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An Analysis of Interpersonal Metaphor in *Emma*

Taking Emma's speech as an example

Abstract: Interpersonal metaphor is an aspect of Halliday's Systemic Functional Grammar and is mainly realized by metaphors of mood and metaphors of modality. In recent years, some scholars in China have explored interpersonal metaphor in texts like advertisements, news, and speeches. But little research has been done on the function of interpersonal metaphors in character utterances in a novel. Therefore, this study uses systematic statistics and classification to analyze the employment of interpersonal metaphor in the speech of the protagonist Emma in the novel of the same name to reveal her character and social skills and thus show the meaning of interpersonal metaphor in communications. All Emma's utterances in the novel are collected and those containing interpersonal metaphors are selected, classified, and analyzed. The study demonstrates that interpersonal metaphors abound in Emma's interactive communications and perform different communicative functions. The analysis of the interpersonal metaphors in Emma's speech reveals that Emma is smart, decent, and polite, but she sometimes also behaves in a strong-willed, prejudiced, and self-centered way. This study demonstrate the explanatory power of interpersonal metaphor, providing a new appreciation of *Emma* and other literary works, as well as providing a reference for adopting suitable strategies in communications.

Keywords: metaphor of mood; metaphor of modality; Emma's speech

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1 Introduction

Emma's speech from the novel *Emma* has been selected for study from the perspective of interpersonal metaphor due to three reasons. Firstly, Emma

Woodhouse is worth being studied. As the heroine of Jane Austen's novel *Emma*, she is introduced as "handsome, clever, and rich." She is regarded as headstrong and spirited. Even Jane Austen wrote: "I am going to take a heroine whom no one but myself will much like." Although many studies have been carried out on Austen's *Pride and Prejudice* or *Sense and Sensibility*, few have been conducted on *Emma*, let alone within the framework of Systemic Functional Grammar (SFG). Secondly, few studies on *Emma* have been done from the perspective of interpersonal metaphor. Those scholars who take interest in this book mostly focus on conversation analysis at the level of pragmatics. Thirdly, limited systemic studies of a character's utterances in literary works have been made from the perspective of interpersonal metaphor although much research has been carried out since the proposal of interpersonal metaphor.

2 Literature review

Halliday advanced SFG largely under the influence of Firth's system-structure theory. In the 1970s, he summarized three language metafunctions: ideational function, interpersonal function, and textual function. Ideational function refers to the expression of the speaker's experience of the real world; interpersonal function serves to establish and maintain social relations; and the textual function enables the speaker or writer to construct "text" or connected passages of discourse that are situationally relevant. In terms of social function, interpersonal function counts more than other functions. It concerns interacting with other people, building or maintaining social relationships with them, and expressing attitudes and judgments of events or things existing in the world. It lays heavy stress on the mutual relationship between the speaker and listener, which determines how the speaker changes his words efficiently to meet the purpose of his communication. In text analysis, the interpersonal function serves to reveal the speaker's interpersonal meaning, which is mainly realized through interpersonal metaphor.

In the theory of SFG, interpersonal metaphor is the main means of realizing interpersonal meaning. Therefore, the study of interpersonal metaphor is fundamentally the interpretation of interpersonal meaning. Thus scholars taking interests in interpersonal metaphor cannot put interpersonal meaning aside. They employ similar methodologies and study from similar

perspectives to explore these two theories. Moreover, only focusing on the study of interpersonal metaphor without referring to interpersonal meaning is not adequate. Given such considerations, this review includes the studies of both interpersonal metaphor and interpersonal meaning.

In 1985, in his book *An introduction to functional grammar*, Halliday classified grammatical metaphor in language and built the theoretical framework of SFG. SFG takes the view that the realization of ideational function and interpersonal function has a close relation with the grammatical system. Therefore, Halliday categorizes grammatical metaphor into ideational metaphor and interpersonal metaphor.

Then in 1996, Halliday highlighted metafunction in SFG. He believed that ideational function, interpersonal function, and textual function belong to the metafunction of language. In addition, he viewed the mood system and modality system as the main realization of interpersonal function; thus he classified interpersonal metaphor into metaphors of mood and metaphors of modality.

In China, SFG has enjoyed huge popularity since it was introduced to China, with an increasing number of scholars joining in the study of this area. Scholars like Zhuanglin Hu (2005), Yongsheng Zhu (2001), Delu Zhang (2005), Shiqing Yan (2001), etc. write or co-write books to introduce the theory of interpersonal metaphor into China, which contributes a great deal to the study and application of this theory.

3 Theoretical framework

In his book *An introduction to functional grammar* (1985/1994), Halliday puts forward two concepts in grammatical metaphor, which are ideational metaphor and interpersonal metaphor. Grammatical metaphor gives a new direction to the latter research of metaphor, while interpersonal metaphor offers a novel method to the interpretation of the interpersonal function.

Halliday puts forward the notion of interpersonal metaphor, though there is no point where he defines it clearly. However, in his book *An introduction to functional grammar* (2004: 627), he points out that metaphor leads to an expansion of the meaning potential: By creating new patterns of structural realization, it opens up new systemic domains of meaning. And it is the pressure to expand the meaning potential that in fact lies behind the development of metaphorical modes of meaning. Thus in the system of

modality, the system of orientation is expanded by the addition of a systemic contrast in manifestation between “explicit” and “implicit”: The metaphorical modalities described above make it possible to make the orientation explicit in wordings such as *I think* and *it is likely that*, which, in turn, makes it possible to increase the delicacy of differentiation (cf. *I think/ imagine/ expect/ assume/ suppose/ reckon/ guess; I would think/ I would have thought; I imagine/ I can imagine*; and so on).

Overall, two types of metaphor are concluded in this area: one is metaphors of mood and the other is metaphors of modality. In terms of the former type, verbs express verbal (symbolic) process and most of them can project some act of speaking as a report or as a quote. But the speech act itself carries no explicit signal of being an instance of this or that specific category. Thus it selects mood to realize the basic functions of offer, command, statement, or question. Concerning the latter type, Halliday holds that the importance of modal features in the grammar of interpersonal exchange lies in an apparent paradox on which the entire system rests — the fact that we only say we are certain when we are not. Therefore the explicitly subjective and explicitly objective forms of modality are all metaphorical, since all of them represent modality as being the substantive proposition (Halliday 1985:340).

4 Methodology

4.1 Data collection

This study only concentrates on Emma’s utterances in conversations with other characters in *Emma*. All the data collection was conducted in three steps. Firstly, the electronic version was downloaded in txt format and all of Emma’s utterances were singled out sentence by sentence. Secondly, according to the category of mood metaphors, all of these utterances were classified into four mood types – the declarative, the interrogative, the imperative, and the exclamative – and then the metaphorical ones in each type were identified. Thirdly, those sentences which contain metaphors of modality were identified and then grouped into subjective and objective orientations. The utterances classified as metaphors of modality were found to be at both the clause and phrase levels respectively. The data bank for this study was established

manually and each example was collected after careful identification and scrutiny.

