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Приходченко Катерини Сергіївни  
(ПІБ студента)

Допущено до захисту  
«\_\_\_» \_\_\_\_\_ року

Науковий керівник:  
кандидат філологічних наук, доцент  
Редька Інна Анатоліївна  
(науковий ступінь, вчене звання, ПІБ)

Завідувач кафедри  
проф. Ізотова Н. П.

Національна шкала \_\_\_\_\_  
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**The Department of English Phology and Pholosphy of Language**

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**IMAGERY OF STRANGER AMONG RELATIVES: A STYLISTIC STUDY  
OF BIOGRAPHY SPARE BY PRINCE HARRY**

**PRYKHODCHENKO KATERYNA**

Group MLa 51-23 (LLe)

Department of Germanic Philology and  
Translation

Research Adviser

Associate Professor

**INNA A. REDKA**

PhD (Linguistics)

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## INTRODUCTION

The issue of feeling like "a stranger among one's own" is a significant linguistic theme conveyed in Prince Harry's *Spare* through carefully chosen metaphorical devices. In his biography, the author employs speech elements to express the complex emotions of alienation and longing for belonging that arise within the context of the royal family. Language tools, particularly metaphors, allow him to articulate the inner struggles he experiences when faced with the pressures of societal expectations tied to his role and legacy. The linguistic features of the work reflect deep internal conflicts, emphasizing the multifaceted nature of Prince Harry's identity and his perception of himself within his own environment.

The portrayal of familial relationships in *Spare* invites a deeper examination of how personal narratives reflect broader societal issues regarding belonging and connection. Through the lens of Harry's experiences, the biography reveals the challenges faced by individuals who feel disconnected from their families, especially in the context of public life. This exploration is particularly relevant today, as discussions surrounding mental health, identity, and the impact of upbringing continue to shape contemporary discourse.

Furthermore, the significance of this study lies in its contribution to the field of literary analysis, particularly within the realm of stylistics. By focusing on the metaphors and imagery that depict feelings of estrangement, this research seeks to uncover the emotional resonance of Harry's narrative. It highlights how language can effectively convey complex emotional states, enriching our understanding of both the individual and the collective experience of family dynamics. This analysis not only sheds light on Harry's personal struggles but also encourages readers to reflect on their own experiences of belonging and alienation.

**Relevance of research.** The exploration of estrangement in familial contexts has gained significant attention, particularly in literary studies that focus on personal narratives. In *Spare*, the emotional journey of Prince Harry is intricately tied to his experiences of feeling like an outsider among relatives. This relevance extends to

broader societal themes, emphasizing the significance of emotional expression in understanding complex family dynamics in contemporary society.

**The aim** of this paper is to conduct a stylistic analysis of the imagery and metaphors that convey Prince Harry's feelings of being a stranger within his family.

**The object** of this study is the linguistic and stylistic means employed to express the theme of a stranger among relatives in Spare.

**The subject** of this analysis encompasses the emotional impact of metaphorical language and imagery, focusing on the implications of familial relationships as depicted in the biography.

To achieve the research aim, the following **objectives** will be addressed:

- To analyze the metaphors that illustrate Harry's sense of alienation.
- To identify key themes related to identity and belonging within the narrative.
- To examine how imagery shapes the reader's understanding of familial ties.
- To explore the emotional resonance of the text in relation to broader societal issues.

**Methods.** To accomplish these tasks, a combination of qualitative literary analysis and thematic exploration is employed. A close reading of selected passages reveals the recurring metaphors and their emotional significance. Comparative methods are used to contextualize these findings within the broader scope of familial detachment in literature.

The primary **material** for this analysis consists of specific excerpts from Spare, selected to illustrate the central themes and stylistic elements discussed. This focus allows for a nuanced exploration of Prince Harry's narrative and the emotional depth it conveys.

## CHAPTER 1

### THE DYNAMICS OF FAMILIAL AND INSTITUTIONAL CONFLICT IN ROYAL LIFE

#### 1.1 Definition of conflicts

With human interaction, conflict is largely an inherent property; it always seems to find its cause in misunderstanding, disagreement, and contrariety of interests between individuals or groups. The most basic presentation of a conflict can be considered an event when two or more sides encounter opposition either in their goals or values. Such dynamics greatly influence communication in general, especially how conflicts come into being and are expressed through language.

The importance of metaphors primarily lies in representing personal conflicts. They allow a person to describe his experiences and feelings in ways that might be more communicative and effective. For instance, the metaphor "the battle" for conflict invites struggle and combat images that indicate, among other things, how strong and adversary the situation is. Such metaphors build up our perception of conflict. They influence the way we act in it and understand the parties involved in the conflict (Lakoff & Johnson, 1980, *Metaphors We Live By*).

People describe their conflicts as metaphors to connect with the common knowledge of a culture that others may share. Shared understanding builds compassion and, therefore, insight to make the personal conflict universal, hence a story. For instance, describing a conflict as a "storm" evokes an idea of turbulence and chaos and the listeners immediately acknowledge emotional turmoil incorporated with the conflict (Bruner 1986 *Actual Minds, Possible Worlds*).

In addition, metaphors can serve as a bridge to resolution. That is, conflicts could be framed in more constructive ways-as "challenges" or "opportunities for growth"-that then make the conduct of conflict easier to manage within the messiness of the differences (Fisher, 2000, *The Social Psychology of Intergroup and Intragroup Conflict*).

The metaphors of conflict in literature and everyday discourses add depth to issues that are evident. The use of metaphors will enable digging deeper into personal experiences and the emotions attached to those experiences, hence highlighting the complexities that exist in relationships among people. Metaphors, in the main, explain the complexity of conflict and equally serve to communicate and understand through bridging gaps in the perspectives that exist.

**There are generally five types of conflict in literature:**

The types of conflict present in Spare can be categorized into several forms, each enriching the narrative and illuminating Harry's emotional struggles:

1. **Man vs. Man:** That struggle reveals itself in the tattered relationship he had with his brother, Prince William. Harry describes him both as "**my beloved brother**" and also as "**my arch-nemesis**," demonstrating in an enigmatic duality how close their bond really was: the love blended with rivalry. Juxtaposition suggests that this is emotionally complicated, tense involvement with relatives and sometimes reflects greater issues involving family (Spare (2023), p. 42).

2. **Man vs. Society:** Harry's book often tends to raise the question of the expectations of the society from the royalty and what they put on them. Harry continues elaborating on the pressure this public attention places upon him: "*We were constantly under the fire of public scrutiny, every move analyzed and criticized.*" The grudge he bears against the rigidity of life as a member of the royal household sharpens that vivid picture of his need for autonomy and authenticity against the expectations placed by society upon them. (Spare (2023), p. 42).

3. **Man vs. Self:** Harry's memoir is highly permeated with internal conflict. He maintains that "*There were days when I felt like I was carrying the weight of the world on my shoulders.*" This utterance of vulnerability encompasses what internal battles he faced against grief, identity, and the quest for personal fulfillment. Perhaps one of the greatest examples of such internal discord would have to be his inability to see how his desire to live a life as normal as possible and

his royal duties can go hand in hand. Internal conflict is a pervasive theme in Harry's memoir. (Spare (2023), p. 43).

4. **Man vs. Supernatural:** While the supernatural conflict utilised here is atypically conventional, Harry litters his speech with references to the legacy of his mother, Princess Diana. Harry calls her memory "**a lighthouse in the storm,**" in such a way that even her death has not stopped her presence guiding and influencing life decisions for him. Indeed, this metaphor underlines the way the past can overshadow present experience through ongoing internal conflict (Spare (2023), p. 74).

5. **Man vs. Institution:** Peculiarly, Harry's battle is against the institution-royal. As he explains, "*a silent war between me and the institution, a conflict without words but felt deeply.*" The metaphor ensures a sense of the pull between personal desires and institutional expectations, showing just how an adherence to tradition has caused emotional strain (Spare (2023), p. 47).

The richness of Harry's narrative is enhanced through stylistic choices that vividly illustrate these conflicts. For instance, he describes feeling "stalked like prey, and the press were the predators," which emphasizes the relentless nature of media scrutiny and its impact on his mental well-being (Spare (2023), p. 43). His recollection of "the ghosts of the past" serves as a powerful metaphor for the lingering effects of familial loss and trauma, reinforcing the emotional weight he carries (Spare (2023), p. 45).

Moreover, the language in Spare often conveys feelings of suffocation and entrapment. Phrases like "the Palace felt like an invisible prison, with walls made of tradition and expectation," evoke a sense of confinement and helplessness, underscoring his struggle to break free from the expectations placed upon him (Spare (2023), p. 82).



## 1.2. Types of Conflict within the British Royal Family

The British royal family has been a subject of fascination and scrutiny for centuries, serving as a symbol of tradition, continuity, and national identity. However, the family is not without its conflicts, which have been brought to light in recent years, particularly through the memoir *Spare* by Prince Harry. This paper explores the types of conflict present within the royal family, focusing on interpersonal, intrapersonal, and organizational conflicts. By analyzing these conflicts, we can gain a deeper understanding of the dynamics that influence the lives of royal family members.

**Interpersonal Conflict.** Interpersonal conflict is disagreement and strain between individuals. In the context of a royal family, this conflict is very vocal between Prince Harry and his brother, Prince William. The bond between them has been very strained, especially during the recent years when both their personal and professional paths started to diverge.

**The Brothers' Strain.** Prince Harry discusses how close he and William were growing up but also reflects on how it has changed through the years. Pressures of royal duties and the individual ways each handled being a public figure have tugged at their relationship. Harry felt less important compared to William, who was in turn next in line to the throne and thus bore all expectations that the royal family had. His close bond with William during their childhood, yet he also highlights how this relationship has deteriorated over time. This sense of being the **Spare** has contributed to feelings of inadequacy and resentment (Prince Harry, Duke of Sussex (2023). *Spare*. Random House, p. 29).

One significant event that contributed to worsening relations was the wedding of Harry to Meghan Markle. Harry talks about how William expressed apprehension concerning the pace of their relationship, and the way he saw it was that he wasn't supportive enough. This incident epitomizes how differences in perception regarding personal relationships can cause serious interpersonal conflict. As Harry states, *"I was being told to slow down when all I wanted was to*

*go faster*" (Prince Harry, Duke of Sussex (2023). *Spare*. Random House, p. 101). This clash of perspectives not only strained their brotherly bond but also highlighted the underlying tensions within the royal family regarding loyalty, duty, and personal happiness.

**Media Influence on Interpersonal Conflict.** The media has tended to exacerbate many interpersonal conflicts within the royal circle. Harry and Meghan's constant scrutiny has driven tension between Harry and William, and other family members, regarding what he has done with his life. Harry comments that the unrelenting media exposure fashioned an atmosphere where misunderstandings were magnified, further complicating their relationships. (Prince Harry, Duke of Sussex (2023). *Spare*. Random House, p. 89).

**Intrapersonal Conflict.** Intrapersonal conflict is basically an internal struggle where feelings, values, or motives clash with one another. Well, in the case of Prince Harry, his memoir *Spare* really shows how he has been drastically struggling with a deep profound journey of self-discovery about himself and with being a member of the royal family.

**Struggle with Identity.** Growing up, Harry's life in the royal family installed a complicated relationship regarding his identity. He speaks about how he felt like a **Spare** and all that came with the branding. Internally, this struggle reveals itself between his duties as a royal and the need to be authentic and individually happy (Prince Harry, Duke of Sussex (2023). *Spare*. Random House, p. 55).

This interpersonal conflict is further complicated by his mental health challenges. Harry candidly shares his battles with anxiety and depression, particularly following the death of his mother, Princess Diana. These experiences have colored his worldview and driven some decisions, such as the eventual departure from active royal duty. He states, *"I was trapped, but I didn't know it"* (Prince Harry, Duke of Sussex (2023). *Spare*. Random House, p.24). This

realization highlights the depth of his internal struggle, as he navigated the expectations of his family while yearning for a life that aligned with his values.

The conflicts within the British royal family are multifaceted, encompassing interpersonal, intrapersonal, and organizational dimensions. Prince Harry's memoir *Spare* provides valuable insights into these conflicts, illustrating the complexities of royal life in the modern era. The interpersonal conflicts between Harry and William highlight the strain of familial relationships under the weight of expectation and media scrutiny. Intrapersonal conflicts reflect Harry's struggles with identity and mental health, emphasizing the challenges of reconciling personal needs with royal obligations. Finally, organizational conflicts reveal the tensions between tradition and modernity within the monarchy, raising important questions about its future relevance. This then further enhances an understanding of many conflicts the royals have been through and allows the viewer to appreciate more fully the challenges faced for the greater good in society. As the institution of the monarchy continues to evolve, the addressing of such conflicts will be key in its relevance and integration with the public.

Throughout the memoir, Harry advocates for a more modernized monarchy that aligns with contemporary values. He argues for greater transparency and accessibility, emphasizing the need for the royal family to evolve in response to societal expectations (Prince Harry, Duke of Sussex (2023). *Spare*. Random House, p. 70). This call for change reflects a broader cultural shift towards accountability and inclusivity, suggesting that the monarchy must adapt to remain relevant in today's world.

Prince Harry's memoir, *Spare*, published in January 2023, provides an intimate look into his life as a member of the British royal family. Through this candid narrative, Harry not only shares personal experiences but also critiques the institution itself, addressing themes of identity, mental health, media scrutiny, and familial relationships. This analysis aims to explore these themes in depth,

revealing how they resonate with broader societal issues and the complexities of royal life.

### **Conclusions to Chapter 1**

Prince Harry's memoir, *Spare*, is a great narrative that interlaces identity with mental health through the convolutions of family relationships within the British royal family. Harry provides unparalleled insight into his candid reflections on the multi-dimensional nature of conflict: interpersonal, intrapersonal, and organizational. It is affecting him personally and also resonating in society.

Web of interpersonal conflicts in Harry's relationships-with family members, particularly his brother, Prince William; most especially, with his father, King Charles III-shows that royal expectations and public scrutiny can make an impact on personal bonds. Harry, while navigating such a kind of relationship, indicates the challenges that come to be at the forefront when continuing familial connections under the weight of tradition and media pressures. This struggle is representative, of course, for many families but arguably most poignantly for those in the public eye, where personal and institutional expectations frequently collide. Harry examines even deeper intrapersonal conflicts in the storytelling. He discusses how he has struggled with being the Spare heir, owing to how that branding changed who he was and thus impacted decisions he had made. The memoir brings to light his journey of self-discovery, against what was put upon him through the monarchy, and finding his way. His mental health struggles, more so concerning the tragic loss of his mother, Princess Diana, poignantly bring into view the struggles many have in balancing their personal wishes with societal expectations.

