

**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО СПЕЦИАЛЬНОГО ОБРАЗОВАНИЯ  
РЕСПУБЛИКИ УЗБЕКИСТАН**

**БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**Факультет иностранных языков**

**Кафедра английского языкознания**

«Рекомендуется к защите»

Декан факультета:

\_\_\_\_\_ М.М.Жураева

« \_\_\_\_\_ » \_\_\_\_\_ 2019 г.

**ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА**

**на тему: The use of metaphor in “Great Expectation” by Charles Dickens  
студента(ки) 4 курса Адахамова Сабина Пашшаевна**

**по направлению 5120100 - Филология и обучение языкам (английский  
язык)**

Научный руководитель: Қобилова Н.С.

Рецензент: Турсунов М.М.

**Бухара – 2019**

## CONTENTS

<b>INTRODUCTION</b> .....	2-4
<b>CHAPTER I: LIFE AND LITERARY ACTIVITY OF CHARLES DICKENS, THE MAIN MESSAGE OF HIS NOVELS</b> .....	5-37
<b>1.1</b> Charles Dickens' life and literary career.....	5-10
<b>1.2</b> Symbolism and depiction of the main characters in “Great Expectations” .....	10-21
<b>1.3</b> The different functions of stylistic devices.....	21-33
<b>1.4</b> Types of stylistic devices.....	33-37
<b>CHAPTER II: THE MAIN FUNCTIONS OF METAPHORS IN LANGUAGE AND LITERATURE, THEIR ANALYSIS IN THE NOVEL “GREAT EXPECTATIONS”</b> .....	38-56
<b>2.1</b> The main peculiarities of metaphor.....	38-45
<b>2.2</b> Various types of metaphor and their usages .....	45-49
<b>2.3</b> The analysis of metaphors’ usages in “Great Expectations” by Charles Dickens.....	49-55
<b>CONCLUSION</b> .....	56-57
<b>A list of used literature</b> .....	58-59

## **Introduction**

After Uzbekistan got its independence, every sphere began to develop in our country. Uzbekistan began having good, friendly relationships with other foreign countries, which also led us to learn as many foreign languages as possible. The English language is learnt and taught by thousands of people round Uzbekistan. Why does our government want the young to know English very well? Because nowadays one cannot imagine himself or herself without knowing modern technologies and English, as international net sites are in English, most diplomatic matters are done in this language. That is why a modern member of society should and must know English thoroughly, they must be able to speak in this language freely being able to express their opinions in it, writing or reading in original language of English.

The English language is studied not only grammatically or phonetically but culture, literature, art of it must be learnt and studied as one who wants to master a foreign language must be aware of many elements of the language rather than simple rules, which are sometimes very complicated to use in practice.

English literature has a lot of famous and outstanding writers and poets whose works are very popular throughout the world literature. Duties of foreign language learners are to study literature deeply and thoroughly, as we know that literature can show and describe the nation's features and characters better than other means. In addition, it will be effective for learners to compare the Uzbek and American literatures, which surely must have some features that can lead them to understand literature better.

### **General characteristics of the dissertation work.**

**Actuality of the research work:** Mastering the language does not mean only to know some rules of that foreign language but to know, to study culture, art, literature of the countries where it is spoken by millions of people. Literature is a mirror of life as one of the greatest writers has said. That is true. This or that nation's life, traditions, customs, characteristic features must be described and

shown by poets and writers who should be involved in everyday life of common people and society. Literature is unseparatable part of the nation and society which should picture the features of this or that time in history of the nation. That is why to learn and study of literature of English is actual work to do. We seem to say that Charles Dickens novels are one of the main trends in development of English literature in the 19th century, especially in Queen Victorian period of ruling the country, that works were written in its turn at high degree and concluded the development of country, culture, about life of poor and reach people in Victorian age and one of the influenced writer or best know writer of “Critical Realism” period in English literature who was Charles Dickens. It was, it is, it will be actual to study human nature and character that is psychological features of him or her. At present time language and literature, culture is closely related to each other, considering this we should try to link these spheres into one. Stylistic device metaphor is being paid much attention to in modern linguistics, as its usage is closely related to mind and language of people. It is actual to analyze metaphors’ usages and functions in literary works including “Great expectations” written by Charles Dickens.

**The object of the graduate qualification work** is the metaphors used in the novel “Great expectations” written by Charles Dickens.

**The subject of the graduate qualification work** is a novel “Great expectations”.

**The main aim** of the work is to analyze the use of metaphors in the novel “Great expectation” written by Charles Dickens.

**The following tasks are set in front of the work:**

- To study the life and literary career of Charles Dickens;
- To analyze the characteristic features of metaphor as a stylistic device;
- To find out peculiar features of stylistic devices generally;
- To analyze the main idea of the novel “Great expectation”;

- To work with the types of metaphor and differentiate them from each other;
- To give clear characteristic analysis of the main characters of the novel;

**Methodological basis and the way of investigation:** there can be different methods to learn the theme: scanning, analyzing, commenting, comparing, concluding, interpreting, investigating, distinguishing, editing, translating and others.

**The novelty of the work** is related to the new attitude we are going to use in the process of analysis of metaphors in the “Great expectation” written by Charles Dickens. We are going to focus on the usage of metaphor not only from the point of linguistics but pragmatics, cognitive linguistics as well.

**The theoretical and practical value of the dissertation work:** this work can be used as an additional source for literature classes both theoretically and practically. This work can also be used by teachers, graduate, under graduate students who are studying literature, psychology, cognitive linguistics, text interpretation and stylistics.

**The level of studiedness:** Having said about the scholars studied the material before we can mention that our work was based upon the investigations made by a number of well-known English, Russian and Uzbek scholars as Ackroyd, Peter, Butt, John E. and Kathleen Tillotson, Chesterton G.K., Катарский Игорь Максимилианович, Скуратовская Л., А.А. Аникст и В.В. Ивашев, N. Buranov, and some others.

**The content of the work:** the following work consists of an introduction, general characteristics of graduate qualification paper, two chapters; each chapter contains three parts, a conclusion and a list of used literature, pages.

## **CHAPTER I: LIFE AND LITERARY ACTIVITY OF CHARLES DICKENS, THE MAIN MESSAGE OF HIS NOVELS**

### **1.1 Charles Dickens' life and literary career**

He was a great English novelist and one of the most popular writers of all time. His best-known books include 'A Christmas Carol, David Copperfield, Great Expectations, Oliver Twist, The Pickwick Papers, and a Tale of Two Cities. Dickens created some of the most famous characters in English literature. He also created scenes and descriptions of places that have long delighted readers. Dickens was a keen observer of life and had a great understanding of humanity, especially of young people. He sympathized with the poor and helpless, and mocked and criticized the selfish, the greedily and the cruel.