4.2 Data analysis procedure

After collection, the data was analyzed. The work was mainly completed through documentation research and qualitative and quantitative methods. During the preparation for this study, a large number of theses, monographs, and research findings related to interpersonal metaphor and *Emma* from both home and abroad were collected so as to effectively interpret the interpersonal meaning of Emma's speech. After sorting out all the utterances made by Emma, the collected data was classified regarding to mood and modality metaphor. During this process, firstly, qualitative analysis was adopted to identify the mood types and the sentences or expressions containing mood metaphors and modality metaphors. Then those metaphors were analyzed. The quantitative approach was also employed in the analysis of the modality metaphors in order to make the analysis more statistically convincing. The interpersonal meaning of the modality system is discussed on the basis of modality expressions and transference. Therefore, all the metaphors were selected out and then classified into two orientations (subjective and objective) at two language strata (phrase and clause), and finally the examples relating to modality metaphors were analyzed.

5 Analysis of Emma's speech in *Emma*

5.1 Interpersonal metaphors of mood in Emma's speech

5.1.1 The declarative to realize different speech functions

In the novel, Emma adopts the largest number of declarative clauses. Other than its congruent function of delivering information, it metaphorically realizes other speech functions like commands, questions, and exclamations. These metaphorical utterances carry new interactive meanings and realize

new functions in communication. Due to the scope of this study, only some typical examples are analyzed under each category.

5.1.1.1 Metaphorized as commands

Example 1 happens at the beginning of the story, when Emma tries to comfort her father who is depressed about Miss Taylor (Emma's tutor) leaving.

Example 1:

Mr. Woodhouse: "A house of her own! —But where is the advantage of a house of her own? This is three times as large. —And you have never any odd humours, my dear."

Emma: "How often we shall be going to see them, and they coming to see us! —We shall be always meeting! We must begin; we must go and pay our wedding visit very soon." (1a)

Mr. Woodhouse: "My dear, how am I to get so far? Randalls is such a distance. I could not walk half so far."

Emma: "No, papa, nobody thought of your walking. We must go in the carriage, to be sure. (1b)" (P7)

This is a dialogue between Emma and her father, Mr. Woodhouse, when Mr. Woodhouse complains about the distance (only half a mile actually) from where Miss Taylor lives to Hatfield. Even knowing Miss Taylor has to move to her new wedding house, Mr. Woodhouse cannot accept her leaving but seeks to find fault with the house. To relieve his sorrow, Emma changes the topic from the house to the future visits. Here Emma employs two declaratives, (1a) and (1b), to express commands metaphorically. There are two reasons why Emma adopts a metaphor of mood to express herself. Firstly, she has to make her father believe that the wedding visit is a certainty, thus a metaphorical command with "must" works better than a declaration or a proposal. Another important reason is that, in a father-daughter talk, it is obviously impolite for the daughter to use a command. For this reason, Emma, for one part, has to weaken a command to a declarative to show her respect, and for another, she intends to realize her aims to settle her father down.

Example 2:

Harriet: "I do not think he is conceited either, in general," said Harriet, her conscience opposing such censure; "at least, he is very good natured, and I shall always feel much obliged to him, and have a great regard for—but that is quite a different thing from—and you know, though he may like me, it does not follow that I should—and certainly I must confess that since my visiting here I have seen people—and if one comes to

compare them, person and manners, there is no comparison at all, *one* is so very handsome and agreeable. However, I do really think Mr. Martin a very amiable young man, and have a great opinion of him; and his being so much attached to me—and his writing such a letter—but as to leaving you, it is what I would not do upon any consideration.”

Emma: “Thank you, thank you, my own sweet little friend. We will not be parted. A woman is not to marry a man merely because she is asked, or because he is attached to her, and can write a tolerable letter (2).” (P54)

This dialogue is extracted from the discussion between Emma and Harriet, when Harriet receives a proposal letter from Mr. Martin, who belongs to a lower social status than Emma. In this new friendship, Emma plays the dominant role while Harriet tends to be much more dependent and softheaded. At the beginning of their acquaintance, Emma determines to lead Harriet on the way to “the good society,” where Harriet does not belong. When Harriet gets the proposal letter from Mr. Martin, whom Emma despises because he is from “the society of the illiterate and vulgar,” Emma does not want Harriet to accept his proposal at all. As a friend, however, Emma realizes the inappropriateness of making decisions for Harriet, let alone rejecting a proposal. On the other hand, Emma is clear that she can effectively influence Harriet to a great extent. Therefore, Emma declares such a “fact” as (2) to express her real attitude, which is a command; Do not accept Mr. Martin’s proposal. In a metaphorical way, Emma achieves her goal and also leaves Harriet the feeling that she has rejected the proposal as her own idea. From the command-to-declaration transference, it is hard to deny Emma is being a clever woman. But on the other hand, her utterances are expressed on the basis of her prejudice against Mr. Martin, which reveals her being self-willed and biased. Compared with her dominating influence on Harriet’s idea, Emma adopts a different strategy when communicating with Mr. Knightley, which can be illustrated by the following example.

Example 3:

Mr. Knightley: “Well, there is feeling here. —He does seem to have suffered in finding her ill. —Certainly, I can have no doubt of his being fond of her. ‘Dearer, much dearer than ever.’ I hope he may long continue to feel all the value of such a reconciliation. — He is a very liberal thinker, with his thousands and tens of thousands. — ‘Happier than I deserve.’ Come, he knows himself there. ‘Miss Woodhouse calls me the child of good fortune.’ —Those were Miss Woodhouse’s words, were they? —And a fine ending—and there is the letter. The child of good fortune! That was your name for him, was it?”

Emma: “You do not appear so well satisfied with his letter as I am; but still you must, at

least I hope you must, think the better of him for it (3). I hope it does him some service with you.” (P467)

This example is part of a dialogue between Emma and Mr. Knightley, who are in a love relationship now, when they talk about Frank Churchill's letter of apology. At this time, Emma has realized her wrong conduct in matchmaking, and Mr. Knightley has explained his disliking of Frank Churchill mostly out of envy. Even though Emma is still angry with Frank Churchill, who concealed his engagement with Jane Fairfax but still kept a superficial relationship with Emma beforehand, she forgives him after her reading his letter. In order to help Frank Churchill get understanding and forgiveness from Mr. Knightley, Emma wants Mr. Knightley to read the letter and share the same feeling with her. But Mr. Knightley still accuses Frank Churchill of poor behavior and thus refuses to read it immediately. Then he has to read the letter in front of Emma but with his comments and accusations. To smother Mr. Knightley's anger with Frank Churchill, Emma uses (3) to persuade Mr. Knightley. Here the congruent realization of a request should be an imperative. Yet, if Emma adopts an imperative, it would push Mr. Knightley into a position of either obeying or rejecting it. Whatever he chooses to do, he would feel unequal in the relationship, which would do no good to their love. Knowing this, Emma disguises a command as a statement which is not a choice to be made, but a thing he has to do without being compelled.