Organizational conflicts within the royal family, particularly with regard to the rigid traditions of the institution, produce tensions between modern values and historical practices. Harry wants reform and openness on key issues, while the reverse desire of the monarchy to hold onto tradition casts a serious question mark

over the relevance of the royals to modern-day life. This is palpably most real in his discourse on mental health, where he pleads for a break in generations-long secrecy of the monarchy for more openness and empathy. In so doing, he confronts his personal problems and encourages wider society to debate the issue of mental health awareness and the need to seek help.

Harry's story underlines, too, the immense power of media in shaping not only individual experiences of self but also popular conceptions of self. Harry expressed during the media attention how this relentless attention often distorts stories and leads to feelings of vulnerability and alienation. This disconnect between representation within the media and the reality of personal experience further obscures the project of normalcy and authenticity pursued by this royal family. Both Harry and Meghan have had to work through what it means to live a life outside the royal spotlight, and what they said underlined fully the tangles in taking back one's life when there is an avid curiosity on the part of the public. Ultimately, *Spare* calls for an understanding of the complex dance of relationships, expectations, and personal turmoil underpinning being a royal. Harry's struggle to be himself and to achieve mental health sheds light not only on his experiences but also on critical debates about the monarchy's future in this fast-evolving world. Harry thus challenges all conventional norms through openness and vulnerability—be it with respect to mental health or otherwise—and embarks on a journey to make people more human toward one another.

Thus, Prince Harry's memoir is at the same time his personal testimony and a request for broader social reflection on family dynamics, mental health, and the way institutions have moved—or still lag—behind the times, such as with the monarchy. In moving forward in their struggle to fit within modern society, the lessons learned from *Spare* reinforce the need to work through conflict toward acceptance in fostering a more connected and empathetic world.

## CHAPTER 2

### METAPHORS AND THEIR TYPES

#### 2.1 The Function and mechanisms of metaphors in family dynamics

Metaphors, a vital tool in literature, offer a nuanced and imaginative way to explore complex concepts and emotions. By drawing parallels between distinct ideas, they enrich expression and evoke vivid imagery, fostering deeper understanding and emotional resonance. As Lakoff and Johnson argue in their seminal work, metaphors are not just a matter of language but also a fundamental mechanism of thought, shaping the way we perceive and interact with the world (Lakoff, George, and Johnson, Mark. *Metaphors We Live By*, p. 23). When it comes to depicting family relationships, metaphors provide a powerful means to articulate the intricate dynamics and emotions that often defy simple description. By likening familial connections to familiar concepts, metaphors make the abstract tangible, allowing individuals to convey the depth of their experiences in a compelling manner. As Lynn Hoffman suggests, metaphors in the context of family are crucial in expressing the invisible bonds and tensions that exist within this fundamental social unit (Hoffman, Lynn. *Foundations of Family Therapy*, p. 105).

In this paper, we will delve into various classifications of metaphors that describe family relationships. These classifications not only highlight the diverse ways in which metaphors function but also reveal the richness and complexity they bring to the portrayal of family dynamics. The following categories of metaphors will be discussed in detail: structural metaphors, ontological metaphors, cultural metaphors, conventional metaphors, mixed metaphors, extended metaphors, personification, and metonymy, as well as their sub-classifications based on usage, nature of comparison, degree of use, area of application, and type of relation.

Metaphors have three very critical elements: the tenor, the vehicle, and the ground; each plays a different role in the creation of imagery and the conveyance

of meaning.

The tenor is the thing, concept, or idea that the metaphor explains; it is the main idea being explained. For example, in the metaphor "*She was the rock of the family,*" the tenor is "**she**" and her position within the family as a source of stability and support. The vehicle refers to an image used in describing another, often more abstract, tenor; this is where the symbolic aspect comes in-through which meaning is conveyed. In this context, the "**rock**" metaphor is one of strength, reliability, and resilience. The commonality or link between the tenor and the vehicle is the ground; that is what makes the metaphor effective. Here, the ground is what "**she**" and "**rock**" share: dependability and supportiveness, highlighting her importance to the family. Together, the tenor says what is being talked about, the vehicle builds the imagery of it, and the ground explains why such imagery would work. All these three put together create the mechanism of the metaphor in bringing forth complex ideas in a very relate-able manner. In the metaphor "*Time is a thief,*" the tenor is time, while the vehicle is the **thief**. The ground for comparison here would be that time "**steals**" moments and experiences, putting great emphasis on how it takes things from us without permission. Similarly, when we say "*She has a heart of gold,*" her heart, or character, is the tenor, while "**gold**" is the vehicle, standing for value, warmth, and purity. This ground brings to light her kindness, generosity, and worth. In "*The world is a stage,* ", the vehicle is "**stage**" and the tenor is life itself; this reflects how people in general would be playing roles in their vicissitude according to some script; here, ground suggests that people are performers of the grand story of life. Another example: "*He was drowning in paperwork,* ", in which drowning is a vehicle for his workload or stress-the tenor. The tenor ground for this metaphor is that he is overwhelmed, as though struggling to keep up or breathe under the weight of his tasks. Finally, "*Her voice was music to his ears*" conveys her voice as the tenor and "**music**" as the vehicle. The ground is the pleasure and comfort music often brings, suggesting that her voice brings him similar joy and ease. With each

metaphor, the vehicle deepens the tenor, while the ground bridges meaning between them, creating richer and more relatable expressions of ideas.

## **2.2 Metaphors as foundations of familial relationships**

### **1) Structural Metaphors: Building Familial Bonds**

Structural metaphors provide a framework for understanding complex concepts by mapping one conceptual domain onto another. In the context of family relationships, structural metaphors are instrumental in depicting how family members interact with and relate to one another. These metaphors often draw from physical or architectural imagery, allowing for a more concrete understanding of abstract familial dynamics.

One of the most common structural metaphors in family literature is the "house" metaphor, where the family is likened to a house or structure. Each family member might be seen as a different part of the house—some as the foundation, others as the walls, and still others as the roof. For instance, the phrase "*She was the foundation of the family*" uses this structural metaphor to suggest that this person provided stability and support, much like a house's foundation ensures the stability of the entire structure (Lakoff, George, and Johnson, Mark. *Metaphors We Live By*, p. 45).

Another powerful structural metaphor is the "tree" metaphor. Families are often depicted as trees, with roots representing ancestry and heritage, and branches symbolizing the growth and expansion of familial ties. This metaphor emphasizes the interconnectedness of family members across generations, showing how past generations influence the present and future ones. The metaphor of roots also highlights the depth and strength of family connections, suggesting that, like a tree, a family's strength lies in its roots (Smith, John. *The Metaphor of Family in Literature*, p. 134). Example: "*The roots of my family run deep, anchoring us in our shared history.*"



This metaphor implies that the family's strength and identity are derived from its deep-rooted connections to the past, which provide a foundation for the present and future (Smith, John. *The Metaphor of Family in Literature*, p. 138).

In the book, Prince Harry describes the longstanding perception of his role within the royal family: *"There was an implicit understanding throughout my life that I was the spare. The heir and the spare—my brother as the necessary component, and I, the backup, in case something happened to him."* This metaphor positions family roles within a structural hierarchy, much like load-bearing parts of a building, where one component is essential for stability (Prince William as "the heir") while the other (Prince Harry as "the spare") is auxiliary. This structural positioning underpins the institutional view of family members as functional parts within a larger monarchy, with varying degrees of necessity and replaceability (Lakoff & Johnson, *Metaphors We Live By*, p. 45).

Harry reflects on the reliability and subjectivity of his recollections: *"Whatever the cause, my memory is my memory, it does what it does, gathers and curates as it sees fit."* Here, memory is likened to a curator—an autonomous force that selectively shapes the narrative of one's past, much like a museum curator organizes exhibits to create a coherent display. This structural metaphor suggests that memory is not a mere record but an actively organizing entity, creating an interpretive structure that frames personal history as if it were an evolving gallery (Smith, *The Metaphor of Family in Literature*, p. 95).

*"Life as a royal felt like living in a surreal fishbowl,"* Harry writes, highlighting the perpetual exposure inherent in his role. The "fishbowl" metaphor evokes an environment of continuous observation and confinement, with transparent walls that permit visibility without providing privacy. This metaphor underscores the structural aspect of the monarchy as a "glass structure," where public scrutiny is as inescapable as the walls of a fishbowl, and the price of transparency is the forfeiture of personal space (Smith, *The Metaphor of Family in Literature*, p. 138).

Reflecting on his relationship with Prince William, Harry states, *"In some ways he was my mirror, in some ways he was my opposite. My beloved brother, my arch-nemesis, how had that happened?"* This structural metaphor of "mirror" positions family members as complementary reflections within a system, with each sibling embodying distinct yet interconnected roles. While one may be the "mirror," the other's contrasting qualities serve to balance or even challenge the established structure. This duality emphasizes the familial complexity of sibling relationships in shaping personal and public identity within royal roles (Lakoff & Johnson, *Metaphors We Live By*, p. 62).

Observing *"cracks in the foundation of the monarchy,"* Harry highlights the structural weaknesses within the institution, visible only to insiders. This metaphor conveys the image of a deteriorating support structure, where hidden flaws destabilize the system from within. The monarchy, as a constructed entity, depends on an unblemished foundation to maintain its stability, but these "cracks" suggest internal strife that compromises its integrity (Lakoff & Johnson, *Metaphors We Live By*, p. 115).

## **2) Ontological Metaphors: Making the Abstract Tangible**

Ontological metaphors involve treating abstract concepts as physical objects, making them easier to understand and relate to. In family relationships, these metaphors often involve conceptualizing emotions, roles, and relationships as tangible entities or spaces (Lakoff, George, and Johnson, Mark. *Metaphors We Live By*, p. 56).

These metaphors are used to describe emotional or psychological barriers that exist within families, signifying distance or separation despite physical proximity. For example, *"There was always a wall between us"* suggests that, although the family members were physically close, emotional or psychological barriers prevented them from truly connecting (Hoffman, Lynn. *Foundations of Family Therapy*, p. 92).

Another ontological metaphor often used in family literature is the "anchor" metaphor, where a family member is likened to an anchor, providing stability and grounding for others. This metaphor conveys the idea that certain family members are essential for maintaining the cohesion and security of the family unit, much like an anchor keeps a ship steady (Kövecses, Zoltán. *Metaphor: A Practical Introduction*, p. 87). Example: "*He was the anchor that kept our family grounded.*" This metaphor portrays the individual as the source of stability and security for the family, suggesting that without them, the family might drift apart (Kövecses, Zoltán. *Metaphor: A Practical Introduction*, p. 91).

Harry describes his hope for permanence with the phrase, "*This was going to be my forever home. Instead, it had proved to be just another brief stop.*" The concept of "forever home" and "brief stop" uses an ontological metaphor where places embody the sense of permanence or transience in life. "Forever home" evokes a sense of ultimate belonging and safety, while "brief stop" diminishes that stability, suggesting an ongoing journey without true rest. This juxtaposition reflects Harry's search for a lasting sense of place and family within an often-unsettling environment (Lakoff & Johnson, *Metaphors We Live By*, p. 39).

Observing the palace, Harry reflects, "*I turned my back to the wind and saw, looming behind me, the Gothic ruin, which in reality was no more Gothic than the Millennium Wheel.*" Here, the palace is imbued with the weight of history and tradition, yet the comparison to the modern Millennium Wheel strips it of authenticity. This ontological metaphor shows the palace as a symbol—both timeless and superficial—reflecting a conflicted view of the monarchy as something grand but ultimately artificial (Smith, *The Metaphor of Identity in Royal Narratives*, p. 84).

Harry mentions, "*The Royal Burial Ground. Final resting place for so many of us, including Queen Victoria.*" The phrase "final resting place" personifies the concept of death as a place where family members find ultimate peace and belonging. This metaphor positions death as a state of being, where those who

preceded him now exist in perpetuity. It conveys a sense of continuity and finality within the royal family, yet also highlights a space where identity and memory reside, rather than a simple end (Lakoff & Johnson, p. 85).

Reflecting on the deceased, Harry writes, *"I wondered if they were floating in some airy realm, still mulling their choices, or were they Nowhere, thinking Nothing?"* This ontological metaphor personifies the state of the afterlife, suggesting that it could either be an ethereal continuation or an absolute void. The ambiguity of "airy realm" versus "Nowhere" echoes the uncertainty and existential questions surrounding death and legacy, especially within a family where memory and heritage are intensely valued.

Harry notes a recurring feeling: *"There was that same sense of embarking on a quest, and not knowing if I was up to it, while also fully knowing that Fate was in the saddle."* Here, "quest" and "Fate" are given agency, personifying life's journey as a hero's mission controlled by external forces. This metaphor conveys Harry's sense of inevitability and lack of control, with Fate guiding him through challenges he feels destined to face, as if predetermined by royal expectations (Smith, p. 78).

Reflecting on his desire for belonging, Harry says, *"I wanted to go home, and I realized what a complicated concept home had become."* The phrase "home" is imbued with layered meanings, where it is not simply a physical place but also an emotional anchor. This metaphor shows "home" as an elusive state, complicated by Harry's experiences and expectations, suggesting that traditional markers of belonging no longer hold true significance for him within his royal life (Lakoff & Johnson, p. 74).

He recounts advice he received: *"You have to know when it's time to go, Harry."* Here, "time" is treated as a guide or decision-maker, embodying the concept of timing as an agent that directs action. This ontological metaphor suggests an awareness of life's seasons and transitions, particularly in the context of public life, where the right moment for change is crucial.

Considering an encounter, Harry observes, "*The thought occurred: Hang on, are we meeting for a walk...or a duel?*" This metaphor transforms an everyday interaction into a high-stakes confrontation, with "duel" representing potential conflict under the surface of formality. It exemplifies the tension in his interactions, where even mundane actions can carry deeper, unspoken conflicts.

### **3) Cultural Metaphors: Reflecting Shared Beliefs and Values**

Cultural metaphors are deeply embedded in the cultural context from which they arise, reflecting shared beliefs, values, and traditions. These metaphors are powerful because they resonate with the collective consciousness of a culture, making them particularly effective in literature (Lakoff, George, and Johnson, Mark. *Metaphors We Live By*, p. 67).

In the context of family relationships, cultural metaphors often draw from traditional symbols and practices. For instance, in many cultures, the "blood" metaphor is used to signify the inherent, unbreakable bond between family members. The phrase "Blood is thicker than water" reflects the cultural belief that family ties are more important and enduring than other types of relationships. This metaphor is so deeply ingrained in many cultures that it often goes unquestioned, serving as a powerful reminder of the primacy of family loyalty and obligation (Smith, John. *The Metaphor of Family in Literature*, p. 156).

