following is the procedure of brain in deciphering student encounters setting and furthermore condemning their elucidation toward certain specific situation. It is about philosophical implying that metaphor gives open door for rationale to state lie that really has truth. This resembles looking at two things that are comparative.

### **Metaphorical use of Language**

Aristotle (384– 322 BC) is accepted to have been the principal faultfinder to estimate on the idea of metaphor. In the Poetics, Aristotle (1982) characterized metaphor as: the application to one thing of the name having a place with another. The name of a sort can be connected to one of its animal groups, or the name of an animal categories to its variety, or the name of one animal groups to one more of similar class, or an extent might be the base of the exchange. The importance of metaphor by relationship is that when among four things the second is identified with the first as the fourth is identified with the third, one may substitute the fourth for the second or the second for the fourth. In this light, metaphor is by all accounts inferred analogies or curved comparisons. Mahon (1999), be that as it may, claims that error, or a restricted perusing, of Aristotle has brought about him being wrongly connected with a basic perspective of metaphor as only fancy or enlivening. Kittay's (1987) examination of Aristotle's way to deal with metaphor has likewise demonstrated that he "nearly hit upon", the intellectual part of metaphor. Along comparable lines, Cameron (1999b) brings up that Aristotle's perspective of metaphor is both basically intellectual (metaphor includes the substitution in talk of one thought for another to make new understanding) and socially contextualized (metaphor is utilized to accomplish specific interactional objectives in the class of political talk). It can likewise be found in the Rhetoric (Aristotle, 1909) that Aristotle did not really consider metaphor to be a deviation from customary language utilize, however in his work there was no discourse of exacting versus non-literal and why individuals utilize metaphor specifically. As per Leezenberg (2001), Aristotle's dialog of various types of metaphor is excessively concise, making it impossible to recognize him with a particular school of metaphor, for example, referentialist/conceptualistic or semantic/down to earth.

Aristotle's portrayals of a metaphor hypothesis in light of the correlation of similitudes to be utilized in talk had left metaphor with the status of an explanatory gadget for a long piece of its history. Metaphor was viewed as a fringe wonder of language utilize which digressed from the standard of exacting language.

Max Black (2003) rejects the similar perspective of metaphor and presents the Interaction see. Dark contends that metaphor works at a more profound level than word meaning and accentuates the curiosity made by metaphor and the intellectual substance that metaphor conveys. In his view, metaphorical understanding does not mean looking at the Topic and the Vehicle for existing likenesses. Or maybe, it includes translating the likenesses between them in an anticipated choice process, which delivers new significance. Along these lines, the restricted exchange is supplanted with a procedure whereby highlights of the Topic and the Vehicle collaborate with and delineate other. In spite of the fact that the procedures included are not point by point, which makes the approach inadmissible for its faultfinders (Kittay, 1987), Black's thought of communication has been received in ensuing portrayals of metaphor

### **The Conceptual Metaphor Theories**

Metaphor was associated with human comprehension. Inside psychological phonetics, the term metaphor alludes to an applied marvel instead of a semantic example utilized metaphorically. In *Metaphors We Live By*, Lakoff and Johnson (1980) introduced the Conceptual Metaphor Theory, which declares the inescapability and systematicity of ML and thought. The key parts of the hypothesis were in this manner expounded in later works.

Calculated metaphors are not founded on likenesses but rather on the ontological correspondences or mappings crosswise over theoretical areas. These mappings are grounded in, or propelled by, our substantial, physical, and social encounters as we live on the planet. Lakoff (1987b) hypothesizes that mappings are acknowledged from one 'glorified subjective model' that is structures of thought in one space to an 'admired psychological model' in another area. The applied mappings that offer ascent to metaphor have been demonstrated mentally genuine with proof of the systematicity of the mappings, the signals propelled by metaphorical understandings in talked language, and the textures in picture compositions (see Grady, 2007).

Mappings watch the Invariance Principle (Lakoff, 1993), one that manages the significant structure of the source space to be anticipated onto the objective area in a way that is steady with the characteristic source space structure; i.e., the mappings can't break the structure of the objective area. This clarifies why mappings are incomplete: the specific highlights of the source area that are mapped onto the objective space are featured while the unmapped highlights are shrouded (Johnson and Lakoff, 1980). In the metaphor "Time is cash", when a man has spared a considerable measure of time or has put three months in a task, the highlights of time as an asset to be spared and contributed are featured while different perspectives don't appear to be initiated. The elaborations of the metaphor, notwithstanding, are open-finished. "Time is cash" involves that time is a significant ware, which involves that time is a constrained asset. We along these lines can talk of have, give, treasure, lose time and utilize, go through,

have enough of, come up short on time. Diverse components of the source space are featured in various metaphors, taking into consideration the likelihood of numerous mappings. One source idea can apply to many target areas, e.g., the idea of Journey can apply to Love, Life, or Relationships.