It can be seen from the above examples that declarative clauses in the real context can be metaphorized as imperatives to realize commands. And Emma's utilizing this kind of transference reveals her indirect character and tactful communicative skills when she wants to maintain a good relationship with the listener so as to make the communication progress in a smooth way. On the other hand, it also suggests that Emma, in fact, tends to be the dominant one and is sometimes self-willed. This is because she intends to influence the listener's idea in the interaction even if her opinions are prejudiced.

5.1.1.2 Metaphorized as questions

In Emma's utterances, it is easy to find examples of transference from declaratives to interrogatives, that is declaratives metaphorically function as questions. And this kind of transference is employed to realize different interactive purposes and reveal Emma's social skills and personality.

Example 4:

Harriet: "And when she had come away, Mrs. Martin was so very kind as to send Mrs. Goddard a beautiful goose—the finest goose Mrs. Goddard had ever seen. Mrs. Goddard had dressed it on a Sunday, and asked all the three teachers, Miss Nash, and Miss Prince, and Miss Richardson, to sup with her."

Emma: "Mr. Martin, I suppose, is not a man of information beyond the line of his own business. He does not read? (4)" (P27)

This dialogue happens before Harriet receives Mr. Martin's proposal letter and Emma can tell from Harriet's talking about Mr. Martin and his family that Harriet likes him. Being worried that "her poor little friend" might "sink herself forever, Emma decides to "save" Harriet. Thus Emma asks some information about Mr. Martin and Harriet seems glad to talk about him. She remembers the sweet memory of staying with him and reveals more details about how he took care of her and what he did for her, all of these showing his merits, which is not a good sign from Emma's side. Ignoring Harriet's praise of Mr. Martin, Emma ends her detailed account simply and changes the topic to reading. As a farmer, Mr. Martin definitely can't read as much as Emma. Emma is clear about this and she asks Harriet a question in the form of a statement. Instead of using the congruent form as "Does he read?" or "Doesn't he read?", Emma adopts a negative statement only with a change of intonation. The result of such transference from declarative to interrogative is the combination of two speech functions, of which the question functions as a tool to invite the listener's interaction and the statement stresses the significance of the information so that more meanings are packed into the clause structure. Therefore, in this example, the adopting of a mood metaphor not only changes what the speaker wants to express, but also packs more meanings into one meaning unit. Therefore Emma employs such declaration-to-question transference to imply in an indirect way that Mr. Martin is not as good as Harriet imagines. From Harriet's response later, it can be seen that Emma has successfully realized her goals. In this sense, Emma is clever and tactful to achieve her communicative aims.

In order to make Harriet reject Mr. Martin, Emma continues her persuasion in the same way, with another mode of interrogative mood. This can be shown in the Example 5:

Example 5:

Harriet: "Dear me! —How should I ever have borne it! It would have killed me never to come to Hartfield any more!"

Emma: "Dear affectionate creature! —You banished to Abbey-Mill Farm! —You confined to the society of the illiterate and vulgar all your life! I wonder how the young man could have the assurance to ask it (5). He must have a pretty good opinion of himself." (P54)

This is also part of the dialogue when Emma and Harriet are talking about Mr. Martin's proposal letter. And Emma hopes that Harriet will not accept Mr. Martin's proposal. According to Emma, she sincerely believes that Mr. Martin is not good enough for Harriet, thus she feels surprised and even a little sardonic about his proposal. When talking to Harriet, Emma tries to express her opinion subjectively toward Mr. Martin; therefore she asks a question to express her wonder. As Emma is demanding information from Harriet, the congruent form should be an interrogative. Emma is not quite sure about the answer, so she gives an assumption just after the question. So, she adopts the structure of a projective clause + the content of query in a declarative mood. In one way, such treatment of language takes away some sense of querying so as to increase the certainty in her opinion, that is "I am rather sure that he is not that good as to propose to you and you probably will turn him down". In another way, "I wonder" means "I am not sure if my viewpoint is right or not, but I know you are more familiar with Mr. Martin, so it is better for me to ask you this question," which indicates that Emma puts her query in a quite polite and indirect way. After hearing Emma's question, Harriet begins to question Mr. Martin as well and deems that she makes the decision herself rather than influenced by her friend, Emma. In this way, Emma expresses her own idea about Mr. Martin's proposal and successfully leads Harriet to reconsider her decision. It is obvious that Emma is smart enough to realize her communicative goals in the interaction, but she is also too self-centered not to interfere Harriet's personal issue.

Among Emma's utterances, she utilizes a large number of such mood metaphors, one of which is in the following dialogue. In this dialogue, Mrs. Weston tells Emma the breaking news that her husband's son, Frank Churchill, has been long engaged with Jane Fairfax.

Example 6:

"More than an attachment, indeed," resumed Mrs. Weston: "an engagement—a positive engagement. —What will you say, Emma—what will any body say, when it is known that Frank Churchill and Miss Fairfax are engaged; —nay, that they have been long engaged!"

Emma even jumped with surprise; —and, horror-struck, exclaimed,
 “Jane Fairfax! —Good God! You are not serious? (6a) You do not mean it? (6b)” (P412)

After listening to Mrs. Weston’s words, Emma is astonished and “even jumped with surprise” and was “horror-struck.” To affirm the news, she asks two questions. However, neither of these two questions (6a and 6b) is expressed congruently in the form of an interrogative, but both as declaratives. Such transference, on the one hand, expresses Emma’s doubt about this news, that is to say, she cannot believe it, and, on the other hand, amplifies Emma’s surprise and shock. Furthermore, the use of negative mood reflects her presumption on this case, in other words, she tends to believe that Mrs. Weston is “not serious” and “does not mean it” no matter what her answer is. As can be shown, Emma is quite direct in expressing her feeling, which shows her straightforward personality. However, by adopting these linguistic strategies, she also intelligently intends to influence the other speakers’ idea.

5.1.1.3 Metaphorized as exclamations

The declarative mood can function as an exclamation in conversations. In the novel, Emma adopts various types of declarative clauses to express her strong emotions. The following examples are only a few among them.

Example 7:

Mr. Elton: “Exactly so; that is what principally strikes me. So much superadded decision of character! Skillful has been the hand!”

Emma: “Great has been the pleasure, I am sure. (7a) I never met with a disposition more truly amiable. (7b)” (P42)

This utterance happens when Emma is talking with Mr. Elton about Harriet. At that time, Emma is still trying to match Harriet and Mr. Elton, without knowing that he actually is in love with Emma herself, and she doesn’t hesitate to praise Harriet in front of Mr. Elton. Mr. Elton, on the other hand, credits Harriet’s attractions to Emma’s help. So Emma shows her appreciation to him with (7a) and compliments Harriet with (7b). Both these two sentences are declaratives in form, but they function as exclamations metaphorically. The adjective in (7a) is inverted ahead to intensify the original meaning, with more emotional meaning added into it. The structure “never...more” in (7b) expresses the superlative degree and thus (7b) means “she is the most amiable girl I’ve met”, which is more or less an exaggerated expression. Emma

utilizes this expression as an exclamative to highly praise Harriet in front of her potential partner. If Emma chooses the congruent form of exclamative as “what” and “how” structure, it will leave the listener, Mr. Elton, a direct impression of “Emma is just expressing her opinion in a rhetorical way,” which will greatly lower the certainty and truthfulness of her remark in comparison to the declarative form. Here, Emma tactfully praises Harriet in a relatively more credible way, while in another dialogue with Mr. Elton, Emma adopts a totally different method, as shown in Example 8.