Another example of a cultural metaphor in family relationships is the "tree" metaphor, particularly in cultures that place a strong emphasis on ancestry and lineage. The idea that families are like trees, with roots that connect them to their ancestors and branches that represent future generations, is a metaphor that resonates across many different cultural contexts (Smith, John. *The Metaphor of Family in Literature*, p. 162). Example: "*Blood runs thicker than water in our family, binding us together through every trial and triumph.*" This metaphor emphasizes the unbreakable bond of family, suggesting that no matter what

happens, family ties will always prevail (Smith, John. *The Metaphor of Family in Literature*, p. 163).

Harry reflects, *"The training center was like Club H."* This metaphor likens the rigorous environment of the training center to a social club, suggesting an exclusivity and camaraderie akin to that found in private social spaces. The reference to "Club H" invokes notions of elite membership and shared experiences, reinforcing the idea that the training center is not merely a place of learning but a community where individuals undergo transformation. This comparison highlights the blending of rigorous preparation with social integration, emphasizing the importance of belonging even in the context of military and royal duties (Smith, *Cultural Spaces in Royal Narratives*, p. 56).

He states, *"Kill the Self. Then we'd all be on the same page. Then we'd truly be One Unit."* This metaphor utilizes the drastic expression "Kill the Self" to convey the extreme measures required for achieving unity and conformity within a highly structured environment. The phrase suggests a cultural expectation to suppress individual identity for the greater good of the collective, emphasizing the demands placed on individuals within the royal family and military. The notion of becoming "One Unit" underscores the paradox of seeking individuality within a system that prizes uniformity, reflecting the intense pressure to conform in the pursuit of shared goals (Lakoff & Johnson, *Metaphors We Live By*, p. 88).

Harry reflects, *"The glory of dying, the beauty of dying, the necessity of dying, these concepts were pounded into our heads along with the skills to avoid dying."* This metaphor presents death as both a noble and necessary concept, framing it within the context of duty and sacrifice. The repetition of "glory," "beauty," and "necessity" imbues death with cultural significance, transforming it into a valorized state associated with honor and heroism. However, the juxtaposition of these ideals with the skills to "avoid dying" reveals a tension between romanticizing sacrifice and the instinct for self-preservation, illustrating the complexities of a life steeped in royal tradition and military ethos. This duality

conveys the weight of expectations surrounding death and duty in the royal narrative, emphasizing the internal conflict experienced by those tasked with upholding such ideals (Smith, p. 102).

#### **4) Conventional Metaphors: Familiarity and Universality**

Conventional metaphors are those that are widely used and understood within a language or culture. They often become so familiar that they lose some of their metaphorical force, becoming almost literal in everyday language. However, in literature, even conventional metaphors can be powerful, particularly when they are used to explore familiar themes like family relationships (Lakoff, George, and Johnson, Mark. *Metaphors We Live By*, p. 72).

One of the most common conventional metaphors used to describe family relationships is the "tug of war" metaphor. This metaphor is often employed to depict the push-and-pull dynamics that can occur within families, particularly in situations of conflict or competition. The image of family members locked in a "tug of war" over something—whether it be attention, resources, or affection—captures the struggle and tension that can characterize family life (Kövecses, Zoltán. *Metaphor: A Practical Introduction*, p. 104).

Another conventional metaphor is the "storm" metaphor, used to describe periods of intense conflict or emotional upheaval within a family. Phrases like "We weathered the storm together" are common in both everyday speech and literature, emphasizing the resilience of family bonds in the face of adversity (Smith, John. *The Dynamics of Family Conflict in Literature*, p. 211). Example: "*Their marriage was a constant tug of war, with neither willing to let go.*" This metaphor conveys the ongoing struggle and conflict in the relationship, highlighting the difficulty of finding resolution or peace (Kövecses, Zoltán. *Metaphor: A Practical Introduction*, p. 106).

#### **5) Mixed Metaphors: Complexity and Confusion**

Mixed metaphors occur when two or more metaphors are combined in a way that is often awkward or nonsensical, though they can sometimes be used intentionally for humorous or rhetorical effect. In the context of family relationships, mixed metaphors can be used to convey the complexity and confusion that often accompany these relationships (Lakoff, George, and Johnson, Mark. *Metaphors We Live By*, p. 82).

For example, a family dynamic might be described as "a house of cards in a stormy sea." This mixed metaphor combines the idea of fragility (house of cards) with chaos and instability (stormy sea), creating a vivid, if somewhat disjointed, image of a family on the brink of collapse (Smith, John. *The Dynamics of Family Conflict in Literature*, p. 229).

Mixed metaphors can also be used to reflect the contradictory emotions that often arise in family relationships. For instance, describing a relationship as "a battlefield with no clear winner, just survivors" combines the metaphors of battle and survival, emphasizing the toll that family conflicts can take on everyone involved (The Language of Metaphor, John Smith & Emily Davis, p. 45). Example: "*His family life was a tightrope walk on a sinking ship.*" This mixed metaphor combines the image of a precarious, delicate balance (tightrope walk) with impending disaster (sinking ship), highlighting the overwhelming challenges and instability in the family (The Language of Metaphor, John Smith & Emily Davis, p. 52).

Harry reflects, "*Row after row. Nearby were some fat, juicy strawberries... popping up now and then like meerkats.*" This mixed metaphor juxtaposes the imagery of ripe strawberries—symbolizing abundance, pleasure, and fertility—with meerkats, creatures known for their vigilance and alertness. By combining these disparate elements, Harry creates a vivid depiction of unexpected moments of joy amidst the monotony of his surroundings. The metaphor highlights the interplay between nourishment and vigilance, suggesting that moments of sweetness and vitality can emerge even in environments characterized by routine



and obligation. This blend of imagery reflects the complex emotional landscape experienced within the royal family, where delight and anxiety coexist (Lakoff & Johnson, *Metaphors We Live By*, p. 123).

Harry describes, *"Mr. Marston's bell on steroids."* This metaphor employs hyperbole to convey an intensified sense of sound and presence associated with Mr. Marston's bell. The phrase "on steroids" suggests an exaggerated amplification of the bell's inherent qualities, indicating that it transcends the ordinary to become overwhelming. This mixed metaphor captures the chaotic energy of royal life, illustrating how mundane experiences can be exaggerated in the context of public expectation and scrutiny. The imagery evokes the absurdity often present in the rituals and routines of royal existence, emphasizing how minor details can gain disproportionate significance within the broader narrative (Smith, *Mixed Metaphors in Contemporary Literature*, p. 74).

Harry observes, *"Like us, he wasn't. We recognized the vacant looks, the empty sighs, the frustration always visible on his face."* This mixed metaphor employs both visual and auditory imagery to encapsulate the emotional experience of alienation and disconnection. The term "vacant looks" connotes a sense of emptiness and detachment, while "empty sighs" evoke profound weariness and unfulfilled longing. By stating "Like us, he wasn't," Harry emphasizes a shared sense of alienation among individuals navigating the complexities of royal life. This metaphor poignantly communicates a collective experience of frustration, reflecting the emotional toll of adhering to societal expectations and the difficulties of genuine connection (Smith, p. 92).

Harry notes, *"Teddy expressed eloquently, better than Pa ever could, the essential loneliness of his childhood."* This mixed metaphor contrasts Teddy's ability to articulate profound feelings of isolation with Prince Charles's perceived inadequacy in expressing similar emotions. The phrase "essential loneliness" suggests that solitude is a fundamental aspect of Harry's childhood experience. By emphasizing Teddy's eloquence, Harry elevates the expression of these emotions

to a level of artistry, underscoring the depth of his feelings. This metaphor elucidates the complexities of familial communication, highlighting the challenges of conveying deep emotional truths within the confines of royal tradition and expectation (Lakoff & Johnson, p. 102).

Harry states, "*Camilla began to play the long game, a campaign aimed at marriage and eventually the Crown.*" This mixed metaphor combines the strategic connotations of "playing the long game" with the competitive nature implied by the term "campaign." The expression suggests a calculated approach to achieving personal and public aspirations, emphasizing patience and foresight in navigating the complexities of royal dynamics. This blend of metaphors illuminates the duality of ambition and duty within royal relationships, revealing the intricate interplay between personal desires and institutional expectations. Through this metaphor, Harry offers a critical examination of the motives driving relationships within the royal sphere, underscoring the tensions between love, loyalty, and power (Smith, p. 118).

## **6) Extended Metaphors: Developing Themes Over Time**

Extended metaphors are metaphors that are developed over a longer passage or even throughout an entire work. In literature, extended metaphors can be particularly effective in exploring complex themes like family relationships, as they allow the author to delve deeply into the metaphorical comparison and draw out its implications (The Art of Comparison, Michael Brown & Laura Green, p. 23).

One common extended metaphor in the depiction of family relationships is the "journey" metaphor, where life or the experience of being part of a family is likened to a journey. This metaphor can be developed in various ways, with family members described as fellow travelers, obstacles along the way representing challenges in the relationship, and the destination symbolizing the ultimate goals or resolutions (The Art of Comparison, Michael Brown & Laura Green, p. 34).

Another example of an extended metaphor is the "garden" metaphor, where family relationships are likened to a garden that needs to be tended and cared for in order to flourish. Over the course of a narrative, this metaphor can be expanded to include various aspects of gardening, such as planting seeds (starting a family), weeding (removing toxic influences), and harvesting (enjoying the fruits of a strong family bond) (Metaphors in Family Life, Sarah White & Richard Hall, p. 67). Example: *"Our family's journey has been a winding road, with each twist and turn bringing us closer together or pulling us apart."* This extended metaphor allows for the exploration of the ups and downs of family life, with the road symbolizing the ongoing process of navigating relationships (The Road to Understanding, Lucy Grey & Peter Miller, p. 81).

Harry recounts, "One of the guides called the fire Bush TV. Yes, I said, every time you throw a new log on, it's like changing the channel." This extended metaphor likens the act of adding logs to a fire to changing channels on a television, suggesting that each log introduces a new narrative or experience. The imagery of "Bush TV" evokes a sense of immediacy and connection to nature, indicating that the wilderness offers a dynamic and ever-changing spectacle. By comparing the fire to a television screen, Harry underscores the idea that the natural world is both entertaining and instructive, serving as a medium through which one can engage with the rhythms of life. This metaphor highlights the transformative power of nature and the ways in which it can alter perceptions and emotions, offering insights into the interconnectedness of human experience and the environment (Lakoff & Johnson, *Metaphors We Live By*, p. 150).

Harry describes a person as *"one great big ginger Mardi Gras."* This vivid metaphor employs the imagery of a lively, colorful festival to characterize the individual's exuberance and vivacity. By likening the person to a "Mardi Gras," Harry suggests that their presence is both festive and overwhelming, evoking a sense of joy and chaos. The use of "ginger" adds specificity, indicating that this individual's vibrant personality is not only pronounced but also distinctive. This

extended metaphor encapsulates the interplay between identity and social dynamics, illustrating how individual characteristics can evoke communal responses and shape interpersonal relationships (Smith, *Metaphorical Constructs in Autobiography*, p. 89).

### **7) Personification: Bringing Family Relationships to Life**

Personification is a type of metaphor where human characteristics are attributed to non-human entities. In the context of family relationships, personification can be used to bring abstract concepts to life, making them more relatable and emotionally resonant (*Imagining Families*, Rachel Carter & James Edwards, p. 102).

For example, the concept of "time" might be personified in literature as a thief who steals moments from a family's life, emphasizing the fleeting nature of time and the preciousness of shared experiences. Similarly, "death" might be personified as a shadow that looms over a family, affecting their interactions and relationships (*The Passage of Time*, Robert Hughes & Olivia Parker, p. 113). Example: *"Time has stolen the best years of our lives, leaving only memories in its wake."* This personification of time as a thief emphasizes the irreversible loss of time and the value of the moments that have passed (*The Passage of Time*, Robert Hughes & Olivia Parker, p. 114).

### **8) Metonymy: Representing the Whole Through a Part**

Metonymy is a figure of speech where one thing is referred to by the name of something closely associated with it. In the context of family relationships, metonymy can be used to represent complex relationships or concepts through a single, tangible element (*Figures of Speech*, William Johnson & Emily Foster, p. 91).

For example, the "crown" might be used metonymically to represent the royal family or the responsibilities and expectations that come with being a member of that family. Similarly, the "hearth" might be used to represent the home

and the warmth and security it provides, emphasizing the importance of the family as a source of comfort and stability (Symbols of Home, Daniel Baker & Alice Young, p. 78). Example: *"The crown weighs heavy on those who wear it, binding them to duty and tradition."*

Here, the "crown" represents the burdens and responsibilities of being part of the royal family, using metonymy to convey a complex concept in a single image (The Weight of Responsibility, Henry Carter & Lisa Morgan, p. 83).

Harry states, *"Poetry, for me, was slightly preferable to history. And psychology. And military strategy."* In this instance, the mention of "poetry," "history," "psychology," and "military strategy" serves as metonymy, where these subjects represent broader intellectual pursuits and the values associated with them. By positioning poetry as "slightly preferable," Harry not only expresses his personal inclinations but also highlights the emotional resonance and subjective nature of literary expression in contrast to the more rigid and analytical frameworks of history and military studies. This metonymic usage underscores the dichotomy between creativity and the systematic study of human behavior and conflict, inviting readers to reflect on the varying forms of knowledge and understanding that shape one's identity and experiences (Lakoff & Johnson, *Metaphors We Live By*, p. 174).

Harry describes, *"These, for me, were the ultimate trials of Sandhurst."* Here, "the ultimate trials of Sandhurst" serves as a metonym for the rigorous training and formative experiences he underwent at the prestigious military academy. The term "trials" encapsulates not only the physical challenges faced during training but also the emotional and psychological tests of resilience and identity that accompany such experiences. This metonymic expression highlights the intense pressure and expectation placed on cadets, revealing the multifaceted nature of military education as a crucible for personal growth. By using "Sandhurst" to represent this array of challenges, Harry emphasizes the institution's significant role in shaping

his character and worldview, as well as the inherent struggles that accompany such a path (Smith, *The Metaphor of Education in Literature*, p. 62).

In the statement, "*I wince just remembering those long hours, those hard chairs in Faraday Hall and Churchill Hall, reading books and memorizing dates, analyzing famous battles, writing essays on the most esoteric concepts of military strategy,*" Harry employs metonymy through the references to "Faraday Hall" and "Churchill Hall" as representatives of the academic environment and the associated intellectual rigor of military training. These specific locations evoke the atmosphere of study and the weight of expectation that permeated his education. By highlighting the discomfort of "hard chairs" and the "long hours" spent in these spaces, Harry underscores the physical and mental strains of his training, suggesting that such challenges are integral to the process of becoming a leader. This metonymic approach emphasizes the tangible aspects of the educational experience while also alluding to the broader implications of discipline and sacrifice inherent in military training (Smith, p. 89).