Then again, it takes a few source areas to comprehend a theoretical idea target completely in light of the fact that each source can just structure certain parts of an objective. For instance, the dynamic thought of Love can be comprehended by means of the idea of Journey, War, or Fire. Each source space creates a specific mapping center onto its objective areas. These metaphorical entailments, through the metaphorical phonetic articulations, develop cognizant frameworks of the metaphorical systems that intensely outline every day thought and language and oversee human thinking and practices.

Joseph Grady (1997b) calls attention to that, mappings are on occasion poor, conflicting, shy of experiential premise, and incongruent with phonetic occurrences. He proposes the Primary Metaphor, which rises up out of autonomous experiential inspiration and exists freely of phonetic confirmation. Essential metaphors show up in straightforward examples and source from basic ideas like up, down, hot, cool, in reverse, forward. All metaphors are either essential metaphors or made out of essential metaphors. Essential metaphors have refined the mapping framework, unravel the many covered mappings of the theoretical metaphor and consider the rationale behind creative metaphors. The theoretical metaphor "Life is an excursion", for instance, is therefore gotten from a considerably more fundamental and general essential metaphor "change of state is change of place" (Lakoff, 1993). Essential metaphors are likewise observed as information suppliers for calculated mix (Grady, 2005) and grass-root encapsulated portrayals in the human personality.

Basically, the Conceptual Metaphor Theory considers metaphor to be reasonable and "completely inconsistent with the view that metaphors are simply phonetic articulations" (Lakoff, 1993). Most altogether, the hypothesis holds that the human personality is metaphorical naturally and that metaphor is the component to appreciate dynamic ideas by means of a more solid substance. Reasonable metaphors accordingly offer ascent to the current arrangement of ordinary metaphors, which fill in as the start for colloquial articulations, polysemy, and creative ML utilize. Reasonable metaphors are additionally the establishments of conceptual ideas. For instance, the idea of time has been reliably observed to be conceptualized regarding space, even in various social networks. In Gibbs' (1994) words, "figuration isn't an escape from the real world however establishes the manner in which we normally comprehend ourselves and the world in which we live" (p. 454).

### **The Linguistic Side of Metaphor**

Despite the fact that it is asserted that reasonable metaphor exists autonomously of language, the confirmation used to demonstrate its quality has been for the most part etymological (Johnson and Lakoff, 1980). The accentuation on exemplified and reasonable parts of metaphor and making light of the part of metaphorical articulations has prompted solid feedback against the Conceptual Metaphor Theory. Connected

language specialists, particularly; contend for the significance of metaphorical articulations accordingly. In reality, it has been demonstrated that metaphorical semantic articulations and their syntactic dependability and recurrence not just help the presence of the applied metaphors yet in addition display their autonomy of the theoretical metaphors. These connected examinations have shown that the Conceptual Metaphor Theory neglects to represent the social measurements of language being used. An extra feedback is that the semantic metaphors used to embody applied metaphors have frequently been concocted and decontextualized, which has set off an expanding heft of metaphor research that depends on corpora for true information of true language utilize.

Different researchers have scrutinized the circularity of reasonable metaphors (Ritchie, 2003), the experiential premise of the areas (Green and Vervaeke, 2004), the legitimacy of calculated mappings in understanding ordinary articulations, the level of specificity of mappings (Tendahl, 2009) and the unwavering quality of making deductions about individuals' conceptualization in view of metaphorical articulations.

Through the progression of talk and corpus ways to deal with metaphor, researchers have created discoveries that are conflicting to the presumptions and cases of the Conceptual Metaphor Theory (Cavalcanti, 2008). These examinations have inspected metaphor as a multi-faceted, arranged and developing marvel in normally happening talk, considering the semantic measurement of metaphors while recognizing them as subjective, sociocultural and full of feeling. They raise doubt about the expected systematicity of ML designs (Semino, 2005), the classification of metaphor into picture and reasonable, the legitimacy of the cases that metaphoric comprehension is bland and dynamic (Zinken, 2007), and even the center contention of Conceptual Metaphor Theory that metaphor utilize is controlled by real experience (Charteris, 2004).

The discoveries and contentions above have not been planned to undermine the Conceptual Metaphor Theory. While they have convincingly organized the significance of semantic metaphors, they have additionally expounded on the Conceptual Metaphor Theory top to bottom, educated the hypothesis at various levels and exhibited metaphor and language in a persuasion relationship. The methodological move in metaphor information inspecting and distinguishing proof, which demands fine-grained interpretation of metaphor in talk and in corpora in adherence with the calculated side of metaphor, mirrors the researchers' "contextualization duty" to metaphor being used and individuals who utilize it, denoting the social turn in subjective semantics (Harder, 2010).