Example 8:

Mr. Elton: “Miss Smith! —Message to Miss Smith! —What could she possibly mean!” — And he repeated her words with such assurance of accent, such boastful pretence of amazement, that she could not help replying with quickness,

Emma: “Mr. Elton, this is the most extraordinary conduct! (8) and I can account for it only in one way; you are not yourself, or you could not speak either to me, or of Harriet, in such a manner. Command yourself enough to say no more, and I will endeavour to forget it.” (P134)

This is a dialogue between Emma and Mr. Elton when Mr. Elton plans to court Emma. Because Emma has been engaged in matchmaking him and Harriet all the time, she is astonished about his confession. Emma tries to make sure whether he is drunk and mistakes her as Harriet, but his answer and expression reveal his “boastful pretence of amazement.” Emma gets angry with him and replies with quickness. In this case, an exclamative is reasonable, which is the congruent form, because Emma is totally immersed in intense emotion and she has to show it to Mr. Elton. But actually, Emma adopts a declarative to realize the speech function of exclamation. She describes his confession as “the most extraordinary conduct,” which is a superlative structure as well. Different from (7b), this is a direct expression which can increase the certainty in meaning and intensify the language effect. For the listener, Mr. Elton, this expression is expected to be easier to understand than an exclamation. And for Emma, on such a special occasion, it is more serious and appropriate to employ a declarative clause. Both Example 7 and Example 8 happen between Emma and Mr. Elton, where Emma employs the same kind of declaration-to-exclamation transference, but her attitudes and emotion are entirely different. Thus it is reasonable to conclude that such transference can be used in different contexts to realize various interactive purposes of the speaker, and that Emma acts as passionate and straightforward in

communication but sometimes too emotional and exaggerated. What's more, Emma changes her attitude to Mr. Elton after his confession and uses the superlative degree to describe his conduct without considering his awkwardness or hurt. Undoubtedly, the reason is that Emma is more powerful before Mr. Elton due to his lower social status.

It is noticeable that, besides the superlative structure, the subjunctive is also a common method to express exclamative mood. Example 9 is one of the instances.

Example 9:

Mr. Woodhouse: "No, my dear, I never encouraged any body to marry, but I would always wish to pay every proper attention to a lady—and a bride, especially, is never to be neglected. More is avowedly due to her. A bride, you know, my dear, is always the first in company, let the others be who they may."

Emma: "Well, papa, if this is not encouragement to marry; I do not know what is. And I should never have expected you to be lending your sanction to such vanity-baits for poor young ladies. (9)" (P289–290)

This dialogue happens between Emma and Mr. Woodhouse when Emma complains about Mrs. Elton angrily. Before leaving, Mrs. Elton talks a lot and most of her talking is about her sense of superiority in Highbury, which leaves Emma much inner uncomfortableness. When Mrs. Elton calls Mr. Knightley "Knightley," which is only permissible between relatives or intimate friends, Emma is quite cross, because even she herself never called him that. So she expresses her anger about Mrs. Elton in front her father and she takes it for granted that her father would share the same viewpoint with her, but her father considers Mrs. Elton as "a very obliging, pretty-behaved young lady" and he ought to have paid his respect to her. Emma gets angrier. In order to convey her surprise and anger, a congruent form of exclamative could be the suitable and better choice for Emma. But Emma makes a shift of the mood intentionally rather than utter the congruent meaning like "How unbelievable that you lend your sanction to such vanity-baits for poor young ladies," which sounds more impolite. By employing the declarative, on the one hand, Emma shows her astonishment and disagreement to her father, and on the other hand, she maintains being polite and respectful to her father.

As can be shown from the above analysis, the declarative mood in *Emma* can metaphorically realize the speech functions of commands, questions, and exclamations. All these metaphorical devices are adopted to perform their functions in an elaborate way and to a large extent reveal Emma's smartness.

And reasonably speaking, Emma is sometimes strong-willed and unconsciously limited to her prejudice. The following analysis will move on to the discussion of imperatives to realize different speech functions.

5.1.2 The interrogative to realize different speech functions

Interrogatives congruently realize the speech function of questions. In the practical use of language, however, interrogatives are often transferred to realize other functions, which thus produce the mood metaphor. In this section, examples of the interrogative being used to realize different speech functions will be analyzed.

5.1.2.1 Metaphorized as statements

In the story, Emma is quite good at asking questions. But sometimes she does not expect any answers or just offers the answers herself. In fact, these questions function metaphorically as statements. Example 10 happens between Emma and Mr. Knightley when he accuses Frank Churchill of breaking his promise again. The following presents the argument about this issue, which is started by Mr. Knightley.

Example 10:

"I do not want to think ill of him. I should be as ready to acknowledge his merits as any other man; but I hear of none, except what are merely personal; that he is well-grown and good-looking, with smooth, plausible manners."

"Well, if he have nothing else to recommend him, he will be a treasure at Highbury. We do not often look upon fine young men, well-bred and agreeable. We must not be nice and ask for all the virtues into the bargain. Cannot you imagine, Mr. Knightley, what a sensation his coming will produce? (10) There will be but one subject throughout the parishes of Donwell and Highbury; but one interest—one object of curiosity; it will be all Mr. Frank Churchill; we shall think and speak of nobody else." (P153)

Before this argument, Frank Churchill writes to his father, Mr. Weston, that he will visit his father and other neighbors in Highbury. When everyone expects his return, he delays the time again because of "the conduct of the Churchills." Even with a little disappointment, Mr. And Mrs. Weston forgive him and still look forward to his coming. Emma, who really does not care about Frank Churchill not coming, shows her pleasure at meeting a new friend. On the other hand, Mr. Knightley disagrees with Frank Churchill's conduct. He

regards Frank Churchill as a weak young man without the “resolution to do right against the will of others.” Emma tries to defend him and states the sensation Frank Churchill will bring to Donwell and Highbury. However, Emma chooses to break the monotonic expression of statements on purpose by the employment of an interrogative. When she is asking the question (10), she does not mean to find out the answer to it. On the contrary, she is telling Mr. Knightley the benefits of Frank Churchill’s coming. Here, the interrogative is used as a statement, and is thus metaphorical. The use of such a mood metaphor not only highlights the theme of the utterance, but also foregrounds it. Moreover, this kind of mood metaphors effectively closes the interaction with the listener, which leaves Mr. Knightley to think about her statements. The following presents another example.

Example 11:

Mrs. Weston: “Imprudent, if you please—but not mad. Excepting inequality of fortune, and perhaps a little disparity of age, I can see nothing unsuitable.”