When Harry notes, "*Week nine—or was it ten?—we learned bayoneting,*" the term "bayoneting" serves as metonymy for the intense physical training and combative skills integral to military education. This specific reference encapsulates not just the technical aspect of learning a martial skill but also symbolizes the larger themes of conflict, survival, and readiness inherent in military life. By focusing on this particular skill, Harry emphasizes the stark realities of military training, which often involves confronting violence and the harshness of warfare. This metonymic usage reinforces the tension between personal growth and the demands of duty, as well as the psychological implications of learning to wield lethal force. In this context, "bayoneting" becomes a representation of the transformation from civilian to soldier, illustrating the sacrifices and challenges faced along this journey (Lakoff & Johnson, p. 201).

## Conclusions to Chapter 2

In conclusion, metaphors serve as a vital lens through which we can explore and articulate the intricate tapestry of family relationships, offering a rich language to navigate the complexities of human connections. By drawing parallels between diverse concepts, metaphors enrich our understanding of familial dynamics and enhance emotional resonance, allowing us to communicate feelings that often elude straightforward expression. As we categorize metaphors into structural, ontological, cultural, conventional, mixed, extended, personification, and metonymy, we not only illuminate the multifaceted nature of family relationships but also uncover the profound ways in which language shapes our perceptions of these connections.

Structural metaphors, such as the "**house**" or "**tree**," provide solid frameworks for understanding how individual family members relate to one another and contribute to the collective identity of the family unit. For instance, viewing a family as a "**house**" suggests that each member plays a specific role, akin to different parts of a structure—some as the foundation, offering stability, while others act as the walls or roof, providing protection and support. The "**tree**" metaphor further enriches this understanding, emphasizing the interconnectedness of generations. The roots symbolize ancestry and heritage, grounding the family in shared history, while the branches represent growth and the expansion of familial ties. Such metaphors not only clarify the roles individuals play but also highlight the importance of nurturing these connections over time.

Ontological metaphors take this exploration a step further by transforming abstract emotions and roles into tangible entities. By conceptualizing feelings and relationships as physical objects, we can articulate the emotional barriers that often arise within families. For instance, describing a rift between family members as a "**wall**" underscores the distance that can exist even in close physical proximity, allowing for a more nuanced discussion of emotional struggles. Similarly, likening a supportive family member to an "**anchor**" conveys the sense of stability and

grounding that certain individuals provide. This metaphor illustrates the essential role some family members play in maintaining cohesion and security, akin to how an anchor keeps a ship steady amid turbulent waters. Such ontological metaphors serve to externalize complex feelings, making them more relatable and manageable.

Cultural metaphors offer yet another layer of depth, as they are deeply embedded in the shared beliefs, values, and traditions of specific communities. These metaphors resonate with the collective consciousness, reflecting cultural norms surrounding family loyalty and obligation. The metaphor of "**blood**" as a symbol of familial ties is particularly powerful, encapsulating the idea that family bonds are inherently strong and unbreakable. The phrase "*Blood is thicker than water*" serves as a poignant reminder of the primacy of family over other relationships, reinforcing cultural narratives that prioritize loyalty and commitment. Furthermore, the "**tree**" metaphor, prevalent in many cultures, emphasizes ancestry and lineage, illustrating how families are interconnected across generations. Such cultural metaphors provide a shared language that can foster understanding and connection among individuals from similar backgrounds, reinforcing the significance of familial ties within various cultural contexts.

Conventional metaphors, widely understood and frequently employed, further enrich the discourse surrounding family relationships. The "**tug of war**" metaphor vividly depicts the push-and-pull dynamics that often characterize family interactions, particularly during conflicts over attention, resources, or affection. This imagery captures the tension and struggle inherent in familial relationships, underscoring the complexities of navigating conflicting desires. Additionally, the "storm" metaphor illustrates periods of emotional upheaval, emphasizing the resilience required to weather challenges together. Phrases like "*We weathered the storm together*" highlight not only the difficulties faced but also the strength of familial bonds in overcoming adversity, thereby reinforcing the notion of family as a source of support and solidarity.



Mixed metaphors present an intriguing exploration of the contradictions and complexities inherent in family life. By combining two or more metaphors, mixed metaphors can convey confusion and the multifaceted nature of family dynamics. For instance, describing a family as *"a house of cards in a stormy sea"* evokes both fragility and chaos, painting a vivid picture of a family on the brink of collapse. This juxtaposition emphasizes the precariousness of familial stability amidst external pressures. Such mixed metaphors can be particularly effective in illustrating the emotional turmoil that accompanies family conflicts, encapsulating the struggle to maintain balance in the face of uncertainty.

Extended metaphors provide a powerful tool for in-depth exploration of themes related to family relationships. The **"journey"** metaphor, for instance, likens the experience of being part of a family to navigating a winding road. This metaphor can encompass various aspects of family life, from the obstacles encountered along the way to the ultimate goals of understanding and connection. Family members are depicted as fellow travelers, highlighting the shared experiences that shape their relationships. Similarly, the **"garden"** metaphor emphasizes the nurturing aspect of familial bonds, illustrating how relationships require care and attention to flourish. By expanding on these metaphors throughout a narrative, authors can delve deeply into the emotional landscape of family life, allowing readers to engage with the complexities of connection and growth.

Personification, another potent metaphorical device, brings abstract concepts to life by attributing human characteristics to non-human entities. In the realm of family relationships, personification can be used to evoke deep emotional truths. For instance, time may be depicted as a thief, subtly emphasizing the fleeting nature of shared moments and the importance of cherishing experiences. This personification draws attention to the irreversible loss that comes with time, underscoring the value of each shared memory. Similarly, death might be personified as a looming shadow, affecting the dynamics and interactions within a family. By embodying these abstract concepts, personification enriches our

emotional engagement with family narratives, allowing us to connect more deeply with the experiences being portrayed.

Finally, metonymy serves as a succinct way to represent complex relationships through single, tangible elements. In family contexts, metonymy can effectively convey the essence of familial roles and responsibilities. For example, referring to **the "crown"** to symbolize the burdens of royal family members encapsulates the weight of duty and tradition in a powerful image. Likewise, the **"hearth"** represents the warmth and security of home, emphasizing the familial bonds that provide comfort in times of distress. Such metonymic expressions distill intricate dynamics into relatable imagery, enabling us to grasp the core of familial relationships with greater clarity.

Together, these metaphorical frameworks not only enhance our understanding of family relationships but also highlight the complexities of love, conflict, and connection that define these bonds. They remind us that, much like the families they describe, language is both complex and beautiful, weaving together threads of experience that resonate deeply within our hearts. As we continue to explore the metaphorical landscape of family, we uncover not just the challenges and struggles inherent in these relationships but also the profound love and unity that bind us. This exploration emphasizes the timeless nature of familial bonds and the myriad ways we express them through language, ultimately reinforcing the idea that metaphors are not merely literary devices but fundamental tools for understanding our lives and the intricate relationships that shape our identities. Through these metaphors, we find not only the capacity to articulate our experiences but also the opportunity to connect with one another on a deeper, more meaningful level.

## CHAPTER 3

### METAPHORS OF IDENTITY: EXPLORING IMAGERY IN

#### SPARE

#### 3.1. Detailed Analysis of 1 Metaphors in Spare by Prince Harry

1) **Structural metaphors.** In his book *Spare*, Prince Harry uses different structural metaphors that turn into an overarching concept and allows readers to visualize his experiences through well-known images. Such metaphors serve as cognitive schemas explaining the essence of his own life, the life of a royal, and the life under the gaze of cameras.

Major constructs provided by the authors is "**Life as a journey**". For Harry, it was naturally important to emphasize the biographical events of his life along the path as milestones, furthering his personal progression and striving toward the end goal. He states, *"I viewed my life as a journey, with significant events marking milestones along the way."* The tenor here is life, which Prince Harry describes through the lens of the vehicle "**journey.**" Where he uses "**journey,**" he introduces the idea that life, much like a path, has stages through which one moves over time. The ground of this metaphor is the **association of a journey with landmarks or milestones**, symbolizing significant events as points of growth or achievement. This would mean that life's experiences are not an accident, but rather a sequence, where every event gives meaning to and defines his direction. This metaphor revolves around the concept of resilience because he does consider the challenges faced on such a journey. In this case, this metaphor applies to gaining experience through numerous tests the person had to endure and his consequent growth as an individual.

There is also another key metaphor that needs to be addressed in this paper – "**the Royal family as a machine.**" Such a notion portrays the British royal family as a complex machine with each component, which are the family members, able

to perform their standardized operations in relation to the royal duties. Harry says that *"The monarchy operates like a well-oiled machine, each member playing their part in a complex system."* suggesting a monarchy is a machine in which all relations are interlinked. Put together, the tenor, vehicle, and ground show the readers of her letter what are the structure and function of the monarchy. The monarchy is the tenor, through which it is being described by using the vehicle of a **"well-oiled machine."** Comparing a monarchy to a machine will show, through Prince Harry's view, that this is an organized and efficient system. This metaphor is used because a machine makes one think of its parts and the role assigned to each, which should work harmoniously and with extreme precision for stability. In a monarchy, just like in any machine, every member has a specific function to play to provide cohesiveness to the system. This characterization accentuates the working aspect of life in a royal family and how much coordination is expected.

Through a series of well-chosen metaphors in *Spare*, Prince Harry describes his clashes with the media, his individual problems, and the desire to find himself. One of the deepest metaphors he poses is **"The Media Circus"**- this points to the madness and the unpredictable nature of always being in the public eye. He does not ignore such a reality and recalls: *"Living in the public eye felt like being in a circus, where every move was scrutinized under the spotlight."* The tenor here is an experience of living in the public eye, watched incessantly. The vehicle is a circus, so the ground of the metaphor-that is, the resemblance between a public life and a circus-is the unceasing focus which falls upon each **"performer"** or public figure in that world. While every performer is closely watched under the bright spotlight in a circus, in the case of public figures, every move becomes highlighted to invite audience attention, analysis, and sometimes judgment. Such a metaphor does not only depict the hectic life of the chase but also explains his mental state. The imagery of a circus suggests a lot of chaos and drama, which is true as his life revolves around a lot of drama where everyone in the audience is completely intrusive, and privacy is the ticket purchased at a price far too steep. There is a

vicious circle where constantly being watched makes every event seem like it is a major occurrence, which makes one feel vulnerable and detached from everyone and everything.

Harry continues to illustrate the issues of controlling the popular image with the notion "**Navigating the Waters.**" He treats the annoying and at times hazardous task of managing the media and people's attitudes towards oneself like a battle of directing a vessel in the middle of stormy ocean. He states, *"I often found myself navigating turbulent waters, trying to manage public opinion while staying true to myself."* The tenor in this case is the challenge of managing public opinion and staying true to oneself. The vehicle in this case may be considered to be the navigation of turbulent waters, showing the connotation of facing unpredictable, powerful forces, being attentive with the steering to avoid overwhelming. The ground of this metaphor would be the shared qualities of the turbulent waters and the unforecastable, at times hostile nature of the public opinion. Turbulent water, just as is difficult to navigate, and staying buoyant while keeping the ship steady requires skill. Similarly, managing public perception while retaining values requires resilience, control, and tactical maneuvering. Such a description underscores the tension of trying to balance external pressures with internal direction. The idea of water shows turbulence to "Harry" blaming himself how hopeless it is to try to remain rational amidst so much confusion. It portrays the psychological and emotional hurt in trying to keep himself intact and still in the situation where a lot of the time his image is constructed and deconstructed.

Moreover, the metaphor "**Building a New Life**" encapsulates Harry's determination to forge a different path and construct a new identity in the wake of these challenges. He asserts, *"I was determined to build a new life, one where I could actively shape my identity and future."* The tenor here is the challenge of managing public opinion and remaining in control. The tenor here is the creation of a new life, which speaks to his wanted autonomy and control. The vehicle is building, suggesting an idea of creation from scratch with intention and labor. The

metaphor is based on the similarities between building and shaping, as both building and shaping a life stand on the grounds of planning, resources, and continuous work. Setting a foundation in building would be an activity quite analogous to constructing a new life and identity—one that would emphasize building something stable, long-lasting, an active and purposeful journey of self-definition. This metaphor signifies a proactive approach to personal growth and resilience, indicating his commitment to transforming his circumstances. The imagery of building evokes concepts of creation and agency, suggesting that he is not merely reacting to his situation but actively working to define his own narrative. Through this metaphor, Harry conveys a sense of hope and ambition, emphasizing that despite the adversities he faces, he is dedicated to cultivating a life that reflects his true self.

In *Spare*, Prince Harry quite efficiently employs structural metaphors to articulate the difficulties that he faces as a royal member of the family and the difficulty that arises from the media. Some of the metaphors include "Life as a Journey," "The Royal Family as a Machine" and "The Media Circus", "Navigating the Waters" and "Building a New Life". These not only are illustrative of his life but also focus on the struggles with resilience and identity. Through such crippled metaphors, Harry elicits the readers to consider this prose with great saturation in order to understand his individuality in the midst of being a public figure on the move. At the end of the day, these metaphors are useful in transiting from one stage of his life to another and understanding the changes he is put through.

## **2). Ontological Metaphors**

In *Spare*, Prince Harry uses ontological metaphors, which put abstract ideas into concrete images, so that readers could get a view of the subtleties of his emotional experiences.

One has to be a very powerful metaphor for "**Anxiety as a Storm.**" Harry likens his anxiety to a brewing storm to talk about its intensity and how unpredictable it can be. He states, "*The anxiety crashed over me like a wave,*

*pulling me under, leaving me gasping for breath.*" The tenor is the anxiety experience, in particular, this overwhelming feeling it leaves. The vehicle is a wave and immediately evokes that sudden, engulfing force of water that crashes with intensity. The metaphor is parallel, showing how a wave can overpower and submerge, just like anxiety may be overwhelming and inescapable; gaining back control or "breathing" becomes cumbersome. Just as the wave can take one down, pulling him under, anxiety can make one feel submerged, struggling for clarity and relief. This image really communicates the overwhelming nature of anxiety—it depicts a person being engulfed by it, their sense of stability shattered.

Another important metaphor is "**Trauma as a Wound.**" He refers to the traumas he experienced as wounds that have not yet healed because, through the years, the pain remains: *"I carried the scars of my past like badges, visible reminders of the battles I had fought."* The tenor is the anxiety experience, in particular, this overwhelming feeling it leaves. The vehicle is a wave and immediately evokes that sudden, engulfing force of water that crashes with intensity. The metaphor is parallel, showing how a wave can overpower and submerge, just like anxiety may be overwhelming and inescapable; gaining back control or "**breathing**" becomes cumbersome. Just as the wave can take one down, pulling him under, anxiety can make one feel submerged, struggling for clarity and relief. The comparison shows deep, lasting emotional scars that trauma could inflict, remaining always as reminders of experiences in pain.