Dickens was also a wonderfully inventive comic artist. The warmth and humor of his personality appear in all his works. Perhaps in no other large body of fiction does the reader receive so strong and agreeable an impression of the person behind the story. Charles John Huffam Dickens was born in Portsmouth, England, on Feb 7, 1812. He moved with his family to London when he was about two years old. Many of the events and people in Dickens' books are based on events and people in his life. Dickens's father, John Dickens, was a poor and easygoing clerk who worked for the navy. John served in some respects as the model for Wilkins Micawber in David Copperfield. He spent time in prison for debt, an event that Charles re-created in Little Dorrit. Even when John was free, he lacked the money to support his family adequately. At the age of 12, Charles worked in a London factory pasting labels on bottles of shoe polish. He held the job only a few months, but the misery of that experience remained with him all his life. Dickens attended school off and on until he was 15, and then left for good. He enjoyed riding and was especially fond of adventure stories, fairy tales, and novels. He was influenced by such earlier English writers as William

Shakespeare, Tobias Smollet and Henry Fielding. However, most of the knowledge he later used as an author came from his observation of life around him. Dickens became a newspaper reporter in the late 1820's. He specialized in covering debates in Parliament and also wrote feature articles. His work as a reporter sharpened his naturally keen ear for conversation and helped develop his skill in protracting his characters speech realistically. It also increased his ability to observe and to write swiftly and clearly. Dickens's first book, "Sketches by Boz(1836)", consisted of articles he wrote for the Monthly Magazine and the London Evening Chronicle. These descriptions, fictional portraits, and short stories surveyed manners and conditions of the time.

Personally unhappiness marred Dickens' public success. In 1836, he married Catherine Hogarth. Catherine had a sister Mary, who died in 1837. Dickens' grief at Mary's death has led some scholars to believe that he loved Mary more than his wife. Catherine was a good woman but lacked great intelligence. She and Dickens had 10 children. The couple separated in 1858. Dickens had remarkable mental and physical energy. He recorded his activities in thousands of letters, many of which make delightful reading. He spent much of his crowded social life with friends from the worlds of art and literature. Dickens enjoyed drama and went to the theater as often as he could. When he was rich and famous, he made a hobby of producing and acting in amateur theatrical productions. He had great success giving public readings of his works. Dickens gift for Creating dramatic scenes in his novels can be traced to his love for the theater. Besides, writing, editing, and touring as a dramatic reader, Dickens busied himself with various charities. These charities included schools for poor children and a loan society to enable the poor to move to Australia. Dickens often walked for hours to work off his remaining energy. He came to know the streets and alleys of London better, perhaps, than any other person of his time. Dickens' health began to decline about 1865 and he died of a stroke on June 9, 1870.

Dickens won his first literary fame with “The Posthumous Papers of the Pickwick Club”. Published in monthly parts in 1836 and 1837, the book describes the humorous adventures and misadventures of a group of slightly eccentric characters in London and the English country side. After a slow start, “The Pickwick Papers”- as the book is usually called-gained a popularity seldom matched in the history of literature. At 24, Dickens suddenly found himself famous. He remained so until his death. Dickens founded and edited two highly successful weekly magazines. He edited Household Words from 1850 to 1859 to his death. As a public figure, Dickens was constantly in the news, and was recognized and honored wherever he went. He was famous in America as well as in Britain, and he toured the United States in 1842 and in 1867 and 1868.

Dickens wrote 20 novels (including 5 short Christmas books), and many sketches, travel books, and other non-fiction works. Not all of his books were best sellers, but the most popular one broke all sales records for the time. Most his novels were published in sections. After the success of “The Pickwick Papers”, Dickens turned to more serious themes and plots. However, he always introduced enough humor to keep his books entertaining. “Oliver Twist” (1837-1839), describes the adventures of poor orphan boy. The book was noted for its sensational presentation to London's criminal world and for its attack on England's mistreatment of the poor. “In Nicholas Nickleby” (1838-1839), Dickens criticized greedy proprietors of private schools, who treated students brutally and taught them nothing. “The old Curiosity Shop” (1840-1841) is less respected today than when it was first published, largely because the death scene of Little Nel seems sentimental to modern tastes. “Barnaby Rudge(1841) is a historical novel that deals with a series of riots in London in 1780. Martin Chuszzlwit (1843-1844) is one of two books that Dickens based on his first trip to America. The other is the travel book American Notes (1842). Dickens intended Martin Chuzzlewit to be a study of many forms of selfishness. But it is best known for its unflattering picture of the crudeness of American manners

and for its comic characters. Two of its finest creations are the hypocrite Pecksniff and the chattering, alcoholic midwife Sairey Gamp. Dickens wrote his five “Christmas books” during the 1840's. The first, *A Christmas Carol* 1843, is one of the most famous stories ever written. In the book, three ghosts show the old miser Ebenezer Scrooge his past, present and future. Realizing that he has been living a life of greed, Scrooge changes into a warm and unselfish person. The other Christmas books are *The Chimes* 1844, *The Cricket on the Hearth* 1845, *The Battle of life* 1846 and *The Haunted Man* 1848.<sup>1</sup>

During the 1840's, Dickens' view of Victorian society, and perhaps of the world, grew darker. His humor became more bitter, often taking the form of biting satire. His characters and plots seemed to emphasize the evil side of human experience. At the same time, He increasingly refined his art. The range of his tone widened and he paid more attention to structure and arrangement. He turned to symbolic themes to help express and expand his observations on topical political and social issues and on large-matters of morality and values. The unhealthy London fog in *Bleak House*, for example, symbolizes the illness of society, especially its lack of responsibility toward the downtrodden and the unfortunate. “*Dombey and Son* 1846-1846 deals primarily with a selfish egotist whose pride cuts him off from the warmth of human love. The book stresses the evils of the Victorian admiration for money. Dickens believed that money had become the measure of all personal relations and the goal of all ambition. With *David Copperfield* 1849-1850 Dickens temporarily lessened the role of social criticism to concentrate money on semi autobiography. The novel describes a young man's discovery of the realities of adult life. David's youth is clearly patterned after Dickens's youth.”<sup>2</sup>

*Bleak House* 1852-1853 is in many respects Dickens greatest novel. It has a complex structure and many levels of meaning, mixing melodrama with satire

---

<sup>1</sup> Dubby M., Robert P. *Literature and life in England*. New York. 1978, 147p.

<sup>2</sup> Collins, Philip - *A Dickens Bibliography*. 1970, off printed from George Watson/ *New Cambridge Bibliography of English Literature*, 1969, vol.3.

and social commentary. The book deals with many social evils, chiefly wasteful and cruel legal processes. It also attacks the neglect of the poor, false humanitarians and clergyman, and poor sanitation. The long novel was followed by the much shorter and simpler *Hard Times* 1854. *Hard Times* attacks philosopher Jeremy Bentham's doctrine of utilitarianism. Bentham believed that all human ideas, actions, and institutions should be judged by their usefulness. Dickens was convinced that Bentham reduced social relations to problems of cold, mechanical self-interest. In *Little Dorrit* 1855-1857, Dickens continued his campaign against materialism and snobbery, which were represented by the rich Merdle family and their social-climbing friends. He also ridiculed government inefficiency in the form of the "Circumlocution Office. The prison like the fog in *Bleak House*, is symbolic. It stands for the painful conditions of life in a materialistic decaying society. *A Tale of Two Cities* 1859 was the second of Dickens' two historical novels. It is set in London and Paris and tells of the heroism of fictional Sidney Carton during the French Revolution.