Emma: “But Mr. Knightley does not want to marry. I am sure he has not the least idea of it. Do not put it into his head. Why should he marry? (11) —He is as happy as possible by himself; with his farm, and his sheep, and his library, and all the parish to manage; and he is extremely fond of his brother’s children. He has no occasion to marry, either to fill up his time or his heart.” (P233)

This dialogue happens at a party, between Emma and Mrs. Weston. Mrs. Weston, who speaks highly of Jane Fairfax, mentions that it is Mr. Knightley who is bringing Jane Fairfax to the party in his carriage and will take her back. Based on her observation and assumption, Mrs. Weston intends to make a match between Mr. Knightley and Jane Fairfax. Emma is astonished with this matchmaking and does not want it to happen at all (in fact, she has long been in love with Mr. Knightley, but she does not know this yet.). Therefore, she explains that Mr. Knightley’s good-nature and humanity are quite enough to account for the carriage, and he “must not marry” in the future. To confirm her opinion, Emma states the reasons why Mr. Knightley “must not marry.” Instead of the congruent form of statement, a declarative, Emma adopts a question metaphorically. But she does not expect any answers from Mrs. Weston because the question is ensued by Emma’s answer, leaving Mrs. Weston no time to answer. Her purpose is to draw Mrs. Weston’s attention to reconsidering her statements. Besides, the employment of such a metaphor indicates Emma’s surprise about the question as well. In fact, Emma explains this question more likely to herself rather than Mrs. Weston. She is too

surprised to believe what Mrs. Weston is talking about. She stubbornly refuses to relate Mr. Knightley to Jane Fairfax, which is mainly because of her unconscious affection for Mr. Knightley. Emma, as self-willed as she always is, appears to be much more adorable. Such a device is a typical way to manifest the speaker's viewpoints, assumptions, or propositions, which can be further illustrated by Example 12.

Example 12:

"Such a fortnight as it has been!" he continued; "every day more precious and more delightful than the day before! —every day making me less fit to bear any other place. Happy those, who can remain at Highbury!"

"As you do us such ample justice now," said Emma, laughing, "I will venture to ask, whether you did not come a little doubtfully at first? Do not we rather surpass your expectations? (12) I am sure we do. I am sure you did not much expect to like us. You would not have been so long in coming, if you had had a pleasant idea of Highbury." (P269)

This dialogue is between Emma and Frank Churchill. There will be a ball in Highbury, of which Emma and others are expecting a great deal. Before the ball, to everyone's disappointment, Frank Churchill has to leave for London as his aunt, Mrs. Churchill, is ill. He is upset about his leaving as well and regrets his hesitating about the ball before. Emma, therefore, tries to comfort him. She assumes that Frank Churchill must have enjoyed his stay in Highbury. She asks her questions (12) of Frank Churchill so as to check whether her assumption is right. However, after her asking, she does not give any time to Frank Churchill to answer them, but continues to answer them by herself. Therefore, she is in fact transferring the questions into statements, thus making them metaphorical. Such transference functions, on the one hand, as a practical means for Emma to declare her assumption, and on the other hand as an effective way to invite Frank Churchill to interact in the conversation, so as to maintain the cohesion. However, Emma's assumption may not be right.

From the above analysis, it can be seen that the transference from interrogative to declarative can not only state what the speaker intends to deliver, but also raise the listener's interest to maintain the interaction. Emma, as has been mentioned before, is very clever at managing her language so as to achieve her communicative aims or effects.

5.1.2.2 Metaphorized as commands

Questions can be transferred into commands as well. Such metaphorical transference functions either as a proposal or as a command, but in a more polite and indirect way compared with the congruent expression. Here is a typical example in Emma's utterances:

Example 13:

Frank Churchill: "They may be induced to go too. A warm climate may be prescribed for her. I have more than half an expectation of our all going abroad. I assure you I have. I feel a strong persuasion, this morning, that I shall soon be abroad. I ought to travel. I am tired of doing nothing. I want a change. I am serious, Miss Woodhouse, whatever your penetrating eyes may fancy—I am sick of England—and would leave it to-morrow, if I could."

Emma: "You are sick of prosperity and indulgence. Cannot you invent a few hardships for yourself, and be contented to stay? (13)" (P380–381)

This dialogue happens when Frank Churchill tells Emma that he wants to travel abroad but Emma shows her disagreement. The day before the Box Hill trip, Frank Churchill has a serious quarrel with Jane Fairfax. They have been long engaged before returning to Highbury, but Frank Churchill behaves "one hour with objectionable particularity to another woman" to blind the world to their engagement. Suffering continuous anger and heartbreak, Jane Fairfax decides to break entirely with Frank Churchill, which leaves him under great anxiety and depression. Therefore, after the quarrel, Frank Churchill is so depressed that he tells Emma that he wants to travel abroad instantly, which is just an excuse to escape from reality. Uncovering his real sadness, Emma thinks that he is "sick of prosperity and indulgence," and thus persuades him to "invent a few hardships" so as to "be content to stay." Here, a command is suitable to make such a proposal, yet Emma employs a question (13) metaphorically. She requires no answer for this question, but means that "you should invent a few hardships for yourself, and be contented to stay." We can infer this from Frank Churchill's reaction, which is not a typical "yes, I can" or "no, I can't." By such a metaphor of mood, Emma not only orders Frank Churchill to perform an action, but also urges him to reconsider his ridiculous idea of traveling abroad so urgently. Therefore, adopting the mood metaphor in the form of an interrogative intensifies the language effect, and also invites the listener to think about the question further.

Example 14:

Mr. Knightley: "I shall not scold you. I leave you to your own reflections."

Emma: "Can you trust me with such flatterers?(14) —Does my vain spirit ever tell me I am wrong?" (P343)

This is a dialogue between Emma and Mr. Knightley at a ball. During the dance time, Harriet has no partner and suffers great embarrassment staying in the ballroom, and Mr. Elton's refusal and mockery leave her more mental torture. Fortunately, Mr. Knightley lends her gentle help and invites her to dance. As she is worried about Harriet, Emma is relieved a lot and appreciates Mr. Knightley's kind help. After the dance, Emma's eyes "invited him irresistibly to come to her and be thanked." Mr. Knightley reprobates Mr. and Mrs. Elton's unpardonable rudeness and suggests that this couple is aiming at more than Harriet and regards Emma as their enemy mainly because Emma wanted Mr. Elton to marry Harriet. But he declares that he is not scolding Emma but leaves her to her own reflections. Emma acknowledges that she behaved poorly in the past and that she deserves a reprimand. But her own reflections will only flatter her and falsely tell her she is right. Therefore, she is acknowledging that she requires his wisdom to bring her back. The congruent realization of requests should be an imperative, but Emma chooses an interrogative instead, which not only strengthens the function of a command, but also reflects Emma's sincere urge to correct herself.