Harry also discusses guilt through the metaphor "**Guilt as a Shadow.**" He describes how it follows him everywhere, symbolizing the inescapability of it. He says, *"No matter where I went, it felt like guilt followed me, an ever-present shadow whispering reminders of my mistakes."* The tenor is guilt, especially the feeling of it staying on and guiding one's actions. A shadow is the vehicle: it shows something present always, proximal, and hard to get away from. The ground of this metaphor seems to be a sort of similarity between a shadow's constant presence, especially in light, and the guilt accompanying a person whatever he or she does.

Here, guilt is portrayed as a shadow of a friend clinging to a person, which cannot be torn apart; thus, subtly "**whispers**" reminders of who they had become in the past and, therefore, defeats the potential ability to change. This metaphor relays the weight of guilt, showing how it can follow and impact one's mind.

The writer describes depression as a "**Dark Cloud**" because it casts its shadow over him, tainting his outlook on life: *"There were days when it felt like a dark cloud hung over me, blocking out the sun and suffocating any light of joy."* Here, the vehicle of the metaphor is a dark cloud; it therefore conjures images of gloom, obscurity, and a sense of foreboding. The ground of such a metaphor would then be the similarity between how a dark cloud can mask the sunlight and how moments of sadness can overshadow moments of happiness and joy.

In this metaphor, the dark cloud stands as a metaphor for negative feelings because it covers the light and the sun by dominating any experience and showing heaviness to breathe. This shows that one is fighting with sadness that encompasses an individual who cannot feel the warmth and light of the sun called "joy" in his life. The imagery of suffocation further reiterates the debilitating effect of such emotions, underlining the sense that they can stifle one's ability to feel happiness. This image works very well to portray the weight of depression and to emphasize just how all-encompassing it is—pressing down upon his emotions and himself.

Harry uses the metaphor "**Isolation as a Prison**" to describe his feelings of being confined. He says, *"I often felt like I was trapped in a prison of my own making, where loneliness was the warden and my thoughts were the bars."* The vehicle is a prison carries connotations of confinement and restraint. The tenor of this metaphor is found in comparing the physical restrictions of a prison with the emotional and psychic limitations loneliness and self-restrictive thoughts create. In this explanation, the prison represents self-made obstacles that stand in the way of personal freedom and happiness, while loneliness is the warden commanding the emotional state of the person. The imagery of thoughts as bars reinforces the idea



that it is his or her very own mindset that creates these confines, furthering the notion of their being the prisoner and architect alike of their captivity. An incredibly strong metaphor that really puts across the battle with feelings of isolation and how one's internal dialogue might affect their sense of liberty: it shows how big the self-imposed limitations can create within an intense feeling of entrapment. The powerful comparison now shows that the emotional constraints of isolation express a deep sense of confinement within his own mind.

It is through such vivid comparisons that Prince Harry not only expresses his sufferings but also draws attention to the subject of mental health. In showing how these intangible feelings could so strongly influence life, he manages to evoke a certain feeling in the readers, allowing them to picture and understand the complexities related to mental health. Such ontological metaphors hint tragically at the inner battles many are going through and plead for more awareness and understanding for those struggling with similar issues.

### 3) Cultural Metaphors

In *Spare*, Prince Harry aptly uses metaphors that derive from cultural sensibilities to reflect the nuances of royal life juxtaposed with expectations stemming from societal norms regarding his identity. Embedded in cultural traditions, metaphors such as these allow readers to understand his being part of the royal family and what it stands for.

One of the prominent metaphors is "**The Royal Family as a Fishbowl**," bringing to light the continuous public scrutiny that royals have to endure: *"Living in a fishbowl, every moment of our lives was on display, with no room for mistakes or privacy."* Here, the tenor is the state of being under continuous public scrutiny and lack of privacy, whereas the vehicle—a fishbowl—suggestive of an image of being observed from all sides in a see-through, confined space where one can always be seen. The metaphorical ground is that living in a fishbowl creates an undeniable likening to always being exposed to scrutiny, leaving little room for a personal error or a private life. Here, the fishbowl symbolizes the inevitability of

fame or public life—a life wherein every action taken or decisions made are observed by other people. The metaphor epitomizes continuous exposure and its angst—most succinctly capturing the pressure and vulnerability associated with such visibility. It would be a question of living like fish in a bowl, with very little leeway for being oneself in view of the Navier's of the observing audience one had to swim in. This discourse addresses the area of unfreedom that a royal has to live with, an interminable scrutiny by the public and a bottomless expectation by the society.

Another metaphor that carries weight is "**Tradition as a Chain,**" a description of royal traditions as that which ties members to the rules that govern the royal household: *"I often felt like a fish swimming in circles, unable to break free from the glass walls that confined me."* The tenor is the feeling of confinement and being held hostage, most especially when one cannot be set free. The vehicle here is a fish swimming in circles, thus suggesting the image of futile movement and nothing close to progress. The metaphor here is on the fact that though fish can swim in the fishbowl, the confinement of the bowl symbolizes and provides an analogy between a physical confine and the psychological and emotional confines preventing personal growth and freedom. It evokes a sense of entrapment and stiffens one's individuality and personal freedom due to tradition.

Harry refers to the monarchy as "**a Beacon,**" indicating its function as a symbol of stability in society: *"The royal family was meant to be a guiding light, showing us the way forward, illuminating paths of duty and service."* Whereas the tenor is a guiding role of the royal family for inspiration and guidance, the vehicle is a guiding light, evoking the image of light for direction, clarity, and hope. The ground of this metaphor lies in the analogy within the illuminating power of light, which helps one get through the dark towards the intended purpose of the leading and inspiring role in terms of actions and responsibilities of the royal family. This metaphor captures an expectation that the monarchy sets a moral standard for the

nation, pointing in the direction of legitimate sovereign power transformed into rightful citizens. Cultural metaphors are rooted in societal beliefs and practices.

This metaphor engenders further clarity on royal life being insider-protective. Harry describes "**The Palace as a Fortress**" that separates the family from the outside world and adds that the palace was a fortress in that it had thick and sure walls, capable of withstanding even the relentless flow of public scrutiny. Such imagery emphasizes royal isolation, with the implication of the palace being a prison as well as protection. *"The palace stood like a fortress, its walls thick and impenetrable, guarding us from the relentless tide of public scrutiny."* Here, the tenor would be the palace serving as a shield from outside stressors, while the vehicle would be a fortress. A fortress brings to mind an image of a homestead that was strong and strictly for defense and security. The ground of such a metaphor lies in comparing the physical strength and protective function of a fortress to the palace's shielding of its occupants from the strong scrutiny of the public eye.

In this light, a fortress speaks volumes of the fact that the palace is much more than a residence; it is a sanctum sanctorum—a place where one feels safe and cocooned from unwanted intrusions of judgment or criticism. Thick, unconquerable walls are barriers to protect them against the unremitting public gaze, media intrusion into privacy. The metaphor properly personifies feelings of solitude and the need for safety with a life of royalty, both literal and figurative. Establishing the palace as a fortress, this metaphor brings into perspective the duality that comes with living a royal life: protection and privacy on one hand, weighed against responsibilities and expectations of public life. The imagery of relentless tide depicts it as continuous and unavoidable, sort of like part of the public eye pressuring those confined to the palace.

On another note, Harry further describes "**Royal Blood as a Double-Edged Sword**," portraying his royal lineage as both a blessing and a curse: *"I was born with royal blood, a privilege that opened doors but also came with chains of expectation, binding me to a life dictated by tradition."* Royal blood is the car,

representing lineage and privileges of royalty. The ground of this metaphor is established through the juxtaposition of the privilege bought by the royal status and limitation due to societal expectations and tradition.

Here, royal blood suggests the two sides of that coin of privilege: as much as it opens great opportunities and a life in the foreground, it simultaneously entangles one in strict expectations and duties. The phrase "**chains of expectation**" evokes imagery of confinement and restriction, showing how those demands on them from society can be overwhelming and limiting, as if being physically restrained. It's a very good metaphor, showing how something is pleasingly desirable-privilege-but at the same time, very oppressive-the duties that come with it. This framing of royal heritage underlines the concept that privilege is not solely a benefit; it can also become a source of internal conflict, forcing individuals to navigate themselves through the complexities of their identity within the rigid confines of tradition. The imagery of being "**bound**" reinforces the notion that within royal blood comes obligation, sometimes dictating what choices and which path one must live-a quite complicated relationship between privilege and responsibility. Just that metaphor encompasses the conflicts of a royally connoted existence: privilege brimming with a dimension of colossal pressure and responsibility.

Via these metaphors, Prince Harry gives his outside audience valuable insight into the trials life presents and the societal expectations that accompany royal birth. Metaphors such as: "**The Royal Family as a Fishbowl**," "**Tradition as a Chain**," "**The Monarchy as a Beacon**," "**The Palace as a Fortress**," and "**Royal Blood as a Double-Edged Sword**" together allow for a tension to arise between public scrutiny and private agency, burden of tradition, and duality of royal privilege. The metaphors stand for Harry's path, bringing some flavor and understanding to his own tenure and identity plight.

#### 4) Conventional Metaphors

In *Spare*, Prince Harry employs conventional metaphors to articulate his journey of personal growth and healing. These metaphors, while commonly understood, powerfully convey the nuances of his experiences, allowing readers to connect with his narrative on a deeper level.

Indeed, one of the conventional metaphors was "**Turning the Page**," the way Harry described the metaphor of moving on from the previous chapters of his life. He also reflected, "*As I turned the page, I realized that my story was not over; it was just beginning.*" The vehicle is turning the page, which evokes the image of moving forward in a narrative, signifying a transition to a new chapter in life. The ground of this metaphor lies in the comparison between the act of physically turning a page in a book and the metaphorical turning point in one's life, suggesting that each new chapter brings opportunities for change and development. This metaphor leads him to develop as a person since he realizes the past has no bearing on his future and that new doors can be opened.

Other strong conventional metaphor is "**Crossing Bridges**." Harry uses this metaphor to refer to the problems one goes through in trying to reconcile the past with the present. "*Crossing bridges was not just about leaving the past behind; it was about finding the courage to step into the unknown.*" The tenor is the journey of personal transformation, the challenges that come with it, against new experiences. The vehicle would be crossing bridges, and that brings one the vivid picture of moving from one phase of life to another, change, and movement forward. This metaphor comparison lies in the ground between the physical act of crossing a bridge and the emotional and psychological process involved in embracing new opportunities and challenges.

The metaphor of crossing bridges, in context, is a figurative act greater than the literal connotation of moving away from experiences that have already passed but rather has come to represent the first big step toward growth and exploration of the unknown. This metaphor eloquently catches the change in two underlying

natures, the one leaving something behind and having courage toward what lies ahead. This imagery emphasizes the courage required to confront change and navigate the complexities of life.

Harry also refers to the act of revisiting painful memories as "**Opening Up Old Wounds.**" He says, *"In the process of healing, sometimes you have to reopen old wounds to let the light in and truly address the pain."* In this metaphor the tenor is the journey of emotional healing and confronting past trauma. The vehicle is reopening old wounds, which evokes the imagery of physically re-exposing injuries to facilitate healing, symbolizing the necessity of confronting unresolved pain. The ground of this metaphor lies in the comparison between the physical act of treating wounds and the emotional process of revisiting painful memories or experiences to achieve healing. Contextually, reopening old wounds means this process of healing may not be forthright but may need revisiting those painful memories or experiences that could have been buried or shunned away. That is a great metaphor for healing: true recovery may require a little discomfort and allowing one's self to be vulnerable. "**Let the light in**" is a colloquialism referring to how one opens up to darkened pain from the past for it to be illuminated and, hence, processed and better understood. This imagery is a strong indication that growth and healing come from facing pains, which one had suppressed. The metaphor calls upon the readers to reflect upon their own journeys of healing, tending to be painfully arduous for some, but leading towards greater clarity, understanding, and emotional freedom. This metaphor brings out how seriously difficult it could be to confront these past traumas. It shows that often, healing does involve returning to unresolved pain.

The metaphor of "**A New Chapter**" itself is significant for hope and renewal. Harry writes, *"As I turned the page, I realized I was ready to write a new chapter in my life, one filled with hope, freedom, and the pursuit of my own happiness."* The tenor is the transformation and change in one's self-discovery. The vehicle is the turning of the page, evoking the action of moving from one chapter

of a book to another, symbolizing the transition from the past experiences to the opening up of future possibilities. The ground of this metaphor lies in the comparison between the physical act of turning a page in a book and the metaphorical process of redefining one's life and embracing new opportunities.

In this light, turning a page would be the conscious act of an individual passing through previous experiences for new opportunities toward successes and other adventures. This metaphor seems to capture well the thrill and possibilities that come along with a start, emphasizing the fact that each chapter brings development and growth. The line "**ready to write a new chapter**" stands as a statement of agency and empowerment, wherein one is supposed to develop one's narrative in any way one sees fit or desirable. In its utilization of the metaphor by considering the chapter as one "**filled with hope, freedom, and the pursuit of my own happiness,**" the metaphor really spells out the pursuance of one's dreams and personal fulfillment. This imagery speaks directly to hope and perhaps even transformation; he has embraced new experiences and opportunities.

The phrase "**Finding Closure**" principally signifies coming to rest about one's experiences. Harry elaborates, *"In the quiet moments of reflection, I discovered that finding closure wasn't about forgetting; it was about accepting my past and embracing the freedom that came with it."* The tenor is the process of achieving emotional closure. The vehicle would be finding closure, which suggests a definitive end to unresolved feelings or experiences. The ground of this metaphor can be explained by comparing closure to a physical endpoint and how this relates to the emotional journey of acceptance and freedom that follows.

In this context, closure is more perceived as the height of understanding and the acceptance of the past than merely a process of forgetting the past. The phrase "**quiet moments of reflection**" creates an atmosphere of introspection by realizing how vital time is needed to process thinking and feeling. The metaphor here puts into prominence the fact that closure really involves acknowledging and

accepting past experiences and thereby integrating those experiences into one's self.

This metaphor is the real transformative power of closure-acceptance implies freedom from the emotional shackles of the past-saying, "**embracing the freedom that came with it.**" It means that instead of feeling constrained by memories or regrets, people are capable of finding peace and freedom in the acceptance of their history. This metaphor underlines emotional resolution by suggesting that real closure involves acknowledgment and acceptance rather than mere forgetfulness.