In *Great Expectations* 1860-1861, Dickens returned to theme of a youth's discovery of the realities of life. An unknown person provides the young hero Pip with money so that Pip can live as gentleman. Pip's pride is shattered when he learns the source of his "great expectations". Only by painfully revising his values does Pip establish his life on a foundation of sympathy, rather than on vanity, possessions, and social position. *Our Mutual Friend* 1864-1865 was Dickens' final novel of social criticism. Dickens again attacked the false sides of the newly rich. He satirized greed, using the great garbage heaps of the London dumps as a symbol of filthy money. The novel is also notable for its suggestive use of London's River Thames. Dickens had completed about one-third of his novel *The Mystery of Edwin Drood* when he died. Nobody shows how Dickens intended the story to end. Scholars and readers throughout the years have proposed many possible solutions for the mystery.

Dickens is now considered to be one of the major figures of English literature, but his position was not always so high. His reputation declined between 1880-1940. This was partly due to the psychological emphasis that became fashionable in novels after Dickens's death. Critics valued Dickens chiefly as an entertainer and above as a creator of a huge gallery of comic, pleasant, and famous characters. They recognized him as a master creator of plot and scene, and as a sharp-eyed observer of London life. But they considered his outlook simple and unrealistic. They believed he lacked artistic taste and relied too much on broad comedy, dramatic effects, sentimentality, and superficial psychology.<sup>3</sup>

However, since 1940, numerous books and essays have described Dickens as a writer of considerable depth and complexity. He has also been praised as a sensitive and philosophic observer of human struggles and social institutions. In this sense, Dickens has been associated with such authors as Herman Melville, Franz Kafka and Fyodor Dostoevsky. Recent criticism has demonstrated that Dickens can no longer be regarded only as an entertainer, though his ability to entertain is probably the major reason for his popularity. Whatever his other claims to greatness may be, Dickens ranks as a superbly inventive comic artist. His characters have been compared to those of Shakespeare in their variety, color, energy, and life. Dickens was aware of human evil, but he never lost his perspective. His art was sustained by an awareness and appreciation of the human comedy.<sup>4</sup>

## **1.2 Symbolism and depiction of the main characters in “Great Expectations”**

In life, symbolism is present all around us. Whether it is in the clothes we wear, the things we do, or what we buy, everything has a meaning.<sup>5</sup> Symbolism is also present in literature and it is shown in Charles Dickens' *Great Expectations*. The

---

<sup>3</sup>Chesterton G.K. - Charles Dickens. London, reprinted 1977, 93p.

<sup>4</sup> Mixaylskiy N.P. *Ingliz adabiyoti M.*1975, 67p.

<sup>5</sup> Widdowson H.G. *Practical Stylistics: an approach to poetry.* Oxford University Press., 1992, 86p.

symbols of isolation, manipulation, the tragic hero, and wanting to be someone else are seen throughout the book through the characters of Estella, Magwitch, Miss Havisham, and Pip. The character of Estella represents the symbols of isolation and manipulation. By acting as an adult when she was still young, she separated herself from Pip and others. This was due in large part to the way Miss Havisham, her stepmother, raised her. She had no emotion, as Miss Havisham used her for revenge on men. On his first visit to the Satis House, Pip overheard Miss Havisham tell Estella "Well? You can break his heart.". By doing what Miss Havisham tells her to, she shows she is just as heartless as her stepmother. She also represents manipulation in how she played with Pip's feelings, who has strong feelings for her even though he also cannot stand her. She tells Pip "Come here! You may kiss me if you like.". Although the kiss may have meant a lot to Pip, it did not mean anything to Estella as she was just playing with Pip's emotions. The character of Magwitch represents the symbols of isolation and the tragic hero. In this case, he was physically isolated from society because he was a convict and was looked upon with disgust. When Magwitch confesses and apologizes to Joe for stealing the food, Joe replies "poor miserable fellow creatur". Magwitch also illustrates the symbol of the tragic hero. Throughout most of the book, Magwitch is looked down upon by Pip. Magwitch talks about his gratitude for Pip when he helped him as a convict many years ago. "You acted noble, my boy," said he. "Noble Pip! And I have never forgot it!". He shows why he is a hero when he explains to Pip that he was the benefactor and the one responsible for making him a gentleman and helping him achieve his great expectations. "Yes, Pip, dear boy, I've made a gentleman on you! It's me wot done it!". After his death, however, Pip feels guilt and sadness when he learns what Magwitch spent most of his life trying do. As a result, he shows the readers why he was the tragic hero.<sup>6</sup>

---

<sup>6</sup>Ackroyd, Peter - Dickens. London, 1990, 45p.

One character who represents the symbols of isolation and manipulation is Miss Havisham. For most of her life, she has refused to let go of her past as she continues to wear her wedding dress and keep her wedding cake. Her decaying dress and cake are symbols of how her life rotted away. It also depicted the state of the Satis House, where she was isolated from the rest of society. The house is used as a metaphor to show how they decayed and crumbled as time passed on. Miss Havisham also illustrates the symbol of manipulation. She had raised Estella as a heartless stepdaughter whose main purpose was to seek revenge on men. This central motivation of revenge resulted from the fact that she was a rejected lover. Her plan is shown when she tells Estella to go play with Pip.

"Well? You can break his heart."As a result, she made Estella into a human monster with no emotion. Near the end, Miss Havisham dies a hopeless neurotic.

The one character who shows the symbol of how people always want to be someone else but than decide they are better off with whom they are is Pip, the story's protagonist. As a boy, Pip wishes to be a gentleman. With unknown help from Magwitch the convict, Pip's dreams come true. After attaining his fortune and his expectations, Pip is miserable. "As I had grown accustomed to my expectations, I had intensibly begun to notice their effect upon myself and those around me.". He noticed the negative effects as he was in debt because of his lavish spending and he also realized how much he neglected Joe and Biddy, his two best friends as a kid. In the end, Pip changes as he becomes a loyal friend to Magwitch in his time of need, tries to repair his relationship with Joe and Biddy, and goes from almost total destruction to moderate business success. He also shows how people gain from giving. The only good fortune from the money he received from his private benefactor, Magwitch, was giving it to Herbert.As shown from the examples above, symbolism plays an important part in Charles Dickens Great Expectations. Many symbols such as isolation, manipulation, the tragic hero, and wanting to be someone else are present throughout the novel

and are brought to life by the characters. People in today's society must realize that a lot of what we do symbolizes something about us and helps explain who we are as people.