### **The Conceptual Metaphor Theory as a Pedagogical Approach**

Research that advances the Conceptual Metaphor Theory in the L2 classroom expect that the all inclusiveness of calculated metaphor can add to the procedure of language learning. This is on account of utilizing the Conceptual Metaphor Theory can attract learners' consideration regarding the metaphorization procedures of language, encouraging the cognizance of new allegorical language. For instance, members in Kövecses and Szabó's study (1996) performed better in hole filling undertakings and could utilize metaphorical inspiration for the culmination assignment (with the

objective phrasal verbs up or down). Yasuda's (2010) explore different avenues regarding Japanese students on phrasal verbs yielded comparative discoveries.

Reasonable Metaphor Theory-based direction can likewise cultivate learners' commitment, inspiration and profitability when learning figures of speech, therefore inferring a potential option or corresponding alternative to vocabulary educating. Beréndi et al. (2008), for instance, found that express portrayal of polysemy and figures of speech in association with their fundamental theoretical metaphors can improve perception and maintenance. Their investigations indicated critical distinction in learners' execution in both quick and deferred post-tests (amend watchwords as opposed to full expression considered right answers). In another study, Skoufaki (2008) directed a test that inspected two strategies for introducing figures of speech: calculated metaphor gathering versus calculated metaphor gathering in addition to an importance speculating assignment. The last ended up being more powerful as the members performed better in both the after-undertaking cloze test and the appreciation test. Li (2009) likewise found that the expected use of calculated metaphors in a progression of investigations with 394 Chinese learners of English prompted higher scores in review post-tests in the trial gathering.

Motivated by these discoveries, numerous researchers have called for express direction of theoretical metaphors in the classroom. Applied Metaphor Theory-construct guideline depends with respect to the intelligent properties between the source and target spaces of metaphors and gives students a method of reasoning to consider upon why the expressions mean what they mean, which likely clarifies the learning gain. Swain (2006) calls this 'languaging' – a "procedure of making importance and forming learning and experience through language". Schmitt's (2008) audit of educated L2 vocabulary adapting additionally plainly demonstrates that 'commitment' with target vocabulary cultivates learning. The contrast between the 'ordinary' word list that Hoey (2000) scrutinizes and a metaphor-based word list is that the last enables learners to comprehend what inspires its beginning. A metaphor-based word list energizes profound preparing, which has been appeared to help fruitful review, as words which are semantically handled by means of elaborative practice and profound preparing are all the more precisely reviewed.

## **METHODOLOGY**

The research outline of the present study has been talked about in detail in this section. It incorporates populace and examining, the research apparatuses, alongside accumulation of information and information examination procedures have likewise been talked about in detail. This segment shows the criteria and the technique that have been picked keeping in mind the end goal to direct this study. The reason for this study is to portray the utilization of metaphors in creative writing with a specific end goal to accomplish their communicative purpose.

### **Research Approach**

There are two basic approaches in research; qualitative and quantitative. The present study is conducted under quantitative research approach in which the data is presented in numeric form and analysis can be done with the use of statistics. As the name indicates quantitative



research deals with the quantity of data. As the present study deals with relationship of metaphor and powerful creative writing so the data will be collected and analyzed according to quantitative approach.

### **Research Design**

The present study deals with experimental research design. Experimental design is a way to carefully plan experiments in advance so that your results are both objective and valid. An experimental research design is all about the strategies of a study and the structure of the study (Kerlinger, 1973). For the present study the researcher has conducted an experimental study with the help of pre and post-tests. The researcher conducted a pretest and on the basis of the results of pre-test a treatment was done which comprises a period of 4 weeks teaching to the controlled group about metaphor and powerful creative writing. After that a post test was conducted to draw a final conclusion on the basis of results.

### **Population**

Population of the present study was taken from Islamabad. The present study was conducted at the 2 colleges in Islamabad with Intermediate students.

### **Participants**

The present study investigates the impact of teaching metaphor to improve creative writing of the students of intermediate level. For this purpose 40 students are selected from the 2 colleges from Islamabad.

### **Sampling**

For the present study the samples which are collected through the students were based on random sampling method. In which every student has the right to be chosen. And then 40 students were selected with this method.

### **Research Instrument**

For the present experimental study the research instrument which is going to help in data collection is paired t-test in which pre-test and post-test are the data collection tools. With the help of this test the researcher will score the progress of the students by giving them marks from 1 to 5. The test will be based on the use of metaphor to check student's awareness about metaphor and also to check that how they do with creative writing.

### **Procedure**

As the researcher has selected pretest and posttest as research instrument so for that purpose the researcher is first going to conduct a pretest of the participants. After that the researcher will teach students the use of metaphors in creative writing for the period of 4 weeks. After the teaching process of 4 weeks the researcher will conduct a posttest from the participants.