From the above analysis, it can be revealed that, the adopting of question-to-command transference is not only a way to avoid impoliteness, but also a strategy to invite the listener to reconsider Emma's suggestion and thus intensify the function of commands. Compared with employing the commands congruently, Emma's deliberately use of the metaphorical mood reflects her respect to her friends and also more smoothly carries forward the interaction.

5.1.2.3 Metaphorized as exclamations

In order to express strong emotions, the speaker may adopt other expressions, one of which is to transfer a question to an exclamation, in a metaphorical way. The following are two representative examples to further explore the function of such transference.

Example 15:

Mr. Knightley: "I cannot believe that he has not the power of coming, if he made a point of it. It is too unlikely, for me to believe it without proof."

Emma: "How odd you are! What has Mr. Frank Churchill done, to make you suppose him such an unnatural creature? (15)" (P149)

This dialogue happens between Emma and Mr. Knightley when they argue about Frank Churchill's not coming. Mr. Knightley criticizes Frank Churchill's conduct because he cannot believe that an adult "has not the power of coming." Emma, on the other hand, cannot figure out why Mr. Knightley holds such a disagreement to a stranger, thus she employs the question (15). But Emma knows that as a stranger, Frank Churchill couldn't have done anything to displease Mr. Knightley. Thus this question metaphorically functions as an exclamation, showing Emma's surprise. In fact, she does not expect any answer from him. The employment of such a mood metaphor intensifies the strength of emotion and activates the interaction as well.

Example 16:

"We were too magnificent," said he. "We allowed unnecessary room. Ten couple may stand here very well."

Emma demurred. "It would be a crowd—a sad crowd; and what could be worse than dancing without space to turn in?" (16) (P258)

This dialogue happens in Mr. Weston's house when Emma, Mrs. Weston, and Frank Churchill are discussing a ball. Due to the limited space, Emma and Mrs. Weston think that the room is not enough for ten couples; however, Frank Churchill insists that ten couples may stand there very well. Emma disagrees with him and tries to change his mind. It seems that she is asking a question (16), but in fact she is not demanding items or information. The question functions as a device of exclaiming, meaning that "dancing without space to turn in is the worst thing." However, it strengthens the sense of exclamation because it not only metaphorically expresses Emma's dissatisfaction, but also invites Frank Churchill to reconsider the problem further.

From the above analysis, it can be concluded that by metaphorizing the interrogatives as imperatives, the speaker can intensify the strong emotion and activate the interaction as well. As a young woman, Emma appears to be very strongly emotionally. She not only intends to express her exclamations but also her other purposes like questioning or doubting. But on the whole, she tries to maintain the communication with others.

In this part, the metaphorical transference of the interrogatives has been discussed in detail. Except for its congruent meaning, the interrogative can realize other speech functions like statements, commands, and exclamations, metaphorically. Each transfer from question to other speech functions not only performs new functions, but also remains part of the congruent meaning of questions, which contributes significantly to the success of the conversation. Next, the metaphorical usage of the exclamative will be analyzed.

5.1.3 The imperative to metaphorize as exclamative

The exclamative congruently functions as a command, a proposal, or an offer, but in the practical use of language, it may be metaphorized as exclamations. These examples can be found in Emma's utterances. Example 17 is a typical one.

Example 17:

"Well, Harriet, whenever you marry I would advise you to do so and so" —and thought no more of it, till after a minute's silence she heard Harriet say in a very serious tone, "I shall never marry."

Emma then looked up, and immediately saw how it was; and after a moment's debate, as to whether it should pass unnoticed or not, replied,

"Never marry! (17) —This is a new resolution." (P354)

This is a dialogue between Emma and Harriet when Harriet confesses her crush on Mr. Knightley. Knowing the impossibility of a relationship between herself and Mr. Knightley, Harriet secretly hides her feelings. Harriet, a girl of unknown parents, feels self-abased in front of Mr. Knightley, who belongs to a superior class. Therefore, when Emma talks about the topic of marriage, considering the impossibility between her and Mr. Knightley, Harriet makes a sudden decision that she shall never marry. Emma is surprised and a congruent form of the exclamative is reasonable for her to express herself, but an imperative is adopted instead. This imperative carries no function of command because Emma has no right to command Harriet to "Never marry." Metaphorically, it is transferred into an exclamation which delivers Emma's surprise. Further, it is noticeable that Emma repeats this new information on purpose to make Harriet affirm her decision, which can be better realized through the metaphorical form rather than the congruent form of exclamation.

In this section, the metaphorical usages of different mood types have been discussed. The interpersonal metaphor of this type is the combination of two types while the metaphorical one takes away some sense from the congruent one and endows new functions to it. Based on the analysis of Emma's utterance, it can be seen that Emma resorts to reasonable transference from one mood type to another so as to achieve successful communication. Another category of grammatical metaphors that also contributes to the success of an interactive communication is metaphors of modality, which will be our concern of the next part

5.2 Interpersonal metaphors of modality in Emma's speech

Modal operators or modal adjuncts are the typical form of word level in language strata. Beyond this level, some phrases and clause complexes can realize modality as well, and this phenomenon is defined as metaphors of modality. There are two types of metaphors of modality: one type is explicit subjective modality, which shows the speaker's own attitude or uncertainty on something, and the other type is explicit objective modality, which indicates that the speaker deliberately refuses to reveal his/her subjective attitudes or shoulder the responsibility for saying something. In this part, the realization of metaphors of modality in Emma's utterances will be explored in detail so as to outline the function of the metaphors of modality in personal speeches. Table 1 shows the statistics of the employment of metaphors of modality, which is based on the concept of language strata and the orientation of subjectivity and objectivity.

Table 1: Statistics of metaphors of modality employed in Emma's utterances

The orientation of subjectivity and objectivity	Language strata	Realization forms	Number	Total
Subjectivity	Phrase level	Be supposed to	3	142
	Clause level	I imagine...	3	
		I am afraid...	8	
		I am sure...	27	
		I (...) suspect (...)	7	
		I expect	1	

The orientation of subjectivity and objectivity	Language strata	Realization forms	Number	Total
Objectivity	Phrase level	I (...) believe	11	18
		..., I guess.	1	
		I suppose...	13	
		I (...) think...	35	
		I (...) hope...	19	
		I (...) doubt...	8	
		I (do) assure ...	7	
		I thought	9	
		It appears to me...	2	
	Clause level	Be supposed to	1	
		It is (...) likely...	3	
		It is (...) impossible	5	
		It is out of the common course that...	1	
		It is best to...	1	
		It is fit that...	2	
		It is very plain...	1	
		it appears...	1	
		It seems ...	3	

From this table, it can be found that there are multifarious ways to realize metaphors of modality. This kind of metaphor can be found at both the phrase and the clause level. But as a level between word and clause level, phrase level is much less developed in realizing metaphors of modality, with only a few forms of realization. Relatively, realizations at the clause level are quite various. Such scattered schemata prove that language is a meaningful potential, within which different selections of forms function differently. Another thing deserving due notice is that there are more realizations of subjectively oriented metaphors of modality than of objectively oriented. The reason may be that in communication, the speaker inclines to revealing his/her subjective attitudes under most circumstances.