There were several themes associated with the novel *Great Expectations*. One of the most fascinating themes dealt with "infatuation and how it compares to and relates to love" ("Infatuation"). Infatuation is basically an obsession, or extravagant affection towards a person. There is really no definite reason behind their passion, therefore this feeling is often short in duration and indicative of faulty judgment. The person doesn't know what these feelings mean, this is normally why they mistake it for love. Love, on the other hand, is an intense affectionate concern for another person. It is a more selfless and settled feeling. You can compare the difference between love and infatuation with the cliché "All that glitters is not gold", the glitter illusion being infatuation and the gold being love, the real thing. As a person grows and experiences their feelings with many other people, the distinction between love and infatuation becomes more clear. This is because the person can compare feelings they have experienced in the past, with their present feelings.

In *Great Expectations* we see how Pip's infatuation for Estella is "short in duration", as most infatuations are. Despite the fact that Estella is arrogant and rude, Pip is not only infatuated with her beauty and wealth, but also almost envies it. In fact the humiliation Estella puts Pip through, causes Pip to feel very lowly of himself and the way he has been brought up. This causes Pip's expectations to change from expecting to be Joe's blacksmith apprentice, to studying to become a gentlemen noticed and admired by Estella. As years pass, Estella continues to play with Pip's heart, and Pip continues to unconditionally have feelings for her. Later, Estella marries a man named Bentley Drummle, only causing Pip to, yet again, confess his love to Estella. Estella tells Pip "I know what you mean as form of words, but nothing more." This basically means that Estella can hear what Pip is telling her, but she doesn't see how he could love

her. Regardless of that, and the fact that Estella is to be married, Pip still continues to fantasize about Estella. Soon, Pip starts to learn more about her, and her past, through Miss Havisham. These talks with Pip helps make Miss Havisham into a kinder and happier person. Feeling that he cannot have Estella, and that the world around him has changed, Pip decides to propose to Bidley. He really has no reason why he wants to marry Bidley, except for the fact that he's feeling loss and lost, and vulnerable. Yet in his search to find her, he finds something else. To his surprise, Bidley is already married, to Joe! Pip leaves not yet reconciled with neither Bidley nor Joe. Eleven years later, Pip visits Bidley and Joe. He finally reconciles with them and meets their son, little Pip. This shows that Pip has grown, and is ready to start a new, happier beginning with the people from his past. Later, Pip goes to the Satis House and sees Estella for the first time in years. For the first time, he saw the saddened, softened light of once proud eyes, and felt the friendly touch of then once insensible hand. This, of course, means Estella has changed as well. Her experience with her failed marriage with Drummle has showed her how to feels to be hurt. Suffering all those years was a stronger effect than Miss Havisham's teachings. These experiences have given her the heart to understand what Pip's heart used to be. Though it is not really clear whether the two characters do eventually fall in love, in the end they both have found a state of happiness.<sup>7</sup>

Another good example of a character's experience distinguishing love and infatuation is with Dickens' character, Bidley. Though Pip has always seen his relationship with Bidley as brother and sister like, Bidley has seen it in a whole different way. She has always had a tremendous crush on Pip, but she doesn't really know why she feels this way about him. Maybe it's because they grew up with one another, and spent time with one another, but she really has no definite answer. These factors allow this crush to apparently fall under the category of infatuation. Throughout most of Great Expectations she tries to pursue Pip, but

---

<sup>7</sup> Урнов М.В. - Неподражаемый Чарльз Диккенс. Москва, 1990, 103р.

he never falls for her. The reason being that he's not only not interested in Biddy, but also because he is continually trying to be the kind of gentlemen that will make Estella notice him. To add to that he leaves for London. These actions made by Pip eventually become factors that make Biddy realize that the "strong" feelings that Pip has for Estella will always be a part of his character. She will always hold a place in his heart. This also makes Biddy realize she really has no definite reason why she likes Pip so much. Meanwhile, with Pip gone, Biddy and Joe find that they have more time to spend with one another. Biddy teaches Joe to read and write. With their relationship at a higher level, they realize they share many of the same values and morals. This causes the two characters to begin to become closer. Biddy's experiences with Pip and Joe has made her realize what love and happiness really is, and she finds those feelings in Joe.

One of the most important and common tools that authors use to illustrate the themes of their works is a character that undergoes several major changes throughout the story. In *Great Expectations*, Charles Dickens introduces the reader to many intriguing and memorable characters, including the eccentric recluse, Miss Havisham, the shrewd and careful lawyer, Mr. Jaggers, and the benevolent convict, Abel Magwitch. However, without a doubt, *Great Expectations* is the story of Pip and his initial dreams and resulting disappointments that eventually lead to him becoming a genuinely good man. The significant changes that Pip's character goes through are very important to one of the novel's many themes. Dickens uses Pip's deterioration from an innocent boy into an arrogant gentleman and his redemption as a good-natured person to illustrate the idea that unrealistic hopes and expectations can lead to undesirable traits.

In the beginning of the novel, Pip is characterized as a harmless, caring boy, who draws much sympathy from the reader even though he is at that point content with his common life. The reader most likely develops warm and sympathetic feelings toward Pip after only the first two pages of the novel,

which introduce the fact that Pip's parents are "dead and buried" and that the orphan has never seen "any likeness of either of them". Pip's confrontation with the convict presents his harmless, innocent nature. As Magwitch first seizes the young boy, Pip simply responds, "Oh! Don't cut my throat, sir, Pray don't do it sir". Then, Pip is forced into submitting to the convict's demands, mainly due to his naive fear of Magwitch's fictitious companion who "has a secret way peculiar to himself of getting at a boy, and at his heart, and at his liver". Even though he aids the convict, the reader's sympathy for Pip soon increases, as his robbery of his own home weighs greatly on his conscience. He seems to sincerely regret his actions and the fact that he "had been too cowardly to avoid doing what I knew to be wrong". Approximately one year after his encounter with the convict, Pip is still shown to be an innocent, caring boy. One night, when Pip and Joe are alone at the forge, Joe explains his various reasons for enduring Mrs. Joe's constant abuse. After their conversation, Pip realizes that he cares deeply for Joe and appreciates everything that the blacksmith does for him. Also, he develops "a new admiration of Joe from that night" and "a new sensation of feeling conscious that I was looking up to Joe in my heart". Unfortunately, as Pip develops unrealistic hopes and expectations for his life, these positive characteristics are replaced by undesirable ones. The expectations that cause Pip's character to become less likable are those that he develops after being introduced to Miss Havisham and Estella. During his first visit to the Satis House, Estella, who considers herself much too refined and well-bred to associate with a common boy, scorns Pip. On the other hand, Pip seems to fall in love with Estella during that first meeting. He even admits to Miss Havisham that he thinks her adopted daughter is not only "very proud" and "very insulting," but also "very pretty" and that he should "like to see her again". After just one afternoon at the Satis House, Pip develops a desire to become more acceptable to Estella, in hopes that her callous attitude toward him would change. As a result, while walking back to the forge, Pip begins to feel ashamed of his life. His mind is filled with regretful thoughts such as "that I was a

common laboring-boy; that my hands were coarse; that my boots were thick; and generally that I was in a low-lived bad way". Pip realizes that his personality and outlook on his life is changing.<sup>8</sup>