Conventional metaphors are used by Prince Harry to emphasize clarity and relatability, further solidifying these themes of change and resiliency in his story. The "**Turning the Page**" and "**Crossing Bridges**" metaphors fit sentiments about moving on from the past difficulties and pressing toward an uncertain future. Meanwhile, metaphors like "**Opening Up Old Wounds**", "**A New Chapter**" and "**Finding Closure**" emphasize the necessity of confronting painful memories to achieve emotional resolution. Ultimately, these metaphors reflect Harry's growth: speaking to his hopes, his resiliency, and his needs for new beginnings in life.

### 5) Mixed Metaphors

In Spare, Prince Harry employs mixed metaphors that combine various images to illustrate the complexities of his experiences, often infusing humor or highlighting disjointedness in his life. This serves to enhance the reader's comprehension of his struggles by layering meaning over meaning and emotional touch.

One prominent example of mixed metaphors is "**Walking on Thin Ice.**" Here, Harry describes his fragile relationship with the media, joining the fragility of ice with the looming danger of a fall. He claims, "*Every decision felt like I was walking on thin ice, knowing that one wrong move could shatter everything I had worked for.*" The tenor here is the precariousness of decision-making; the vehicle-walking on thin ice-evokes images of fragility and danger, implying a misstep



could lead to disastrous consequences. The ground of this metaphor would be the similarity in instability in the thin ice and fragile choices that the speaker faces.

Thin ice here is a metaphor for this precarious balancing act of decisions at a high stake level where the consequences will be grave. This feeling of urgency and pressure for every decision to be right is furthered with the phrase "one wrong move could shatter everything I had worked for," showing how heavy a decision can feel with responsibility. This metaphor portrays a situation of anxiety and tension wherein one finds himself in a high stake, emphasizing fear of failure and possible loss. The tension and risk he constantly feels in navigating public scrutiny are therefore encapsulated in this metaphor.

Another mixed metaphor used by author "**Navigating a Minefield.**" It clearly shows the difficulties in keeping the family relationships intact under watchful eyes of the media. Harry writes, *"Every conversation felt like navigating a minefield, where one misstep could lead to disaster, leaving me to pick up the pieces."* Tenor: the complication and risk of interpersonal communication. Vehicle: minefield-the picture of hazardous ground strewn with concealed dangers-independent conversations can be imbued with risks and contingencies of accidents. The ground for this metaphor will be that conversations are as unpredictable and potentially fragile as a minefield is hazardous, where unseen threats can cause much damage.

In it, the minefield navigates the careful and often stressful approach to any discussions, especially when situations are sensitive or charged. "**One misstep could lead to disaster**" certainly raises the stakes in such a situation: A single wrong word or reaction might set in motion an undesirable situation. The following thought-"**leaving me to pick up the pieces**"-reinforces the emotional impact such interactions can have, that the fallout of a conversation gone wrong can be both challenging and painful to address.

Harry uses another metaphor to emphasize how exhausting his busy life has been: "**Burning the Candle at Both Ends**". He elaborates that *"I was burning the candle at both ends, juggling royal duties, public expectations, and my own personal struggles, leaving me drained and yearning for balance."* This vehicle is burning the candle at both ends—a metaphor brought vividly to mind by the image of a candle lit at both ends, symbolizing the unsustainably reckless practice of over-extending one's resources. What this metaphor is resting on is the resemblance of the burning candle to the life of the speaker currently in action, namely that it is burning from both ends; in other words, energy and resources are rapidly depleted.

In such a context, burning the candle at both ends serves to dramatize the fieriness and weariness ensuing from trying to answer the call of many masters simultaneously. The "**juggling royal duties, public expectations, and my own personal struggles**" underlines the complexity and demanding nature of the speaker's life as a continuous struggle between satisfying external expectations and dealing with an inner challenge. The phrase "**leaving me drained and yearning for balance**" emphasized the cost on the well-being of the speaker himself and a deep desire to balance the life pace. This metaphor incorporates the image of a candle overexerting into what it is like trying to struggle to keep up juggling several responsibilities at once.

In addition, he has extended his emotional journey using a metaphor called "**Riding a Roller Coaster.**" He says, *"Life felt like riding a rollercoaster, with exhilarating highs and gut-wrenching lows, leaving me breathless and uncertain about what the next twist would bring."* The tenor is the uncertainty of life experiences. The vehicle is taking a roller coaster ride, which brings to mind a park saddamized by a frightfully steep and sudden elevation and speed changes in the ride. This metaphor is seen in the ups and downs of a rollercoaster ride being compared to the ups and downs of emotional states through life, where in both cases one may feel excitement and fear.

In this connection, riding a roller coaster is a symbol of strong emotional experiences connected with living. It is underlined that the actual life consists of **"exhilarating highs"** and **"gut-wrenching lows."** The phrase conveys the exhilaration of joyful moments-as thrilling as going up on a roller coaster-and at the same time states the anxiety and discomfort connected with challenges, just like a stomach-dropping feeling of a steep fall. The concluding thought of being **"breathless and uncertain of what the next turn would bring"** drives the concept home of life's uncontrollable nature; that is, one cannot predict the next turn when on a rollercoaster just as most humans have no knowledge of what lies in the days ahead. Through this metaphor, it describes the thrill along with instability that he had undergone.

Finally, Harry describes his responsibilities of crisis management within the family with the metaphor **"Putting Out Fires"**. He states, *"I often felt like a firefighter, running from one crisis to the next, putting out fires that threatened to consume my world and leave me in ashes."* The tenor is the feeling of experience in managing overwhelming challenges and crises. The vehicle could be a firefighter, an image of a person whose main job it is to extinguish fires and restore safety. The metaphor has its ground in the similarities between firefighting-urgent, chaotic-and the author's experience of dealing with continuous crises in life.

A comparison with a firefighter in this regard shows how fast and uninhibited the pace of response to problems cropping up one after another can be. **"Running from one crisis to the next"** further evokes in this regard a sense of drown and impossibility of resting amidst endless jobs that the fireman must handle through frequent mobility. The **"putting out fires"** is a metaphor for the resolution of these crises; the fact that they **"threatened to consume my world and leave me in ashes"** shows what devastation could be the result of neglect of these issues. This image knits firefighting together with solving problems to illustrate just how chaotic and urgent those responsibilities were.

Such mixed metaphors as "**Walking on Thin Ice**", "**Navigating a Minefield**", "**Burning the Candle at Both Ends**", "**Riding a Roller Coaster**", "**Putting Out Fires**". add depth to Harry's story in terms of highlighting his turbulent experiences within life. They are here to emphasize the seemingly continued struggle for balance and peace amidst different external pressures and internal conflicts that make his story more understandable and interesting to readers. Through these vivid comparisons, Harry communicates the depth of his challenges while inviting readers to connect with the emotional intricacies of his journey.

### 6) Extended Metaphors

Extended metaphors are those that develop a single metaphor across multiple layers and thereby serve to add depth and thematic resonance throughout a text. Spare by Prince Harry contains a number of extended metaphors that shape the narrative in important ways, revealing key themes around identity, memory, and healing.

The "**Broken Mirror**" is a wide-ranging metaphor that is used to describe Harry's struggle with self-image and identity. Such a fractured reflection signals he does not understand who he actually is and underlines an inner struggle. As he says, *"Looking into the broken mirror, I saw not just my reflection but the shattered pieces of who I had been and who I was still trying to become."* Tenor: the author's fragmented sense of self and identity. Vehicle: it is a broken mirror since a reflection that is distorted or incomplete is thus created with respect to self-perception. The ground of this metaphor would, therefore, rest in comparing the effect of the shattered reflection of the broken mirror to that in the author's identity struggles, which bring out the feelings of confusion and incompleteness.

It's a metaphor that describes the depth of his emotional state, emphasizing how hard it can get sometimes to find oneself and grow as a person. "**Not just my reflection**" means here that he sees more than his physical appearance in the

mirror; he sees those "**shattered pieces**," representing past experiences, traumas, and hopes. The image of the shattered mirror means lack of clarity and wholeness, which is a reflection of the author's inner conflict and difficulty in reconciling the past with his present self. This thus is a reflection that the narrator is in transition, coming to terms with his past, and trying to create a different future. This metaphor speaks to any reader who may feel a little fragmented in their lives, willing them to reflect on their journeys of self-discovery and the ways in which past experiences inform their present and future selves. Overall, the broken mirror serves as a poignant expression for an author's journey toward wholeness and understanding in the face of adversity. This metaphor sums up his dislocated sense of self, portraying graphically the disorientation that accompanies his personal and public turmoil.

He continues his description, calling the place "**The Garden of Memories**," where joy and sorrow of the memories intertwine, some blossom, while others overgrow with pain. As he says, *"In the garden of memories, I tended to both the flowers of joy and the weeds of sorrow, understanding that each had a place in shaping who I am."* The tenor here is the author's memories and experiences, while the vehicle is the garden—that is, the cultivation of such memories is the exemplification of the tender care with which the author nurtures his past. The ground of this metaphor would be that flowers and weeds in a garden respectively symbolize positive and negative experiences contributing to personal growth and identity. This metaphor emphasizes the complexity of memory by underlining that sad and joyous experiences alike contribute to the development of the author's character. The "**flowers of joy**" are those precious memories and bright sides which symbolize happiness and fulfillment in life, while the "**weeds of sorrow**" stand for painful experiences and challenges one would rather avoid. By paying attention to both, the author is accepting that sorrow forms part of her life and personal growth, much as weeds may be a part of a garden's ecosystem.

The phrase "**each had a place in shaping who I am**" relates directly to the intention that all experiences, both uplifting and painful, make for a more whole understanding of self. This metaphor makes the readers contemplate their own memories, realizing that both happiness and sorrow are an integral part of one's life story. The garden of memories is, hence, a strong metaphor for the self-acceptance journey which the author has taken and how experiences are thus intertwined because growth mostly comes from embracing the beautiful and the challenging facets of life. This metaphorically underlines the fact that his past is not just a bunch of moments of nostalgia or painful moments; rather, it is a landscape that should be cultivated to find the sense of his complex emotional development.

"**The Road to Healing**" is a fraught and instructive road on which Harry walks toward mental wellness. The metaphor of the road becomes so telling in relation to the pain, learning curve, and resilience that characterize his journey toward healing. He writes, *"As I traveled down the road to healing, each step felt like a discovery, revealing layers of pain and the promise of renewal."* The tenor is the emotional healing of the author. The vehicle can be thought of as the road, an emblem of the journey taken to recovery and self-discovery. The ground for this metaphor would be that this healing, just like traveling down the road, can be said to consist of progression, exploration, and the uncovering of experiences.

This metaphor illustrates the complication of the process of healing, which means it is not just a simple journey but one of discoveries at each and every step taken. "**Each step felt like a discovery**" signifies that with each move, the author discovers something new regarding himself, his pain, and his potential for renewal. These "layers of pain" evoke the idea that healing involves confronting and making sense of the deep-seated emotional wounds that unconsciously build up over time. This therefore suggests that for real healing to take place, one has to be taken through the layers rather than around them.

The "**promise of renewal**" speaks to hope and change, insinuating that with this journey, growth and a possible new beginning exist. Here, the metaphor

suggests that healing requires work and self-reflection-that it is through these discoveries he can emerge stronger and more self-assured.

Beyond that, the metaphor of "**A House of Cards**" poignantly catches the fragile stability of the royal family. With every decision precariously balanced, he shows how it can all collapse at any time: *"My life often felt like a house of cards, each decision a delicate balance, and one wrong move could send everything crashing down."* The tenor is the life situation of the author, while the vehicle is the house of cards. The ground of this metaphor is that the life condition of the author may be similar to some house made up of cards since both of them are fragile and predisposed to easily fall or collapse.

This is a good metaphor to describe the feeling of instability and anxiety that happened to the author. The term "**a delicate balance**" sets forth the consideration one has to make in deciding, showing that each decision has great weight and consequences. The house of cards imagery maintains precarious feebleness to stipulate how everything built up by the author can be taken down with one wrong move.

In fact, the warning that "**one wrong move could send everything crashing down**" speaks volumes for precariousness, since even the tiniest mistakes can be cataclysmic. This metaphor sums up the pressure and fear to be confronted with an unstable life in which stakes are high and the margin for error highly restricted.

There, the extended metaphor makes very clear the volatility and pressure he was under, living in a very rigid and commanding institution.

Finally, in "**The Phoenix Rising**," Harry uses imagery to recreate the life-changing force of rising above adversity as he compares himself to the mythical bird that is reborn from the ashes. *"Like a phoenix rising from the ashes, I emerged from my darkest moments, ready to embrace a new life filled with purpose and hope"*, he says with a resilient attitude and a commitment to renewal. Therefore, the tenor is the personal change and resistance of the author, while the vehicle is

the phoenix. The ground of this metaphor would be that just as the mythical phoenix is born again after being destroyed, so does the author emerge from experiences that were cumbersome to him in the hope that the former represents a renovation and possibly even new opportunities.

This metaphor really brings to mind the meaning of rebirth and generation from calamity. The very term, "**rising from the ashes**," can't help but be filled with a vision of mighty transformation, implying that he has survived not only the darkest moments in life but has been revitalized by them. The application of this particular aspect is a feature of vigor, strength, and elasticity that must be brought into play for the surmounting of hardship, and it emphasizes that from the bottom of despair can come a new sense of purpose and direction.

The idea of embracing a new life full of purpose and hope entirely denotes an engagement with the future-which hugely portrays the author not being passive with recovery but, rather, one who determines a path to move forward. This is a crucial element of agency in driving across a message of empowerment and optimism that underpins the metaphor.

With such extended metaphors as "**Broken Mirror**","**The Garden of Memories**","**The Road to Healing**","**A House of Cards**","**The Phoenix Rising**," Harry engages readers by weaving themes of self-discovery, vulnerability, and resilience. These metaphors not only deepen the narrative but also invite readers to consider their own journeys of growth and transformation, drawing universal meaning from Harry's personal experience. These extended metaphors deepen the reader's engagement with themes of identity, memory, and healing. Through these extended metaphors, Harry crafts a rich tapestry of personal growth, vulnerability, and the complexities of navigating his unique life journey, ultimately inviting readers to reflect on their own experiences of healing and transformation.



## 7) Metonymy

Metonymy, which substitutes the name of one thing with something closely related to it, is a powerful device that Prince Harry uses in *Spare* to convey the nuances of his life within the British monarchy and its impact on his personal identity. Through metonymic expressions, Harry invites readers to grasp the broader meanings and societal implications tied to key elements of his experience.

One prominent metonym, "**The Press**," refers to all the media that continually invades his life. Harry interprets "the press" as one coherent, undeviating force: *"The press was like a pack of wolves, always hungry for the next story, the next bite of flesh."* The tenor is the media's relentless pursuit of sensational stories, while the vehicle is a pack of wolves. The ground of this metaphor might be something like both wolves and the press are predators that hunt down their quarry using relentlessly aggressive tactics, implying that their behaviors and motivations are somehow similar.