### **Data Collection Tools**

The data required by the research for the current study was collected with the help of pretest and posttest. These were designed as research tools to judge the progress of the students. One was used at the beginning and other was used after six weeks of learning process. Each test comprised of 5 questions to assess the writing skill of participants. Pretest and posttest was prepared with the consultation of supervisor and few experts in writing skill. Both pretest and posttest followed same level of difficulty and pattern. Tests will be used as data collection instruments for the ongoing research. Test will be

mate through sprit of method it will be divided in to 2 tests as pre and posttest. Pre-Test was designed to assess the background knowledge of learners under study.

### Material

For the present study the researcher has prepared a lesson planner of four weeks to teach students about metaphor and creative writing. In the first week the researcher has started with general knowledge about metaphor and figurative language. In the second week of the conducted study the researcher made the use of body parts to give some understanding about metaphor. For example apple of eye, wooden face etc. in the third week of the study the researcher has explained the difference between simile and metaphor with different examples. In the fourth and last week of the study the researcher taught the students literal and metaphorical meanings of the words like Faris is a sheep. Metaphorical meaning is Faris is not a leader but a follower. Literal meaning of the above example is sheep is as animal that follows every other.

### Ethical Consideration

Every research work demands a set of ethics a researcher is expected to observe. The factors such as confidentiality and ethics play vital role in collecting data of any research work. For the present research, researcher made utmost effort to observe both of these aspects at every level. First of all, college principal's consent was sought for conducting this study in her institution. She was taken in full confidence about the purpose of study that was only for collecting essential data for the current research work. As per the ethics of research, all the names and addresses have been kept confidential and name or address of any respondents is not disclosed anywhere in the research work.

### Scoring Criteria

Criteria	
Creativity of the content	The story must have a main character. And it should follow a problem.
Word Choices	The story should portray clear picture through proper use of words.
Organization	The story should have a proper beginning, middle and end.
Conventions	The story must be in paragraph form. Each sentence should be started with capital letter and end with ending mark. Spelling should be correct.
Use of Metaphor	Students must have some metaphor knowledge to use in the story.
<b>Total Marks</b> _____	
<b>Obtained Marks</b> _____	

Each stage of the criteria has 20 marks. Participants' creative writing pieces will be marked under these stages scoring a total of 100 marks. The participants must obtain 75 or

above marks in the test. If the result is below 75 then the students should work harder to improve their writing skills.

## DATA ANALYSIS

This chapter is based on the results of the research. Responses of the subjects are provided in the form of tables and figures.

### Pretest Results

**Table 4.1**

Creativity of the content					
		Freque ncy	Perce nt	Valid Percent	Cumulative Percent
<b>Val id</b>	Poor	17	37.5	37.5	37.5
	Weak	12	32.5	32.5	70.0
	Averag e	11	30.0	30.0	100.0
<b>Total</b>		<b>40</b>	<b>100.0</b>	<b>100.0</b>	

The marks of students were distributed in 5 ranges, 20 for poor, 40 for weak, 60 for average, 80 for good and 100 for strong. Below average marks were found among the students in pretest.

**Table 4.2**

Organization					
		Freque ncy	Perce nt	Valid Percent	Cumulative Percent
<b>Vali d</b>	Poor	15	35.0	35.0	35.0
	Weak	15	35.0	35.0	70.0
	Averag e	10	30.0	30.0	100.0
<b>Total</b>		<b>40</b>	<b>100.0</b>	<b>100.0</b>	

Below average marks were also found in the organization of sentence of students. And among 40 students 15 students were in weak category and 15 were in poor.

**Table 4.3**

Word Choices					
		Freque ncy	Perce nt	Valid Percent	Cumulative Percent
<b>Val id</b>	Poor	15	37.5	37.5	37.5
	Weak	13	32.5	32.5	70.0
	Averag e	12	30.0	30.0	100.0
<b>Total</b>		<b>40</b>	<b>100.0</b>	<b>100.0</b>	

When students were asked about the word choices in creative writing then the marks of the students were below average. The marks of students were distributed in 5 ranges, 15 for poor, 13 for weak, 12 for average. Below average marks were found among the students in pretest.

**Table 4.4**

		Conventions			
		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	Poor	17	40.0	40.0	40.0
	Weak	13	32.5	32.5	72.5
	Average	10	27.5	27.5	100.0
	<b>Total</b>	<b>40</b>	<b>100.0</b>	<b>100.0</b>	

In this category too, the marks of students were below average. The marks of students were distributed in 3 ranges, 17 for poor, 13 for weak, 10 for average. Below average marks were found among the students in pretest.

**Table 4.5**

		Use of Metaphor			
		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	Poor	16	37.5	37.5	37.5
	Weak	13	30.0	30.0	67.5
	Average	11	32.5	32.5	100.0
	<b>Total</b>	<b>40</b>	<b>100.0</b>	<b>100.0</b>	

When the students were tested about the use of metaphor in creative writing then majority of students had marks below than average.