When his visits to the Satis House cease and he is apprenticed to Joe, Pip becomes even more deeply ashamed of his position in society because he believes that it will ruin his hopes of Estella loving him. He constantly worries that Estella will see him at the "unlucky hour" when he is at his "grimiest and commonest", but he endures his shame with an irrational hope, "that perhaps Miss Havisham was going to make my fortune when my time was out". Then, when Mr. Jaggers informs Pip of the "great expectations" that have been placed on him, Pip thinks, without a doubt, "Miss Havisham was going to make my fortune on a grand scale". Also, he begins to believe that Miss Havisham has destined him to be married to Estella. Almost immediately, Pip's ego grows tremendously, and he becomes arrogant as he looks down on his "common," yet caring and loyal friends. For example, in a private conversation with Biddy, Pip tells his good friend that Joe "is rather backward in some things. In addition, when Pip is finally ready to depart for London, he tells Joe that he "wished to walk away all alone" because he privately fears the "contrast there would be between me and Joe".

As the arrogant and ungrateful Pip continues to believe that Miss Havisham has chosen him to be the recipient of her money and, hopefully, of Estella's hand in marriage, he also continues to be ashamed of and look down on his past life. On one occasion, Pip receives word that Joe will be visiting London and would like to see him. However, Pip is not at all overjoyed to receive this news. In fact, he looks forward to Joe's visit "with considerable disturbance, some mortification, and a keen sense of incongruity," and he states that he "certainly would have paid money" in order to keep Joe away. Pip is distraught over the prospect of others, especially Bentley Drummle, seeing him with the common blacksmith.

---

<sup>8</sup>Butt, John E. and Kathleen Tillotson - Dickens at Work, reprinted 1982, 120p.

After Joe's departure, Pip decides that he should return to the forge, but the next day, he resolves to stay at the Blue Boar Inn, rather than at his old home. His snobbish reasoning is simply, "I should be an inconvenience at Joe's; I was not expected, and my bed would not be ready". Then, Pip is so concerned with gaining Estella's favour that he visits Miss Havisham's home and returns to London while never stopping at the forge.

The negative attitudes and traits that Pip develops as a result of his unrealistic expectations are portrayed in ways other than his view of his past life. In London, while living as a "gentleman," Pip has trouble managing his new way of life. During a dinner with other gentlemen, Pip has an irrational confrontation with his nemesis, Drummle. After Drummle proposes a toast to Estella, who has allowed "the Spider" to attach himself to her, Pip loses control of his emotions and accuses him of lying. Drummle is then able to provide proof that he has danced with Estella on several occasions, and Pip is forced to apologize for his outrageous actions. However, he and Drummle sit "snorting at one another for an hour" because Pip can "not endure the thought of her stooping to that hound". For many years, Pip had believed that he and Estella were destined to be married, but now his hopes and expectations are just beginning to fade.

When Pip finally learns that Abel Magwitch, not Miss Havisham, is his benefactor, his unrealistic expectations cease and his genuinely good nature begins to overcome the negative traits that he had developed. Also, he realizes that he was at fault for his non-realistic hopes. During a visit to the Satis House, Pip is able to hold no harsh feelings toward Miss Havisham for the misfortunes of his life. He refuses her offer to financially compensate him for his unhappy life, and instead, he requests that she provide aid to Herbert's business situation. Then, he confesses that he can forgive her. Later, Pip revisits Miss Havisham's room to check on her and finds that she had been too close to the fire, as her aged garments are ignited in flames. Pip immediately risks his own life to save the old woman. She receives serious burns and nerve damage, but she remains

alive. Pip is also seriously burned. Pip's positive characteristics are also evident in his treatment of his benefactor, the convict Magwitch. Initially after the revelation, Pip's reaction had been one of shock, disbelief, and even repugnance. However, he realizes and somewhat appreciates that Magwitch had tried to greatly repay him for the practically insignificant favour that Pip had provided for the convict as a child. Over time, Pip's hard feelings toward his benefactor fade, and at one point he confesses that Magwitch "was softened indefinitely, for I could not have said how, and could never afterwards recall how when I tried, but certainly". As he had done while saving Miss Havisham, Pip puts himself through great personal risks and inconveniences to save Magwitch. He is unsuccessful in fleeing the country with Magwitch, but his caring and devotion for the kind convict are unwavering, even though he will not receive any money after Magwitch's death. Every day, Pip visits him in the infirmary in efforts to comfort Magwitch and to make the prisoner's last days as peaceful as possible. Pip believes that his visits are somewhat cheering to Magwitch, and he goes to the infirmary every day until the convict's tranquil death which is almost a blessing. Just as Pip's feelings toward Magwitch soften, so does his attitude toward his old life after the burden of his expectations is lifted. Soon after Magwitch dies, Pip becomes seriously ill. When he recovers, he learns that Joe had travelled to London to care for him. As he continues to nurse Pip back to good health, Joe remains formal and awkward around Pip, as he had acted while visiting Pip in London several years earlier. On the other hand, Pip begins to feel as if he had never left the forge. When Joe unexpectedly leaves London to return to the forge, Pip follows him as soon as he is physically able. At the forge, Pip no longer shows any feelings of shame or arrogance because he is now content and cheerful in his old surroundings. At the conclusion of *Great Expectations*, the reader most likely finds Pip's fate acceptable and enjoyable. Earlier in his life, he had changed from an innocent, caring boy into an arrogant young man as a result of his non-realistic hopes and expectations. However, when those expectations come to an end, so do his undesirable traits, as he is shown to be a

truly good-natured person. Therefore, it is fitting that, in both of Dickens' final episodes, Pip is happy and content with his life.<sup>9</sup>

Dickens conveys his message through the experiences of his main character Pip, who is young, intelligent, and impressionable. Pip learns several hard truths about life, all of which may be considered part of Dickens' message. Pip's "great expectations" are all disappointed. He learns that money cannot buy happiness and certainly cannot buy love. He learns that the fine ladies and gentlemen who seem to lead such enviable lives of leisure and refinement are really mostly pretenders who contribute nothing to society and who are incapable even of supporting themselves; they are parasites who prey on the humble people of the world, people like Magwitch, Joe Gargary, and Biddy. He learns that old friends are the best friends and that real love is a rare and precious thing. He learns that the kind of people he admired and aspired to associate with are often selfish, cruel, avaricious, hypocritical, and corrupt. Leo Tolstoy developed a comparable opinion about the upper classes in his later years and decided that he could no longer write about their motives and problems as he had done in *War and Peace* and in *Anna Karenina*. In his later fiction, such as "How Much Land Does a Man Need" and "What Men Live By," he writes about peasants and laborers. Dickens saves his most compelling scene in *Great Expectations* for his magnificent Chapter 39. Pip has become a gentleman of leisure and has acquired some education. Dickens characteristically begins with a description of the setting.