5.2.1 The speech functions of metaphors of modality at the phrase level

5.2.1.1 Express objectivity

Among the various realizations of metaphors of modality, those from the phrase stratum are the less typical ones. With only a few examples can be found in Emma's utterances, but they deliver both subjective and objective metaphors.

Example 18:

"It is very pretty," said Mr. Woodhouse. So prettily done! Just as your drawings always are, my dear. I do not know any body who draws so well as you do. The only thing I do not thoroughly like is, that she seems to be sitting out of doors, with only a little shawl over her shoulders—and it makes one think she must catch cold."

Emma: "But, my dear papa, it is supposed to be summer; a warm day in summer (18). Look at the tree." (P47–48)

This dialogue happens on the day Emma is drawing Harriet a portrait. In the room, Mrs. Weston, Mr. Elton, Mr. Knightly, and Mr. Woodhouse are watching her painting and making some comments every now and then. Considering the drawing of his daughter as the best as always, Mr. Woodhouse reveals his confusion that placing Harriet outdoors may "make one think she must catch cold". And when Emma explains to her father with a metaphor of modality, which should be congruently realized by a modal verb *should*, she means that she sets the portrait on a warm day in summer, thus Harriet can't get cold. However, Emma cannot explain it as "It should be summer. Don't you see the tree?" because it is impolite to deny her father so directly. The passive expression "is supposed to," on the other hand, takes away some sense of subjectivity; therefore even though Emma expresses her opinions, the employment of the metaphor of modality weakens her subjectivity and makes her sound more reasonable and respectful.

5.2.1.2 To express subjectivity

Other than to show objectivity, those modality metaphors at the phrase level can also express subjectivity. Modality metaphors are adopted to highlight Emma's subjective orientation in the interactions. Example 19 is a typical one in Emma's utterances.

Example 19:

"No," cried Mr. Knightley, "that need not be the consequence. Let them be sent to Donwell. I shall certainly be at leisure."

"Upon my word," exclaimed Emma, "you amuse me! I should like to know how many of all my numerous engagements take place without your being of the party; and why I am to be supposed in danger of wanting leisure to attend to the little boys (19)." (P324)

This dialogue happens among Emma and the Knightley brothers. Emma's sister writes to her to take care of her two nephews as she is still in London and John Knightley is to leave to London soon. Emma accepts her sister's proposal immediately, while John Knightley worries that the children may bother Mr. Woodhouse and also doubts whether Emma can look after the children because she will be too busy with her engagements. And Mr. Knightley agrees with his brother, which makes Emma astonished and irritated because the brothers have been included in these engagements as well. Therefore, Emma adopts the metaphorical expression "is supposed to" instead of the congruent form "should" to transfer the active voice to the passive voice. If Emma employs the active expression in the manner "why should I be in danger of wanting leisure to attend to the little boys," no clear mark indicates she is being doubted. On the other hand, the passive expression makes it clear to the brothers that it is they who suspect her. Such tactful treatment leads to the success of the conversation, and thus Emma successfully retorts to the brothers and defends herself as well. But, it can be revealed that Emma shows a strong personality.

5.2.2 The speech functions of metaphors of modality at the clause level

5.2.2.1 To express objectivity

Compared with those expressed at the phrase level, metaphors of modality at the clause level breed a much larger language potential in practical interaction. Such metaphors mainly carry out the expressing of objectivity. The following example is a typical one in Emma's utterances.

Example 20:

Emma: "Well, and that is as early as most men can afford to marry, who are not born to an independence. Mr. Martin, I imagine, has his fortune entirely to make - cannot be at all beforehand with the world. Whatever money he might come into when his father

died, whatever his share of the family property, it is, I dare say, all afloat, all employed in his stock, and so forth; and though, with diligence and good luck, he may be rich in time, it is next to impossible that he should have realised anything yet (20)." (P28–29)

This dialogue happens between Emma and Harriet when Harriet receives Mr. Martin's proposal letter. Harriet hesitates about whether to accept him or not and thus consults Emma. At the same time, Emma, who deems the farmer Mr. Martin as "not good society," is not prepared to provide positive answers. She intends to deliver the idea that Mr. Martin cannot be rich in the future and it is not wise to marry him, which is a congruent expression. But Emma cannot make a decision for her friend on such a serious and personal issue. Therefore, she employs a metaphor "it is next to impossible" to transfer the subjective mood into the projective clause headed by "it", which suggests it is nobody's idea at all. Using such a clause to carry the modality mood, Emma tactfully hides her subjective orientation and makes herself sound more objective and credible. From Emma's side, she is reasonable and also clever to make such transference; from Harriet's side, however, it is not easy for her to figure out Emma's real purpose. Therefore, even though Emma successfully expresses her orientation, she actually hides her personal attitude, which is a kind of prejudice against Mr. Martin. Example 21 is another good instance.

Example 21:

Emma: "I have known her from a child, undoubtedly; we have been children and women together; and it is natural to suppose that we should be intimate, —that we should have taken to each other whenever she visited her friends (21). But we never did. I hardly know how it has happened; a little, perhaps, from that wickedness on my side which was prone to take disgust towards a girl so idolized and so cried up as she always was, by her aunt and grandmother, and all their set. And then, her reserve—I never could attach myself to any one so completely reserved." (P210)

This dialogue happens between Emma and Frank Churchill when they are talking about Jane Fairfax. Frank Churchill wants to know more about his secret fiancée and thus asks Emma's judgment on Jane's character and conduct, since she has known Jane from her childhood. The fact is that Emma knows little about Jane, as she had lived in another city. To make it clear to Frank Churchill, Emma makes such suggestions as (21), which is a metaphorical expression. The congruent meaning is that people may suppose that she should be intimate with Jane because they are good neighbors and friends. But actually, Emma is not sure who holds such a supposition. Therefore she employs the metaphorical form to hide her orientation. This

treatment of transference, on the one hand, shows Emma's objective orientation toward her assumption and, on the other hand, indicates that she deals carefully with her words so as to make herself sound rational and prudent. Grounded on this, she can continue her explanation reasonably and credibly.

5.2.2.2 To express subjectivity

Compared with objective orientation, Emma adopts more metaphors of modality at the clause level to show her subjectivity. The following examples can well illustrate the function of such metaphors.

Example 22:

Emma: "He is very plain, undoubtedly—remarkably plain: —but that is nothing compared with his entire want of gentility. I had no right to expect much, and I did not expect much; but I had no idea that he could be so very clownish, so totally without air (22a). I had imagined him, I confess, a degree or two nearer gentility. (22b)"

"To be sure," said Harriet, in a mortified voice, "he is not so genteel as real gentlemen."