**Post test results**

**Table 4.6**

		Creativity of the content			
		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	Average	15	37.5	37.5	37.5
	Good	13	32.5	32.5	70.0
	Strong	12	30.0	30.0	100.0
	<b>Total</b>	<b>40</b>	<b>100.0</b>	<b>100.0</b>	

The marks of students were distributed in 5 ranges, 5 for poor, 10 for weak, 15 for average, 20 for good and 25 for strong. Above average marks were found among the students in pretest.

**Table 4.7**

		Organization			
		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	Average	14	35.0	35.0	35.0
	Good	14	35.0	35.0	70.0
	Strong	12	30.0	30.0	100.0
	<b>Total</b>	<b>40</b>	<b>100.0</b>	<b>100.0</b>	

Above average marks were also found in the organization of sentence of students. And among 40 students 14 students were in average category and 14 were in good.

**Table 4.8**

		Word Choices			
		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	Average	15	37.5	37.5	37.5
	Good	13	32.5	32.5	70.0
	Strong	12	30.0	30.0	100.0
	<b>Total</b>	<b>40</b>	<b>100.0</b>	<b>100.0</b>	

When students were asked about the word choices in creative writing then the marks of the students were above average.

**Table 4.9**

		Conventions			
		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	Average	16	40.0	40.0	40.0
	Good	13	32.5	32.5	72.5
	Strong	11	27.5	27.5	100.0
	<b>Total</b>	<b>40</b>	<b>100.0</b>	<b>100.0</b>	

In this category too, the marks of students were above average. The marks of students were distributed in 3 ranges, 16 for average, 13 for good, 11 for strong. Below average marks were found among the students in posttest.

**Table 4.10**

		Use of Metaphor			
		Frequency	Percent	Valid Percent	Cumulative Percent

<b>Valid</b>	Average	15	37.5	37.5	37.5
	Good	12	30.0	30.0	67.5
	Strong	13	32.5	32.5	100.0
<b>Total</b>		<b>40</b>	<b>100.0</b>	<b>100.0</b>	

When the students were tested about the use of metaphor in creative writing then majority of students had marks below than average.

### Results

Some examples were included in the thesis how students have used the metaphors in creative writing in post-test. The participants' reports of analogical thoughts to account for the use of metaphor are in keeping with current understanding that when multiple elements of cognition are simultaneously activated, creativity occurs. Examples below illustrate how the learner-writers reportedly called for different cognitive resources of background knowledge and senses in the making of creative writing.

Example 1: Your mind will *lead you to a new land*

I wanted to talk about imagination; that is, going somewhere else, not here. I put down *lead to*, but I didn't know where to, so I had to think of an island.

Example 2: In the *world of sweet melody* of a poem.

*World* here is not the wide world but is limited, within the world of the work we are reading. If *sweet* is the sweet candy, then *sweet* for a literature work means flying words, like poetic words. I was visualizing the poetic melody flying gracefully, like candy, sweet, tasty, poems are graceful and pleasant to the ears.

Example 3: It gives for us a *sky* of knowledge.

Even though we can see those benefits but many people in this age cannot. I thought of the essay question, if some people thought as such, what sentence I should give to confirm that even though reading literature can take time or literature can be difficult to understand, the knowledge it brings is a lot. Here I use *sky*. It sounds literary, but just *knowledge* sounds very dry. And there are many things, from philosophy, from common-sense knowledge to philosophy.

In the special case, the metaphor seems to have been generated under the effect of the research information, which stated that the study would look at the metaphorical aspects of the participants' writing in English. One finds the presence of meta-metaphoric thinking, i.e., the 'linguaging' about the use of metaphors for a rhetorical purpose. For example:

Example 4: You are prison, a *prison* and i am not your *prisoner*.

Here I wanted to say *I want to escape from your prison*. I thought it didn't sound very good, so I had to put it like this. That sentence didn't have comparison so I had to rewrite in another way to have a metaphor, the literary comparison. I paused there to think of an example that had two clauses with metaphors in them.

The number of novel metaphorical instances is not large. However, it has revealed that the creativity in these learner-writers' writing tended to be constructed rather than spontaneous. The examples have also hinted that what is linguistically judged as novel metaphors can at times hardly have anything to do with metaphoric thinking. The relationship between metaphors in text and metaphors in mind of the producers and receivers is thus by no way linear. Apart for the cases where explicit metaphoric accounts were reported, in other cases, it seemed that the linguistic representations of hidden ideas and motives just happen to be the novel or conventional metaphors in the text as the result of word selection. For example, Metaphors are often discussed in association with deliberateness (Beger, 2011) and creativity of language use. These dimensions of novel metaphor use are of course still debated because

it is difficult to pin down deliberateness and creativity in the first place. Although novel metaphors can be deliberate, deliberateness in language use does not imply novelty because 'signs' of deliberate metaphor use such as metaphor signaling devices (e.g., *like*, *as if*, *see as*,) are found in conventional language use as well. In the case of the language learners, the level of proficiency plays an important role in deciding how metaphorically creative one can be in another language.