It was wretched weather; stormy and wet, stormy and wet, mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind.

Pip is shown wearing a dressing gown, sitting in a comfortable armchair in front of a warm fire, reading a book. Out of this terrible storm appears the escaped

---

<sup>9</sup> Хрестоматия по английской литературе. М.1976, 50р.

convict Pip had assisted when the wretched man was hiding in the marshes. Pip's world is turned upside down when he learns that Magwitch, and not Miss Havisham, has been responsible for making him a well-to-do gentleman of leisure. Magwitch represents the dark reality of the world. He is the one who made Pip a gentleman, and people like Magwitch are the ones whose toil and suffering are the underpinnings of all the world's fine ladies and gentlemen. It has to be that way, according to Dickens: For every person who has too much, there must be one or more who has too little. Poor Magwitch does not even realize how he and the people of his social class are abused and exploited. He admires gentlemen with their fine clothes, fine lodgings and fine manners, and he is pleased and proud that he personally has created one of these gentlemen himself.

"Yes, Pip, dear boy, I've made a gentleman of you! It's me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore afterwards, sure as ever I spec'lated and got rich, you should get rich. I lived rough, that you should live smooth. I worked hard that you should be above work. What odds, dear boy? Do I tell it fur you to feel a obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman--and, Pip, you're him!" Pip had considered himself infinitely superior to people like Magwitch, and he is horrified to realize that Magwitch made him what he has become--a parasite, a fop, and a snob.

### **1.3 The different functions of stylistic devices**

All stylistic means of the English language can be divided into expressive means (EM) and stylistic devices (SD). "The expressive means of a language are those phonetic, morphological, word building, lexical, phraseological or syntactical forms which exist in language as-a-system for the purpose of logical and various dictionaries. Among lexical EM we must mention words with emotive meanings, interjections, poly-semantic words, vulgar words, slang etc. The fact that poly-

semantic words retain their primary and secondary meanings is of great importance for stylistics. It is quite easy to understand the meaning of the following phrases; He grasped the main idea; a burning question; pity melted her heart. The italicized words are used in their secondary transferred dictionary meanings. But the primary and secondary meanings are realized simultaneously. The expressiveness of these words becomes obvious when compared with neutral equivalents; He understood the main idea; an important question; pity softened her heart.

According to Prof I.R. Galperin's definition Stylistic Devise is a conscious and intentional intensification of some type structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

SD must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings gives rise to such SDS as metaphor, metonymy, irony, epithet and others. Thus, a metaphor is a conscious and intentional intensification of typical semantic properties of a word: "Oh, Rain"-said Mor. He enveloped her in a great embrace. (I. Murdoch). The dictionary meaning of the verb "envelope" is "to wrap up, cover on all sides". The contextual meaning is "to embrace" Here we can give example of the Uzbek: Imtixonida u sayrab ketdi. The dictionary meaning of the verb "sayramoq" is "qushlarning sayrashi, yoqimli yoki yoqimsiz ovoz chiqarishi" The contextual meaning is "tinmasdan so'zladi, yaxshi javob berdi".

The typical features of proverbs and sayings serve as the foundation for an SD which is called epigram, i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured.

A thing of beauty is a joy for ever. (J. Keats)

Sweet is pleasure after pain (J. Dryden)

If youth knew, if age could (Tl. Estienne)

What the eye does not see, the stomach doesn't get upset (J.K. Jerome).

O`zing tashna bo`lsang, obi juy etar

Ko`zing tashna bo`lsa, obro`y ketar (X.Dexlaviy)

Aytur so`zni ayt, aytmas so`zdan qayt. (A.Navoiy)<sup>10</sup>

These phrases are not proverbs; they are the creations of individual writers and poets. When such phrases are used in the text they accumulate great emotive force and function. They acquire a generalized status and thus easily become an SD while proverbs remain EM of the language.

The same may be said about syntax. The typical structural features of oral speech (violation of word order, omission of some parts of the sentence, repetition of certain words etc) may be intensified and promoted to a generalized status. Such SDs as inversion, parallel constructions, chiasmus is the result of these stylistic transformations.

It is important to know that the stylistic use of EM must not necessarily lead to the formation of an SD. For example, repetition is widely used in folk song and poetry and in oral speech to make our speech emotional and expressive, but we can't say that in such cases we use a SD.

When the weather is wet

We must not fret,-

When the weather is cold

We must not scold

When the weather is warm

We must not storm.

---

<sup>10</sup> Қўнғуров Р., Каримов С. Ўзбек тили стилистикаси ва нутқ маданияти. Библиографик кўрсаткич. – Самарқанд, 1984;

“Oltin edim, chuyan bo`ldim

Dono edim, somon bo`ldim

Qimmat edim, arzon bo`ldim

G`amga qolgan, ravshan bo`ldim.

Thus we may draw the conclusion that EM are the facts of the language, while SDs are the property of the speech. They are the creation of individuals (writers and poets) and are based on the peculiarities of existing EM of the language. This is in short the difference between EM and SD.<sup>11</sup>

While speaking about SD we must always remember: the force of one and the same SD may be different. In some cases the emotive charge may be very strong, in others it may be weak. It depends on the use of a SD in one and the same function. Due to the overuse of the SD it may become hackneyed, trite and loses its freshness and brightness;

1. The best pens of the world

A sweet smile

Stly as a fox

Buloqning ko`zi

Tog`ning yon bag`ri

Oq oltin, zangori ekran

2. with his mousing walk

Buttoned strictness of his coat

O`ychan oqshomlar

Erning oppoq ko`rpasi

---

<sup>11</sup>Galperin I.R “Stylistics” Moscow 1973, 142p.

Solsovuldek yuzlar

In the first case we have trite SDs, in the second-fresh, genuine SD.<sup>12</sup>

Speaking about SDs we must mention the cases when two or more EM or SD meet at one point, in one utterance. Such clusters of SDs are called convergence. "Together each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis" (M. Riffaterre) For example: When everyone had recovered George said; "She put in her thumb and pulled out a plum". Then away we were into our merciless hacking-hecking laughter again. (S.M.Maugham).

In English examples we find the convergence of several SDs: decomposition of a proverb (to put one's thumb into smth), a bring case of an onomatopoeia in the function of an epithet (Hacking-hecking), inversion (adverbial modifier stand before the subject).

Transferred meaning is the interrelation between two types of the lexical meaning: dictionary and contextual. The contextual meaning always depends on the dictionary meaning. But when the deviation is very great that it even causes an unexpected turn in the logical meaning, we register a stylistic device. In other words we may say: when we witness two meanings of the word realized simultaneously we are confronted with a SD, where two meanings interact.<sup>13</sup>

Heterogeneity of the component parts of the utterance is the basis for a stylistic device called bathos. Unrelated elements are brought together as if they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning.