Emma: "I think, Harriet, since your acquaintance with us, you have been repeatedly in the company of some such very real gentlemen, that you must yourself be struck with the difference in Mr. Martin (22c). At Hartfield, you have had very good specimens of well educated, well bred men. I should be surprized if, after seeing them, you could be in company with Mr. Martin again without perceiving him to be a very inferior creature—and rather wondering at yourself for having ever thought him at all agreeable before (22d). Do not you begin to feel that now? Were not you struck? I am sure you must have been struck by his awkward look and abrupt manner, and the uncouthness of a voice which I heard to be wholly unmodulated as I stood here. (22e)" (P31–32)

This dialogue happens between Emma and Harriet when they are walking on the Donwell road and happen to meet Mr. Martin who admires Harriet. Emma walks a few yards forward while Harriet is engaged in small talk with Mr. Martin. They remain together for several minutes, as Harriet does not want to keep Emma waiting. Harriet comes back with a smiling face, which suggests that she enjoys talking with Mr. Martin. But Emma holds the idea that Mr. Martin is not good enough for Harriet. Therefore, when Harriet asks whether Emma thinks Mr. Martin is plain, Emma gives the answer that she considers him remarkably plain. And later, Emma employs five subjective metaphors of modality to clearly manifest her judgment of Mr. Martin, clauses starting with *I had no idea that*, *I had imagined*, *I think*, *I should be surprized*, and *I am sure*. These are all metaphorical realization of modality whose congruent forms

should be modal adjuncts. But Emma employs such metaphors to express her subjective orientation. The reason why Emma decides to deliver her personal idea is that she thinks she has the power in this relationship and her standpoint is more authoritative than Harriet's. It is quite clear to her that her ideas can produce a direct influence on Harriet.

Example 23:

Emma: "No, I am sure it is not from the Campbells(23a). Miss Fairfax knows it is not from the Campbells, or they would have been guessed at first. She would not have been puzzled, had she dared fix on them. I may not have convinced you perhaps, but I am perfectly convinced myself that Mr. Dixon is a principal in the business (23b)." (P226)

This dialogue happens between Emma and Frank Churchill when they guess who sent Jane the pianoforte. After Jane Fairfax's return to Highbury, someone sends a pianoforte to her. This expensive present generates a heated discussion. Frank Churchill guesses that Mr. Dixon may have sent Jane the pianoforte because he saved Jane's life at a water party before. His assumption makes Emma believe that Mr. Dixon must be the giver. And then Frank Churchill shifts his suspicion from the Dixons to the Campbells. But Emma still insists on Mr. Dixon being the giver. Thus she denies Frank Churchill's assumption with *I am sure it is not from the Campbells* and persuades him with *I may not have convinced you perhaps, but I am perfectly convinced myself that Mr. Dixon is a principal in the business*, both of which are metaphorical realizations emphasizing that she personally targets Mr. Dixon as the giver and she is making an assumption subjectively. The congruent form in the manner of "it can't be the Campbells and it must be Mr. Dixon" means that it is almost a fact now, but in fact it is not at all. The fact is that it is Frank Churchill who sent Jane the pianoforte. He misguides Emma to suspect others so as to keep himself from being under suspicion. It can be seen that Emma stubbornly sticks to her subjective speculation without any objective investigation, which reflects her being opinionated and gullible.

Example 24:

Jane Fairfax: "You are very kind, but I know what my manners were to you. —So cold and artificial! —I had always a part to act. —It was a life of deceit! —I know that I must have disgusted you."

Emma: "Pray say no more. I feel that all the apologies should be on my side (24a). Let us forgive each other at once. We must do whatever is to be done quickest, and I think our

feelings will lose no time there (24b). I hope you have pleasant accounts from Windsor? (24c)" (P480)

This dialogue happens between Emma and Jane Fairfax, who tries to mend her relationship with Emma. Before Frank Churchill confesses his engagement with Jane Fairfax, Jane seldom shows her friendship toward Emma, and this is also true the other way around. Of course, it is reasonable because Jane, as Frank Churchill's fiancée, finds no possible way to tolerate her fiancé's flirting with another woman, Emma. But actually they do not dislike each other by nature. After knowing the truth, they get the chance to break the ice and finally become friends. Jane intends to make an apology to Emma, while Emma is sorry for what she has done as well. The congruent form of (24a) should be a modal-verb expression "I should apologize to you," which sounds more like responsibility rather than willingness. Emma deliberately employs the metaphorical form to highlight her subjective guilt toward Jane. And the congruent expression of (24b) should be just "our feelings will lose no time there," which is an implicit subjectivity. But Emma intends to show her determination to make up with Jane in the future and an intensified metaphor is much more subjective and thus more expressive. The last metaphor of modality (24c) is adopted as a question whose congruent meaning is "Do you have pleasant accounts from Windsor?" But this congruent expression sounds too positive, while the subjective metaphor successfully weakens this sense and reveals Emma's prudent treatment of her assumption as well. Employing three subjective metaphors in a row shows that Emma is willing to admit her previously committed faults and sincerely wishes to be friends with Jane Fairfax again. Emma, in fact, reveals to us her very brave and sincere character, which may well explain why she can maintain good relationships with most people around her.

6 Conclusion

From the practical analysis of Emma's speeches, it can be seen that the employment of interpersonal metaphors is quite common in the novel *Emma*. Emma frequently appeals to such metaphors to smooth interactions with other characters so as to maintain her social relationships.

Firstly, the employment of mood metaphors contributes to both the success of interaction and the interpretation of Emma's social skills and personality. An examination of all of Emma's utterances in the novel reveals

that there are numerous examples of these transferences in every mood type, even though the command and imperative moods transfer relatively fewer than the declarative and interrogative ones.

Secondly, the employment of mood metaphors opens the way for the readers to interpret Emma's characteristics, personality, and social links with others. From the practical analysis of Emma's adoption of mood metaphors, three personal characteristics of Emma can be revealed. First of all, she carefully chooses certain mood metaphors to better realize her real intention and make the conversation carry on in a smoother way, which shows that Emma is quite tactful in handling her language skills in social interactions. Secondly, most of mood metaphors she adopts are used to create an equal and relaxed communicative atmosphere for the sake of the listeners, which makes the readers clearly sense her being kind-hearted, respectful, and polite. However, some of Emma's choices are obviously applied to impose her ideas on the listener, especially to those who are in a weaker position in the relationship, like Harriet and Mr. Elton. Some of her ideas are even prejudiced or groundless. Thus it is reasonable to say that Emma sometimes is strong-willed and self-centered.

Thirdly, Emma's adopting more subjective metaphors than objective ones reveals her clear orientation in the interactions. In the practical use of language, there are some occasions where Emma has to resort to subjective metaphors to show her assumption, judgment, or comment and also those occasions that require Emma to disguise herself by turning to objective expressions. Such modality elements happen at both the phrase level and the clause level, which on the whole are adopted to realize Emma's different purposes.

Lastly, more subjective metaphors of modality than objective ones are adopted by Emma, which indicates that Emma is quite modest in the conversations and tends to be prudent in expressing her thoughts, even though sometimes her subjectivity seems groundless. No matter what kind of orientations she chooses, her prime intention is to enhance the possibility of success in communications.

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Bionotes

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