A close up examination reveals that in the category of nominal metaphors, general words like *part*, *way* and *thing* make up half of the non-paused units. What's worth noticing is that this kind of lexis was mostly used without hesitation. In the case of *thing(s)*,

Example 5: To deal with *things* happening

I think *things* are the problems we face in life, the difficulties or happenings in life that we cannot resolve.

Example 6: We can discover many interesting *things*.

This *things* includes everything such as people's thinking, beings from animals to humans, and little details in the story. It includes everything.

Like *thing*, *help* is a high-frequency word, which can be retrieved with less latency in speech production. The repetition of these units may have sped up the writing process because the writers did not have to pause when producing them. However, it was the paused units that brought new words to the writing, showing signs of the trade-off effects between fluency and complexity in language production. If lexical diversity is taken to be a sign of quality writing and pauses during production help to enhance this, these pauses should be considered as welcome signs of the learners' efforts to push the quality of their output rather than indicators of non-fluencies.

The numbers of adjectival and adverbial metaphors are not large enough for a significant pattern to emerge other than the figures themselves. With the information so far, it has seemed that recency and frequency of the MUs strongly influence pausing.<sup>33</sup> However, when it comes to metaphorical word production, the variables that normally play a part in the retrieval process appear much less influential. For instance, frequency may lose its effect when the item is used metaphorically.

Example 7: Literature *brings* us a lot of knowledge

This *bring* is providing. It has many meanings, but here it's *providing*. Literature can provide us with knowledge. Through language, words we can perceive, can understand literature works. Through language, literature provides us with something. So I used *bring*.

Example 8: Good values which they thing money can *bring*.

Here I thought *money cannot bring*, and I went on thinking. I mean I typed *can*, I mean I added *bring*, but then I stopped there, then I went on thinking. I mean I stopped there then I think what to write next. For L1 speakers, prepositions should be retrieved with ease because they are deeply-entrenched conventional language whose usage in text is largely constrained by the grammatical conventions of the language. For L2 learners, prepositions are difficult to learn because of typological differences (Bowerman and Choi, 2001), L1 interference (Ijaz, 1986) and cross-linguistic mismatches (Tyler, 2012b). Prepositional usage also depends on collocational knowledge (Mueller, 2011). For one thing, these learner-writers might have cognitively treated closed-class words the same as open-class words. In the retrospective interviews, they reported selecting prepositions as if from an open set of words instead of retrieving from memory the expected constructional patterns of the target preposition:

## Findings of the Study

Findings of the present research study are as follow:

1. With the help of the analysis of data the cognitive skills like idea development of the students were enhanced with the use of metaphorical language. It creates new worlds of thinking for the students.

2. Metaphorical language can improve students' creative writing skills. Post-test results of the students show that with the knowledge of metaphor students can create their writing more effectively.

3. Students' creative writing skills can be improved by giving them knowledge about the use of proper words in their writing. Their metaphor vocabulary can be enhanced by the proper use of words.

## **Conclusion**

The discoveries in Chapter 4 have shown the members' low familiarity with the metaphoricity in the language they use to compose. To accomplish a decent order of (regular) metaphorical language, L2 learner-scholars in this manner need to manufacture their insight around there, some portion of which includes the consciousness of the nearness of metaphorical language and the metaphorical idea of language.

One measurement to add to the current talk is that understanding the metaphorical idea of language implies improving the profundity of vocabulary. Making meaning by means of illustrations is accomplishing profundity of vocabulary deliberately. As an update, the generation of traditional metaphorical language in writing does not expect learners to participate in figurative reasoning procedures as much as to enact lexical information to detail propositional substance. This information of metaphorical profundity of vocabulary is reflected in the metaphorical capability of commonplace words, the expanded metaphorical implications, metaphorical collocations, and the semantic prosody of a word/expression. It enables the learners to accomplish exactness in lexical decision and abstain from abusing words because of a disarray of various faculties of a lexical thing or diverse lexical things that have synonymous faculties however unique uses. It likewise supports innovativeness and adaptability in word decision.

Learners' consciousness of the metaphorical profundity of vocabulary information can be upgraded by attracting their consideration regarding the roused idea of language and displaying vocabulary contribution to them in settings of utilization.

Learners' metaphorical language utilizes lies at the intersections of individual, social and social encounters of people who are experiencing significant changes as language users. Offering criticism to metaphorical language utilize requires an instructor to be sufficiently touchy to give steady (instead of remedial) input to instantial expressive utilization of language. At the point when learners ad lib with metaphorical language, they will learn of the reasonable, social and etymological holes in their insight (cf. Willis, 2003). An excess of rectification moves toward becoming assignment (Reid, 1994), which chokes out the learners' flexibility to investigate, be creative and act naturally in L2 writing.