"Sooner shall heaven kiss earth--(here he fell sicker)

Oh, Julia! What is every other woe? --

---

<sup>12</sup> Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши.-Т: «Фан», 1983, 75р.

<sup>13</sup> Matthews P.T "Stylistics" Virginia university Press 1986, 66р.

(For God's sake let me have a glass of liquor;

Pedro, Battista, help me down below)

Julia, my love!--(you rascal, Pedro, quicker)--

Oh, Julia!--(this curst vessel pitches so)--

Beloved Julia, hear me still beseeching!"

(Here he grew inarticulate with retching.)

Such poetic expressions as 'heaven kiss earth', 'what is every other woe'; 'beloved Julia, hear me still beseeching' are joined in one flow of utterance with colloquial expressions--'For God's sake; you rascal; help me down below', 'this curst vessel pitches so'. This produces an effect which serves the purpose of lowering the loftiness of expression, inasmuch as there is a sudden drop from the elevated to the commonplace or even the ridiculous.

As is seen from this example, it is not so easy to distinguish whether the device is more linguistic or more logical. But the logical and linguistic are closely interwoven in problems of stylistics.

Another example is the following--

"But oh? ambrosial cash! Ah! who would lose thee?

When we no more can use, or even abuse thee!" ("Don Juan")

Ambrosial is a poetic word meaning 'delicious',- 'fragrant', 'divine'. Cash is a common colloquial word meaning 'money', 'money that a person actually has', 'ready money'.

Whenever literary words come into collision with non-literary ones there arises incongruity, which in any style is always deliberate, inasmuch as a style presupposes a conscious selection of language means.

The following sentence from Dickens's "A Christmas Carol" illustrates with what skill the author combines elevated words and phrases and common colloquial ones in order to achieve the desired impact on the reader--it being the combination of the supernatural and the ordinary.

"But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for."

The elevated ancestors, simile, unhallowed, disturb (in the now obsolete meaning of tear to pieces) are put alongside the colloquial contraction the Country^ (the country is) and the colloquial done for.<sup>14</sup>

This device is a very subtle one and not always discernible even to an experienced literary critic, to say nothing of the rank-and-file reader. The difficulty lies first of all in the inability of the inexperienced reader to perceive the incongruity of the component parts of the utterance. Byron often uses bathos, for example,-

"They grieved for those who perished with the cutter

And also for the biscuit-casks and butter."

The copulative conjunction and as well as the adverb also suggest the homogeneity of the concepts those who perished and biscuit-casks and butter. The people who perished are placed on the same level as the biscuits and butter lost at the same time. This arrangement may lead to at least two inferences:

1) for the survivors the loss of food was as tragic as the loss of friends who perished in the shipwreck;

2) the loss of food was even more disastrous, hence the elevated grieved ... for food.

It must be born in mind, however, that this interpretation of the subtle stylistic device employed here is prompted by purely linguistic analysis: the verbs to

---

<sup>14</sup>Виноградов В.В. О языке художественной прозы/ - М., 2000, 82р.

grieve and to perish, which are elevated in connotation, are more appropriate when used to refer to people--and are out of place when used to refer to food. The every-day-life cares and worries overshadow. The grief for the dead, or at least are put on the same level. The verb to grieve, when used in reference to both the people who perished and the food which was lost, weakens, as it were, the effect of the first and strengthens the effect of the second.

The implications and inferences drawn from a detailed and meticulous analysis of language means and stylistic devices can draw additional information from the communication. This kind of implied meaning is derived not directly from the words but from a much finer analysis called supralingual or suprasegmental.

Almost of the same kind are the following lines, also from Byron:

"Let us have wine and women, mirth and laughter, .

Sermons and soda-water--the day after."

Again we have incongruity of concepts caused by the heterogeneity of the conventionally paired classes of things in the first line and the alliterated unconventional pair in the second line. It needs no proof that the words sermons and soda-water are used metonymically here signifying 'repentance' and 'sickness' correspondingly. The decoded form of this utterance will thus be: "Let us now enjoy ourselves in spite of consequences." But the most significant item in the linguistic analysis here will, of course, be the identical formal structure of the pairs 1. wine and women; 2. mirth and laughter and 3. sermons and soda-water. The second pair consists of words so closely related that they may be considered almost synonymous. This affects the last pair and makes the words sermons and soda-water sound as if they were as closely related as the words in the first two pairs. A deeper insight into the author's intention may lead

the reader to interpret them as a tedious but unavoidable remedy for the sins committed.<sup>15</sup>

Byron especially favors the device of bathos in his "Don Juan." Almost every stanza contains ordinarily unconnected concepts linked together by a coordinating conjunction and producing a mocking effect or a realistic approach to those phenomena of life which imperatively demand recognition, no matter how elevated the subject-matter may be.

Here are other illustrations from this epoch-making poem:

"heaviness of heart or rather stomach;"

"There's nought, no doubt, so much the spirit calms

As rum and true religion"

"...his tutor and his spaniel"

"who loved philosophy and a good dinner"

"I cried upon my first wife's dying day

And also when my second ran away."

We have already pointed out the peculiarity of the device, that it is half linguistic, half logical. But the linguistic side becomes especially conspicuous when there is a combination of stylistically heterogeneous words and phrases. Indeed, the juxtaposition of highly literary norms of expression and words or phrases that must be classed as non-literary, sometimes low colloquial or even vulgar, will again undoubtedly-produce a stylistic effect, and when decoded, will contribute to the content of the utterance, often adding an element of humour.<sup>16</sup> Thus, for instance, the following from Somerset Maugham's "The Hour before Dawn":

"Will you oblige me by keeping your trap shut, darling?' he retorted."

---

<sup>15</sup>VerdonkP. Stylistics. Oxford., 2003.

<sup>16</sup> Каримов С. Бадийй услуб ва тилнинг ифода тасвир воситалари. Самарқанд, 1994, 40р.

The device is frequently presented in the structural model which we shall call heterogeneous enumeration

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called con-textual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning, as, for example, with the word sophisticated. This is especially the case when we deal with transferred meanings.<sup>17</sup>

What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device. The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the semantic structure of the word. In this case we do not perceive two meanings. When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object) and a meaning which is imposed on the word by a micro-context may be maintained

---

<sup>17</sup> Арнольд И.В. Лексикология современного английского языка. М., «Высшая школа» 1986, 67р.

along different lines. One line is when the author identifies two objects which have nothing in common, but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense. The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony. Let us now proceed with a detailed analysis of the ontology, structure and functions of these stylistic devices.

The relations between different types of lexical meanings may be, based on various principles:

- 1) The principle of affinity-metaphor,
- 2) The principle of contiguity-metonymy
- 3) The principle of opposition-irony.