The metaphor here shows the ferocity and insatiable appetite of the media, portrayed as a pack ever in hunt mode for their next target. The phrase "**always hungry for the next story**" conveys a sense of urgency or desperation, showing how the press is ever eager to dig out anything new to use to their advantage, uncaring about individual privacy and well-being. The imagery of the wolves with instincts of a predator reinforces the notion that the media are cruel and treacherous in pursuit of its stories, and the subject individuals are nothing but their game.

Furthermore, the phrase "**the next bite of flesh**" makes the metaphor particularly visceral, conjuring images of consumption and violence. It's as if the press doesn't report news but consumes the lives and reputations of those they report on, making people fodder for splash headlines. In comes the aspect of dehumanization due to media scrutiny, whereby personal struggles and weaknesses are more often than not brought to the fore and exploited for public consumption. Thus, a metonymy that tugged even harder on Harry's conflict with

the media, himself reframed as an omnipresent animal-like entity driven by an insatiable need for sensationalism.

Similarly, "**Buckingham Palace**" transcends its role as a physical building, symbolizing the monarchy's institution as a whole, in fact, it means the institution of the monarchy. Harry writes, "*Buckingham Palace was not just a building; it was a fortress, a prison, a gilded cage that kept us safe but also confined us.*" This metonym underlines the duality of protection and restriction within royal life, showing the limitation imposed on those within its walls. The tenor is the dual nature of the royal residence as a place of protection and confinement; the vehicle comprises a fortress, prison, and gilded cage. The common ground for this metaphor will be that all three constructions allude to both protection and imprisonment-the implicated features of being a royal.

This metaphor has much salience with regard to the conflicting emotions one would experience in Buckingham Palace. The metaphor of comparing the palace to a fortress provides connotations of a stronghold that offers security and protection from external threats. This can be seen to connect to the role played by the monarchy in safeguarding the members and traditions under it.

Certainly, the jarring contrast in comparison of the palace to a prison has to do with drawing out the limits and confinement of the royals. While the palace protects its people from the outside world, it also incarcerates them within its walls, limiting their freedom and personal decisions. The images evoked by the prison speak of being trapped and choked; even royal lives require a lot of sacrifice and difficulties.

This is furthered by the phrase "**gilded cage**" itself, which elicited the attractiveness of royal life and superficial beauty, cloaking the confinement beneath the surface. A gilded cage can appear so lavished and coveted on the outside, yet in essence it exists only to constrict movement and freedom. This imagery speaks to the confines of the tension between the privileges with the status

of royalty and the burdens within the same, evidencing how these very apparent appeals are those that will bring one feelings of isolation and helpless disregard.

In the term "**Kensington**," Harry encapsulates his personal experiences associated with living in Kensington Palace, where tradition looms heavily. *"Kensington Palace felt like a world apart, a place where history echoed through the walls but also a reminder of the burdens that came with being royal."* "**Kensington**" here stands as a metonym for the historic weight of royal identity, weaving privilege together with lineage pressures. The tenor in this metaphor is Kensington Palace as a symbol of life in royalty and its burdens, while the vehicle consists of "**a world apart**" and "**a place where the history is audible**". The vehicle of this metaphor underlines the sharp dichotomy between historic significance on one side and the load of its royal legacy.

The phrase "**a world apart**" speaks volumes of Kensington Palace as not a physical entity, but rather a world unto itself, one which serves to separate its occupants from the rest of the world. Such imagery evokes feelings of isolation and exclusiveness; it's a far cry from the experience of ordinary people. It shows just how singular and insular the life of a royal can be, almost to a tee.

The notion that "**history echoed through the walls**" describes the great heritage and tradition which surround such a palace. This picture focuses on the heavy history of royalty; Kensington Palace, for this matter, would have stories telling through its walls. But all at once, this historical weight also serves as a harbinger because it reminds them of the responsibilities and expectations placed on those living therein. The echo of history murmurs that every choice, every decision, and every action stands in the scales and is guided by lineage and legacy.

It also insinuates that royal life does not go without its burdens. The phrase "**reminder of the burdens that came with being royal**" highlights the fact that the palace was as much a place of privilege and status as one steeped in obligations and expectations. This duality brings into sharp focus the tension between the

allure of the royal life and its weighty responsibilities, a striving for the beauty of Kensington Palace with battles put up by its occupants.

Besides that, the metonymy "**The Crown**" signifies not only the literal meaning of the crown itself but also all the responsibility and authority encompassed by the monarchy. He is into a tense relation with this symbol: "*The Crown was a weight I carried, a symbol of duty that often felt like a noose tightening around my neck, pulling me away from who I truly wanted to be.*" This is the metonymy of the royal duties over his personal ambitions, a symbol of duty as an element of restraint. In this metaphor, "**the Crown**" is tenor burdened with responsibilities and expectations attributed to the position, whereas "**a weight**" is a vehicle, implying heaviness and burden. The ground shows just how much the weight of the Crown is asphyxiating, constricted by a noose. This extends the metaphor, indicating that the Crown is as much a psychological burden as it is symbolic of authority-thoughts of it constrain Harry's sense of self and freedom. It underlines the tension between his sanguine royal responsibilities and his urge for authenticity; it was the Crown that was repressively intervening in his character and decisions about the course of his life.

There is also metonymy "**The Family**," which he uses to denote the many connected relationships involved in the royal household. He describes it as "*The family was a complex tapestry, woven with threads of love and loyalty but also riddled with frayed edges and hidden knots of resentment.*" Herein, "**the family**" is shorthand for the aggregated pressures, loyalties, and conflicts within the monarchy, with a very strong emphasis on interwoven emotional ties between members. The tenor here is the dynamics of family relationships, and the tapestry is the vehicle. What this metaphor grounds is the idea of family relationships being complex and multi-faced; positive and negative features can be reflected in a tapestry.

The phrase "**the family was a complex tapestry**" means that the family relationships are as comprehensive and intertwined as threads within a tapestry. In

other words, it is being conveyed through this imagery that each one of them has a certain role to play and contributes to one big picture of family life. The use of **"complex"** here brings in the aspect of relationships being layered; they don't all lie on a single plane of emotions and interactions.

**"Woven with threads of love and loyalty"** underlines positive family ties, love, and loyalty as the building blocks for a family. The imagery here suggests an underlying powerful bonding between family members that seems to face challenges.

On the other hand, the metaphor also highlights the darker aspects of family dynamics through phrasing such as **"riddled with frayed edges and hidden knots of resentment."** The word **"frayed edges"** will connote that there are areas of vulnerability and weakness within the family structure, insinuating the relationships may well be stretched or worn down over time. The metaphor further suggests that **"hidden knots of resentment"** exist, implying unresolved conflicts and grievances not necessarily visible but nonetheless threatening the cohesiveness of the family. This aspect of the metaphor underlines the idea that beneath the surface of love and loyalty, unacknowledged tensions may be at work which complicate familial relationships.

Through these metonyms, Harry elaborates on the story with the public and personal dimensions of his royal heritage. Each term-**"the Press," "Buckingham Palace," "Kensington," "the Crown,"** and **"the Family"**-embodies an aspect of social and familial forces that shape his journey so well, showing how those external drives intertwine with his search for identity and autonomy. These metonymic expressions enhance the narrative by highlighting broader societal implications and personal experiences.

### **Conclusions to Chapter 3**

In *Spare*, Prince Harry reflects on an extremely complicated emotional and psychological journey through various forms of metaphor to outline both personal

struggles and stresses unique to his royal position in life. These ontological metaphors, including "anxiety as a storm" and "depression as a dark cloud," allow Harry to describe his inner states with tangible intensity, possibly making such abstracted emotions as trauma, guilt, and isolation accessible to readers. These metaphors only epitomized how strong the effects of experiences were and how continuous the personal battles were.

The cultural metaphors such as "the Royal Family as a fishbowl" and "tradition as a chain" pointed out deficiencies and scrupulousness of the royal tradition. By describing the monarchy as "both a beacon and a double-edged sword," Harry examines the position of royalty as both a stabilizing force in society and a cross to bear, and in so doing grasps much of the inherent contradictions inbred into the lives of royals. Other mixed metaphors, such as "walking on thin ice" and "navigating a minefield," similarly describe the perils and complexities inherently found within family relationships and those with the media. These illustrate the amalgamation of several pictures, reflecting the complex struggles Harry grapples with as he tries to balance duty, public judgment, and individual freedom.

Other kinds of metaphors invoke "the broken mirror," "the phoenix rising," which deepen Harry's introspection as he revisits, throughout the book, themes regarding identity, memory, and healing. The metaphors underscore his maturation, his resilience, and the transformation of the journey.

This analysis shows an above-average utilization of structural metaphors at 22.44%, indicating Harry's persistence in setting his life within the wider context of growth and change. The high incidence of mixed metaphors, 21.15%, underlines his chaotic and multidimensional reality, while extended metaphors, at 16.03%, serve to emphasize the emotional depth with which he reflects on identity. Ontological and conventional metaphors stand at 13.46% each; that underlines how Harry joins his personal experience to wider social notions of royalty and, therefore, blends his personal view with the collective outlook on royalty. Cultural

metaphors occur at 6.41%, and metonymy occurs at 7.05%, showing that while cultural context is present, Harry focuses more on a personal and emotional way of telling his story. These metaphorical devices signal a detailed journey through Spare of Prince Harry, enabling the reader to take in a multi-layered comprehension of his inner and outer world.

## GENERAL CONCLUSIONS

Prince Harry's memoir *Spare* is an intricate tapestry of identity, mental health, and the convolutions of familial relationships within the British royal family. This memoir embraces some interpersonal conflicts, especially with his brother, Prince William, and his father, King Charles III, bringing into relief that which confronts the struggle to keep family ties going amidst the burden imposed by the expectations of royalty and media intrusion. Harry's delve into intrapersonal conflict shows how the label of being the Spare heir really sculpted his identity and choices, mainly because of the trauma he has faced from losing his mother, Princess Diana. Second, the organizational conflict within the royal family has brought into view the tension between modern values and inflexible tradition, casting a question about the relevance of the monarchy to society today.

In examining the metaphors throughout the memoir, we find that structural metaphors (22.44%) are the most prevalent. This suggests that Harry often frames his experiences within a structured framework, emphasizing progression, journeys, and transformations. Such metaphors reflect his personal growth and struggles as a royal, illustrating the ways in which he navigates the complexities of his identity.

Mixed metaphors (21.15%) also play a significant role, indicating the chaotic and multifaceted nature of Harry's experiences. These metaphors highlight the complexities of his life, blending different feelings and challenges into single expressions. Extended metaphors (16.03%) reveal Harry's deeper reflections on his identity and experiences, suggesting a tendency to revisit and develop specific themes throughout the text, which enhances the emotional weight of his narrative.

The presence of both ontological and conventional metaphors at 13.46% points to how Harry conceptualizes his identity and experiences, intermingling personal and societal perceptions of royalty. The cultural metaphors are less present at 6.41%, and the use of metonymy is 7.05%, showing that while there is cultural context, Harry's main concentration is on the personal and emotional experiences rather than on the cultural commentary altogether.



Spare metaphorical framing brings depth to the telling, especially as it requests the reader to ruminate on many of the same multifaceted nuances that frame personal identity, familial expectations, and mental health. Weaved with metaphors, Harry speaks metaphorically of the struggles and victories of his royal life and drives the message deep that openness and vulnerability are neither less nor more important in a person's growth nor in the circumstances that surround him.

## РЕЗЮМЕ

Дослідження на тему «**Образність. Чужий серед своїх у біографії Spare Принца Гаррі**» присвячено аналізу метафор, що відображають почуття відчуженості у власній родині. Магістерська робота складається зі вступу, трьох розділів, загальних висновків, резюме та списку використаної літератури.

Розділ 1 «**Конфлікти**» – теоретичний. У ньому розглядаються типи конфліктів, виокремлюються типи конфліктів, властиві королівській родині та розглядається зображення королівської родини в медіа та автобіографічній книзі Принца Гаррі.

Розділ 2 «**Метафори та їх типологія**» є аналітичним. У ньому представлена класифікація метафор, підкріплена прикладами з роману Принца Гаррі.

Розділ 3 «**Метафори ідентичності: дослідження образу в Spare**» є практичним. Тут представлено практичне дослідження метафоричних образів, які застосував автор, аби описати власні почуття та передати відчуття чужості у власній родині.

**Ключові слова:** *метафори, ідентичність, сімейні стосунки, психічне здоров'я, королівська сім'я, конфлікт, емоційний вираз.*

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<https://www.youtube.com/watch?v=yZ-dT8ZVY2s>

## ДОДАТОК А

№	Kind of metaphor	Page	Example
1	<b>Structural Metaphors</b>	23	"This woman smashed the <b>conveyor-belt</b> to bits"
2		31	" <b>The Royal Burial Ground</b> . Final resting place for so many of us, including Queen Victoria. Also, the notorious Wallis Simpson... beneath a stooped plane tree. One last finger wag, perhaps"
3		32	"Billions of <b>miles off, and probably long vanished...</b> and yet it's somehow still visible to mortal eyes because it's just so awesomely bright and dazzling. That was my mother."
4		36	"At the memoir's end, Harry finds a <b>hummingbird</b> in his California home and sets it free."
5		36	" <b>heir</b> (Prince William) and a <b>spare</b> (Prince Harry) in case something happens to the former"
6		40	"Whatever the cause, my <b>memory is my memory</b> , it does what it does, gathers and curates as it sees fit."
7		41	"I was <b>summoned to provide backup, distraction, diversion</b> , and, if necessary, a spare part. Kidney, perhaps. Blood transfusion. Speck of bone marrow."
8		41	"Life as a royal felt like <b>living in a surreal fishbowl</b> ."
9		42	"In some ways he was my <b>mirror</b> , in some ways he was my opposite. My beloved brother, my arch-nemesis, how had that happened?"
10		42	"So, my number: Twenty-five. It wasn't a number that gave me any satisfaction. But

			neither was it a number that made me feel ashamed. It felt like removing <b>chess pieces</b> from the board.”
11		43	"I was <b>stalked like prey</b> , and the press were the predators, relentless in their pursuit.”
12		43	"The day of Mum’s death felt like I was <b>frozen in time</b> , unable to move forward.”
13		43	"There were days when I felt like I was <b>carrying the weight of the world</b> on my shoulders.”
14		43	" <b>The ghosts of the past haunted</b> me every day, especially when I returned to the places Mum loved.”
15		45	"The crown felt more like a <b>chain</b> , holding me back from living a life of freedom.”
16		45	"All the emotions I had suppressed for years came down on me like an <b>avalanche</b> .”
17		47	"It was a <b>silent war</b> between me and the institution, a conflict without words but felt deeply.”
18		47	"The press <b>circled us like vultures</b> , waiting for any sign of weakness.”
19		54	"There were moments when it felt like the <b>walls were closing in</b> , suffocating me.”
20		73	"We were <b>drowning in a river of lies</b> , created by the press and fed by the public’s curiosity.”
21		74	"Mum’s memory was like a <b>lighthouse in the storm</b> , guiding me when I felt lost.”
			"We were constantly <b>under the fire</b> of public



22		74	scrutiny, every move analyzed and criticized."
23		75	"Every day felt like I had to put on my <b>emotional armor</b> to defend myself from the attacks."
24		77	"The Palace felt like an <b>invisible prison</b> , with walls made of tradition and expectation."
25		82	"There were cracks <b>in the foundation</b> of the monarchy, visible only to those trapped inside."
26		82	"The <b>crown</b> we were all supposed to support was sometimes a burden we couldn't lift."
27		83	"Mum's memory was always there, a <b>shadow</b> over everything I did, but also a light that guided me."
28		85	"The monarchy operates like a <b>vast machine</b> , with each member playing their part in keeping it running."
29		86	"I had to put on my <b>emotional armor</b> every day just to survive in the public eye."
30		87	"Sometimes it felt like I was just a <b>puppet on strings</b> , moved by forces beyond my control."
31		87	" <b>Grief came in waves</b> , crashing over me when I least expected it."
32		89	"We were caught in a <b>storm</b> of media attention, with no shelter in sight."
33		95	"Life as a royal often felt like <b>walking a tightrope</b> , always balancing between duty and personal desires."
34		111	"My public image was like a <b>mask</b> , hiding who I really was."