It is perceptible from the members' reports that multiple occasions the MUs in their writing were right by insignificant possibility, resounding Lewis' (1993) remark that "right generation by a student isn't confirm that the student has aced the language being referred to, just confirmation that the student has delivered the right language on that specific event" (p.10). In this way, once a unit has been fittingly created, instructors ought to solidify the occurrence by commending the learner's 'great' utilization of language to cultivate comparable utilization of language in future.

'Political' issues aside, the metaphorical language profile of a bit of writing can educate the writing educators for at any rate these parts of the learners' writing capability: vocabulary profundity, fitting syntagmatic and paradigmatic examples of language utilize, lexical attachment and content intelligibility and additionally innovativeness in language utilize. Note that this profile halfway reflects most, if not all, of the famous highlights of the L2 essayists' messages that Polio (2001) distinguished from the writing of L2 writing: in general quality, phonetic precision, syntactic intricacy, lexical highlights, content, mechanics, intelligence and talk highlights, familiarity and update. This information can be helpful to the



instructors whether they favor a comprehensive or diagnostic way to deal with rating. On rating papers comprehensively, the instructors might need to depend on the metaphorical language utilized keeping in mind the end goal to pick up a bird's-eye impression of the works. In diagnostic scoring, metaphorical language profile offers an extra quality in the rubric. In any case, the information of metaphorical language is valuable. On the off chance that writing evaluation is to incorporate the writing piece as well as the writing demonstration and its settings without making a decision about the essayists, metaphorical language utilize must be considered (cf. Hamp-Lyons, 2001 for the fourth era of writing appraisal). The main purpose of the study is to find out the impact of teaching metaphorical language to improve creative writing skills of the students of intermediate. The use of metaphorical language leaves good impacts on the creative writing skills of the students. Students' motivation also increases with the use of metaphorical language. Metaphor polishes the skills of the students and makes them able to do more in their writing field.

### **Limitations**

Every study has some strong and weak points in it. As the present study have different strong points in improving students' creative writing skills. Similarly the researcher has found lack of interest in the students of intermediate while conducting this experimental study. Just because this study was not included in their course work so they have shown a little bit interest in this study.

### **Recommendations**

Through the span of the examinations displayed in Methodology and Data Analysis chapters, the proposals for more research have been made by the researcher that metaphor research has a few functional ramifications for the learners, instructors and material engineers. This area offers some other conversation starters to additionally propel the field of L2 metaphor research. Students' metaphorical vocabulary knowledge can be improved by developing their consideration to the nature of language to use it in their writings.

### **References**

- Alm-Arvius, Christina. 1998. Introduction to semantics. Lund: Student literature.
- Amabile, T. (1983). *The social psychology of creativity*. New York: Springer-Verlag.
- Andrews, Phil. 2005. *Sports Journalism: A Practical Introduction*. Gateshead: Atheneum Press.
- Barcelona, Antonio. 2000. *Metaphor and Metonymy at the Crossroads*. Berlin: Mouton de Gruyter.
- Beane, J. (1997). *Curriculum integration: Designing the core of democratic education*. New York: Teachers College Press.
- Beard, Adrian. 1998. *The Language of Sports*. London: Routledge.
- Charteris-Black, Jonathan. 2004. *Corpus Approaches to Critical Metaphor Analysis*. Basingstoke: Palgrave Macmillan.
- Charteris-Black, Jonathan. 2005. *Politicians and Rhetoric*. Basingstoke: Palgrave Macmillan.
- Costa, A. (2002, June). Changing curriculum means changing your mind. Address to the 10th International Conference on Thinking, Harrogate, UK.
- Craft A. (2000). *Creativity across the classroom*. London: Routledge.
- Crooks, T. (2003, December). The relative achievement of boys and girls in New Zealand primary schools. Paper presented at the NZARE/AARE annual conference, Auckland, New Zealand.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.
- Deignan, Alice. 2005. *Metaphor and Corpus Linguistics*. Amsterdam: John Benjamin's Publishing Co.