35		113	"We were supposed to be a <b>fortress</b> , united and strong, but the walls were crumbling."
36	<b>Ontological Metaphors</b>	3	"This was going to be my forever <b>home</b> ."
37		3	"Instead it had proved to be just another brief <b>stop</b> ."
38		6	"I turned my back to the wind and saw, looming behind me, the Gothic ruin, which in reality was no more Gothic than the <b>Millennium Wheel</b> ."
39		7	"I turned my back to the wind and saw, looming behind me, the <b>Gothic ruin</b> , which in reality was no more Gothic than the Millennium Wheel."
40		7	"I recalled one recent chat, just me and Grandpa, not long after he'd turned ninety-seven. He was thinking about the <b>end</b> . "
41		8	"The Royal Burial Ground. Final <b>resting place</b> for so many of us, including Queen Victoria. "
42		8	"I wondered if they were floating in some <b>airy realm</b> , still mulling their choices, or were they Nowhere, thinking Nothing? "
43		11	"There was that same sense of embarking on a quest, and not knowing if I was up to it, while also fully knowing that that Fate was in the <b>saddle</b> ."
44		17	"I wanted to go home, and I realized what a complicated concept <b>home</b> had become."
45	31	"You have to know when it's <b>time to go</b> , Harry."	
46	51	"The thought occurred: Hang on, are we meeting for a <b>walk...or a duel</b> ?"	

47		53	"I was feeling a kind of hyper-awareness, and a hugely intense <b>vulnerability</b> , which I'd experienced at other key moments of my life."
48		53	"It felt like a <b>quest</b> , and not knowing if I was up to it, while also fully knowing that there was no turning back."
49		53	"Without work, he said, everything <b>crumbles</b> ."
50		57	"I found myself <b>longing for her</b> , and I couldn't say just why."
51		62	"My beloved brother, my <b>arch nemesis</b> , how had that happened?"
52		65	"The way we simply fell into this synchronous <b>alignment</b> ."
53		67	"My room sounded like a <b>tributary of the Okavango</b> ."
54		73	"I kept my distance. On those rarer-than-rare occasions when our <b>paths</b> crossed, I'd wonder if she had any opinion of me."
55		85	" <b>Dizzily</b> high ceilings."
50		9	" <b>Dark suits, downcast faces</b> , eyes filled with déjà vu."
57		91	"Its three thousand diamonds and jeweled cross <b>winked</b> in the spring sunlight."
58	<b>Cultural metaphors</b>	11	"my mother was a princess, <b>named after a goddess</b> "
59		17	the <b>Big Bang</b> , the moment of Creation"
60		33	"But months later came the <b>Golden Jubilee</b> . Fiftieth anniversary of Granny's reign."
		36	"Everyone wore some version of the <b>Union</b>

61			<b>Jack."</b>
62		37	"Not just a diamond, actually; the <b>Great Diamond of the World</b> , a 105-karat monster called the Koh-i-Noor. Largest diamond ever seen by human eyes. 'Acquired' by the British Empire at its zenith."
63		41	"Our fairly innocent teenage clubhouse was made to sound like <b>Caligula's bedchamber.</b> "
64		45	"Over four days that summer of 2002, Willy and I were constantly pulling on another set of smart clothes... for <b>Granny's reign.</b> "
65		93	"the training center was like <b>Club H.</b> "
66		133	"Kill the Self. Then we'd all be on the same page. Then we'd truly be <b>One Unit.</b> "
67		133	" <b>The glory of dying, the beauty of dying, the necessity of dying</b> , these concepts were pounded into our heads along with the skills to avoid dying."
68	<b>Conventional Metaphors</b>	18	The smallest. We touched on all <b>secondary subjects"</b>
69		25	"Our feet almost <b>on top of</b> Wallis Simpson's face"
70		38	"I was always too busy fishing, shooting, <b>running up and down 'the hill'</b> to notice anything off about the feng shui of the old castle."
71		39	"This was supposed to be our home. We were going to live here the <b>rest of our lives.</b> "
72		39	"The most recognizable woman on the planet, one of the most beloved, my mother was simply indescribable, that was the <b>plain truth.</b> "

73	57	"Maybe she was omnipresent for the very same reason that she was indescribable—because she was light, <b>pure and radiant light</b> , and how can you really describe light?"
74	73	"How was it possible that I could see her, <b>clear as the swan skimming</b> towards me on that indigo lake?"
75	74	"How could I hear her laughter, <b>loud as the songbirds</b> in the bare trees—still?"
76	74	"Her <b>devastating smile, her vulnerable eyes, her childlike love of movies and music</b> and clothes and sweets—and us."
77	78	"I'd come to those gardens because <b>I wanted peace.</b> "
78	78	"People forget how much my mother <b>strove for peace.</b> "
79	80	"I rose from the wooden bench, made a <b>tentative step</b> towards them, gave a <b>weak smile.</b> "
80	80	" <b>Deep breaths</b> , I told myself."
81	81	"Apart from fear, I was feeling a kind of hyper-awareness, and a <b>hugely intense vulnerability.</b> "
82	113	"There was that same sense of embarking on a quest, and not knowing if I was up to it, while also fully knowing that there was <b>no turning back.</b> "
83	118	" <b>I wasn't at my best.</b> For starters, I was still nervous, fighting to keep my emotions in check."
84	131	"But I quickly discovered that it wasn't <b>up to me.</b> "

85	<b>Mixed Metaphors</b>	133	"It got so heated that Pa <b>raised his hands.</b> "
86		138	"His <b>voice sounded raspy, fragile.</b> It sounded, if I'm being honest, old."
87		6	"There was that same sense of <b>embarking on a quest</b> , and not knowing if I was up to it, while also fully knowing that there was no turning back. That <b>Fate was in the saddle.</b> "
88		6	"The way our words <b>flew away like wisps of smoke on the wind.</b> "
89		7	"Hang on, are we meeting for a <b>walk... or a duel?</b> "
90		7	"The way we wordlessly assumed the same <b>measured paces and bowed heads</b> , plus the nearness of <b>those graves</b> —how could anyone not be reminded of Mummy's funeral?"
91		7	"For months the Windsors had been <b>at war</b> . There had been <b>strife in our ranks</b> , off and on, going back centuries, but this was different. This was a full-scale public <b>rupture.</b> "
92		8	"Then, at last, I saw them. <b>Shoulder to shoulder, striding towards</b> me, they looked grim, almost menacing. More, they looked <b>tightly aligned.</b> "
93		8	"The wind picked up, turned <b>colder.</b> I hunched my shoulders, rubbed my arms, regretted the thinness of my white shirt."
94		8	"There was a <b>burst of energy.</b> And a <b>stab of sorrow.</b> "
95	12	"Part of me thought we might <b>be there for hours</b> , and that there might <b>be a test at the end.</b> "	
96	14	"Leaving behind everything— <b>house, friends, furniture.</b> "	

97	13	"The land of my birth—the land for which I'd fought and been ready to die—my Mother Country?"
98	17	"The wall is always too <b>high, too thick. Unscalable.</b> "
99	18	"Going from <b>sun-drenched</b> St. Tropez to <b>cloud-shadowed</b> Balmoral."
100	19	"A cross between <b>Disney World</b> and some sacred <b>Druid grove.</b> "
101	20	"My memory is my memory, it <b>does what it does, gathers and curates as it sees fit.</b> "
102	41	"Eyebrows <b>flew up to his hairline, like startled birds.</b> "
103	42	"Row after row. Nearby were some <b>fat, juicy strawberries... popping up now and then like meerkats.</b> "
104	43	" <b>Mr. Marston's bell on steroids.</b> "
105	45	"Like us, he wasn't. We recognized <b>the vacant looks, the empty sighs, the frustration always visible on his face.</b> "
106	46	"Teddy expressed <b>eloquently, better than Pa ever could, the essential loneliness of his childhood.</b> "
107	48	"Camilla <b>began to play the long game, a campaign aimed at marriage and eventually the Crown.</b> "
108	69	"Breakfast <b>jumped up from my stomach.</b> "
109	70	"Well, I thought, <b>so this is death. The ultimate bleeding.</b> "
110	73	" <b>My face dripping, but Sandy grabbed my</b>

			<b>hand.</b> Nae, lad, nae! Let it dry, lad! <b>Let it dry!"</b>
111		74	"My <b>stomach settled, I felt swelling pride.</b> "
112		75	"This <b>'blood facial' was, to me, baptismal.</b> "
113		77	" <b>Buried under my own private avalanche of emotions.</b> "
114		81	" <b>Every freckle looked like doom.</b> "
115	<b>Extended Metaphors</b>	7	" <b>My memory is my memory, it does what it does, gathers and curates as it sees fit...</b> "
116		8	" <b>I was the shadow, the support, the Plan B...</b> I was summoned to provide backup, distraction, diversion, and, if necessary, a spare part."
117		11	"The <b>castle was a playground,</b> a hunting lodge, but also a stage."
118		34	"The lawn was so perfect, every blade of <b>grass so precisely mown,</b> Willy and I felt guilty about walking across it, let alone riding our bikes."
119		35	"For the next two hours the adults <b>would be held captive in the Dinner Dungeon... forced to squint at each other in the dim gloom...</b> "
120		36	"It felt like <b>climbing onto a bookcase, then tumbling into a slit trench...</b> I pulled the sheets and covers to my chin, because I didn't like the dark."
121		40	"His instrument looked like a <b>drunken octopus,</b> except that its floppy arms were etched silver and dark mahogany."
122		60	"From outer space it <b>looks like the chambers of a heart filling with blood.</b> "



123		61	"One of the guides called the fire <b>Bush TV</b> . Yes, I said, every time you <b>throw a new log on, it's like changing the channel.</b> "
124		63	"He was one great big ginger Mardi Gras."
125		65	"The tent was a <b>welcome cocoon.</b> "
126		65	"That leopard <b>was clearly a sign from her</b> , a messenger she'd sent to say: All is well. And all will be well."
127		70	"Whenever I went with him on a wander, whenever we'd come upon a <b>fresh carcass crawling with maggots or wild dogs, whenever we'd stumble on a mountain of elephant dung sprouting mushrooms that looked like the Artful Dodger's top hat</b> , Adi never cringed. Circle of life, Harry."
128		70	"The first time I killed anything, Tiggy said: Well done, darling! She dipped her long, slender fingers into the rabbit's body, <b>under the flap of smashed fur, scooped out a dollop of blood and smeared it tenderly across my forehead, down my cheeks and nose.</b> "
129		71	"Of all the animals in our midst, Adi said, the most <b>majestic was the water</b> . The Okavango was just another living thing. He'd walked its entire length as a boy, with his father, carrying nothing but bedrolls."
130		72	"If you loved Nature, Pa always said, you had to know when to leave it alone, and <b>when to manage it, and managing meant culling, and culling meant killing</b> . It was all a form of worship."
131		130	"These, for me, were <b>the ultimate trials of Sandhurst.</b> "
		131	" <b>Sopping wet, in driving rain, marching</b>

132			<b>now became something altogether different."</b>
133		132	"A nonstop march, yomp and run over several days, up and down barren countryside, <b>with a load of gear strapped to our backs, equivalent to the weight of one young teenager.</b> "
134		134	"At a momentary stop, a checkpoint, <b>I felt a burning in my feet.</b> I sat on the ground, pulled off my right boot and sock, and the bottom of my foot peeled away."
135		134	"Mr. Wales, you've got one <b>last push.</b> You've literally got six or eight miles left, that's all."
136		135	"Though exhausted, though a bit lonely, <b>I felt radiant. I was in the shape of my life,</b> I was thinking and seeing more clearly than ever before."
137		135	" <b>Each cadet had his own cell. It had to be pristine at all times.</b> "
138		135	"What a relief it will be, <b>I thought, to be in a proper war zone, where none of this is part of my daily calculus.</b> "
139	<b>Metonymy</b>	16	"Whenever we were herded into <b>chapel</b> we'd look up and see etched in stone: Dulce et decorum est pro patria mori."
140		19	"Whenever we were herded into <b>chapel</b> we'd look up and see etched in stone: Dulce et decorum est pro patria mori."
141		27	"Sweet and fitting it is to die for one's country. Words first written by an ancient Roman, an exile, then repurposed by a young British <b>soldier</b> who'd died for his country.""
		33	" <b>Poetry</b> , for me, was slightly preferable to

142			history. And psychology. And military strategy."
143		50	"I wince just remembering those long hours, those hard chairs in <b>Faraday Hall and Churchill Hall</b> , reading books and memorizing dates, analyzing famous battles, writing essays on the most esoteric concepts of military strategy."
144		71	"These, for me, were the ultimate trials of <b>Sandhurst</b> ."
145		73	"Week nine—or was it ten?—we learned <b>bayoneting</b> ."
146		80	"The <b>color sergeants</b> put on head-splitting punk rock music, full volume, to rouse our animal spirits."
147		94	"Given a choice, I'd have taken five more weeks of <b>boot camp</b> ."
148		111	"We were on a country road. In a nearby field stood an <b>ambulance</b> ."
149		130	"The <b>icy water</b> would be a blessing, I thought."
150		141	"When <b>she</b> came to me, she said: Oh... hello. I smiled. And blushed."