- Eisner, E. (1994). *The educational imagination: On the design and implementation of school programmes* (3rd ed.). New York: Prentice Hall.
- Eisner, E. (2000, January). Ten lessons the Arts teach. Proceedings of the Learning and the Arts conference, Los Angeles, USA.
- Fowler, Roger. 1991. *Language in the News: Discourse and Ideology in the Press*. London: Routledge.
- Hermerén, Lars. 1999. *English for Sale: A Study of the Language of Advertising*. Lund: Lund University Press.
- Gardner, H. (1993). *Creating minds*. New York: Basic Books.
- Gendler, J. (1988). *The book of qualities*. New York: Harper & Row.
- Gordon, W. (1974). *Making it strange. Books 1-4*. New York: Harper & Row.
- Grace, P. (1987). *Patricia Grace: Selected stories*. Auckland: Penguin Books.
- Hancock, R., & Mansfield, M. (2001). The literacy hour: A case for listening to children. In J. Collins, K. Insley & J. Soler (Eds.), *Developing pedagogy: Researching practice* (pp. 96-108). London: Sage.
- Langlotz, Andreas. 2006. *Idiomatic Creativity*. Amsterdam: John Benjamin's Publishing Co.
- Quinion, Michael. (Sep 30, 2000). Synecdoche and metonymy. World Wide Words. Retrieved from <http://www.worldwidewords.org/qa/qa-syn1.htm>
- Semino, Elena. 2008. *Metaphor in discourse*. New York: Cambridge University Press.
- Steen, Gerard J. 2007. *Finding Metaphor in Grammar and Usage: A methodological analysis of theory and research*. Amsterdam: John Benjamin's Publishing Co.
- Williams, Joseph M. 1995. *Style: Toward clarity and grace*. Chicago: University of Chicago Press.
- Aitchison, Jean. 2007. *The word weavers: Newshounds and wordsmiths*. New York: Cambridge University Press.
- Allen-Collinson, J., Owton, H., & Crust, L. (2016). Opening up dialogues and airways: using vignettes to enrich asthma understandings in sport and exercise. *Qualitative Research in Sport, Exercise and Health*, 8(4), 352–364. <https://doi.org/10.1080/2159676X.2016.1154097>
- Andersson, J. (2011). *Metaphor in writing A study on metaphor usage in the online sports sections of two British newspapers*, (June).
- Bhatt, R. M. (2001). World Englishes. *Annual Review of Anthropology*, 30(4), 527–550.
- Boyd, N. (2009). *A Creative Writing Research Methodology: new directions, Strange Loops and tornados.* *Journal of Writing and Writing Courses*, 13(1), 1–12.
- Burton, C. H. (2008). *Superhero as Metaphor: Using Creative Pedagogies to Engage*. *International Journal for the Scholarship of Teaching and Learning*, 2(2), 20. <https://doi.org/10.20429/ijsofl.2009.030214>
- Fadaee, E. (2011). *Symbols, metaphors and similes in literature: A case study of "AnimalFarm"* *Journal of English and Literature*, 2(2), 19–27. Retrieved from <http://www.academicjournals.org/ijel>
- Giora, R. (1997). *Understanding Figurative and Literal Language: The Graded Salience Hypothesis*. *Cognitive Linguistics*, 8(3), 183–206. <https://doi.org/10.1515/cogl.1997.8.3.183>
- Giora, R. (2002). *Literal vs. figurative language: Different or equal?* *Journal of Pragmatics*, 34(4), 487–506. [https://doi.org/10.1016/S0378-2166\(01\)00045-5](https://doi.org/10.1016/S0378-2166(01)00045-5)
- Hansen, J., Richland, L. E., & Tomlinson, W. (n.d.). *Metaphor and Creativity in Learning Science* METAPHOR AND CREATIVITY IN LEARNING SCIENCE Janice Hansen & Lindsey E. Richland.
- Hoang, T. D. H. (2015). *Metaphorical language in second language learner's essay: products and processes*. Retrieved from

- <http://researcharchive.vuw.ac.nz/xmlui/bitstream/handle/10063/4195/thesis.pdf?sequence=2>
- Kim, S., Qiu, L., & Sanchez-burks, J. (2012). Embodied Metaphors and Creative “Acts.” <https://doi.org/10.1177/0956797611429801>
- King, P. (2012). *Metaphor and Methodology for Cross-Cultural Investigation of Hebrew Emotions*. *Journal of Translation*, 8(1), 9–24.
- Kövecses, Z. (2009). *Metaphor and Poetic Creativity: A Cognitive Linguistic Account Context in poetry*. *ActaUniversitatisSapientiae*, 1(2), 181–196.
- Mouraz, A., Pereira, A. V., &Monteiro, R. (2013). *The Use of Metaphors in the Processes of Teaching and Learning in Higher Education*. *International Online Journal of Educational Sciences*, 5(1), 99–110.
- Owton, H. (2012). Streams of Bereavement. *Qualitative Inquiry*, 18(5), 438–441. <https://doi.org/10.1177/1077800411434282>
- Oxford, R. L., Tomlinson, S., Barcelos, A., Harrington, C., Lavine, R. Z., Saleh, A., &Longhini, A. (1998). Clashing metaphors about classroom teachers: Toward a systematic typology for the language teaching field. *System*, 26(1), 3–50. [https://doi.org/10.1016/S0346-251X\(97\)00071-7](https://doi.org/10.1016/S0346-251X(97)00071-7)
- Silvia, P. J., &Beaty, R. E. (2012). Making creative metaphors: The importance of fluid intelligence for creative thought. *Intelligence*, 40(4), 343–351. <https://doi.org/10.1016/j.intell.2012.02.005>
- Williams, B. T. (2013). *Writing Creative Nonfiction. A Companion to Creative Writing*, 24–39. <https://doi.org/10.1002/9781118325759.ch2>  
<http://www.education.vic.gov.au/school/parents/secondary/pages/practicetests.aspx>

IJSER