As it has been stated above the lexical meanings of a word comprise various meanings. But the difference between these meanings not be great and unexpected. In most cases these meanings appear on the principal of affinity existing between the notions and objects surrounding us.<sup>18</sup>

The interaction or interplay between the primary dictionary meaning-the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object-and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing is common, but in which he subjectively sees a function, or a

---

<sup>18</sup>The Cambridge Encyclopedia of THE ENGLISH LANGUAGE. Cambridge University Press., 2003, 83p.

property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or contradictory sense.<sup>19</sup>The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

#### **1.4 Types of stylistic devices**

Metonymy--is a transfer of meaning based upon the association of contiguity-proximity. In metonymy the name of one thing is applied to another with which it has some permanent or temporary connection: He felt as though he must find a sympathetic intelligent ear (Th/ Drieser).Like metaphors metonymy can be divided into trite metonymy-i.e. words of metonymic origin and genuine metonymy.In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away.If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this case we have genuine metonymy. In other cases we have only one of the lexicological problems -how new words and meanings are coined.In most traditional metonymies the contextual meanings are fixed in dictionaries and have a note –fig. Metonymy may be divided into figures of speech established in the language and individual speech. Metonymy established in the language is frequent in colloquial speech. E.g. the whole table was stirring with impatience .e.g. the people sitting round the table were impatient.Terim paytida ko'p qo'l kerak buladi.Uning qalami qasos o'ti bilan yonardi .Green fingers ,people who have skill for growing gardens blue -collars-workers, a symbol of non-manual labor.

---

<sup>19</sup> Morris Ph.T. Linguistics and stylistic devices. Literature and press center 2000, 85p.

Prof Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary ( not the same with a metaphor). Though for trite metonymy the case is not the same. We can see this from the following examples: fifty sails (instead of fifty ships), smiling year (for spring). In the morning old Hitler-face questioned me again (S. Sillitoe). I get my living by the sweat of my brow (with difficulty); to earn one's bread lone`s means of living); to live by the pen (by writing); to keep one's mouth shut (be silent).

Synecdoche is the case when the part of an object is called instead of the whole object. It has given rise to many phraseological units under one's roof (in one's house); not to lift a foot (do not help, when help is needed);

Usually metonymy is expressed by nouns or substantivized numerals or attributive constructions; she was a pale and fresh eighteen.

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (definite and zero articles have a generalizing function).<sup>20</sup>

Besides, metonymy have a characterizing function when it is used to make then character's description significant or rather insignificant (by mentioning only his hat and collar. It has the function of introducing a new person into the book.<sup>21</sup>

Irony is based on the realization of two logical meanings (dictionary and contextual). Which stand in opposition? It is the clash of two diametrically opposite meanings. Eg: The man they had got now was a jolly, light-hearted, thick-headed sort of a chap, with about as much sensitiveness in him. (J.K.)

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humour causes laughter. But the function of irony is not to produce a humorous effect only. In some cases it can express a feeling of

---

<sup>20</sup> Potebnya A.A "Linguistics and stylistics" Moscow 1980, 94p.

<sup>21</sup>Ефимов А. И. Стилистика художественной речи. -М.:Изд. МГУ, 2004, 42p.

irritation, displeasure, pity or regret. Richard Attick says: “The effect of irony lies in the striking disparity between what is said and was meant “Eg: Stoney smiled the sweet smile of an alligator. “Xali uyga kelsang, boshingni silab, qo`yaman”. “Imtixonga juda “yaxshi” tayorlanib kelibsiz, qizim, baxongiz “ikki”-dedi o`qituvchi.

To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used. Sometimes it is only the situation that can prompt the use of irony. In oral speech the main role in recognition of irony belongs to intonation and situation. The following phrase “There is gratitude for you!” (Thanks for you) may be said ironically, depending on the situation and the intonation with which you use it.

From the strongest means of displaying the 'writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means - the epithet. The epithet is subtle and delicate in character. It is not so direct as the interjection. Some people even consider that it can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing that he is partial in one way or another.

The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative.<sup>22</sup> The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus, in 'green meadows', 'white snow', 'round table', 'blue skies', 'pale complexion', 'lofty mountains' and the like, the adjectives are more logical

---

<sup>22</sup>Прохорова В.И. Хрестоматия английской лингвистической литературы по стилистике. – М.: Высшая школа, 1998, 139р.

attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in 'wild wind', 'loud ocean', 'remorseless dash of billows', 'formidable waves', 'heart-burning smile', the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

The epithet makes a strong impact on the reader, so much so, that he unwittingly begins to see and evaluate things as the writer wants him to. Indeed, in such word-combinations as 'destructive charms', 'glorious sight', 'encouraging smile', the interrelation between logical and emotive meanings may be said to manifest itself in different degrees. The word destructive has retained its logical meaning to a considerable extent, but at the same time an experienced reader cannot help perceiving the emotive meaning of the word which in this combination will signify 'conquering, irresistible, dangerous'. The logical meaning of the word glorious in combination with the word sight has almost entirely faded out. Glorious is already fixed in dictionaries as a word having an emotive meaning alongside its primary, logical meaning. As to the word encouraging (in the combination 'encouraging smile') it is half epithet and half logical attribute. In fact, it is sometimes difficult to draw a clear line of demarcation between epithet and logical attribute. In some passages the logical attribute becomes so strongly enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness, though by nature it is logically descriptive. Take, for example, the adjectives green, white, blue, lofty (but somehow not round) in the combinations given above. In a suitable context they may all have a definite emotional impact on the reader. This is probably explained by the fact that the quality most characteristic of the given object is attached to it, thus strengthening the quality. Epithets may be classified from different standpoints: semantic and structural. "Semantically! y, epithets may be divided into two groups: those associated with the noun following and those an associated with it.

Associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, 'dark forest', 'dreary midnight', 'careful attention', 'unwearying research', 'in-defatigable assiduity', 'fantastic terrors', etc.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, 'heartburning smile', 'bootless cries', 'sullen earth', 'voiceless, sands', etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

In any combination of words it is very important to observe to what degree the components of the combination are linked. When they are so closely linked that the component parts become inseparable, we note that we are dealing with a set expression. When the link between the component parts is comparatively close, we say there is a stable word-combination, and when we can substitute any word of the same grammatical category for the one given, we note what is called a free combination of words.

With regard to epithets, this division becomes of paramount importance, inasmuch as the epithet is a powerful means for making the desired impact on the reader, and therefore its ties with the noun are generally contextual. However, there are combinations in which the ties between the attribute and the noun defined are very close, and the whole combination is viewed as a linguistic whole. Combinations of this type appear as a result of the frequent use of certain definite epithets with definite nouns. They become stable word-combinations. Examples are: 'bright face', 'valuable connections', 'sweet smile', 'unearthly beauty', 'pitch darkness', 'thirsty deserts', 'deep feeling', 'classic example',

'powerful influence', 'sweet perfume' and the like. The predictability of such epithets is very great.

The function of epithets of this kind remains basically the same: 'to show the evaluating, subjective attitude of the writer towards the thing described. But for this purpose the author does not create his own, new, unexpected epithets; he uses ones that have become traditional, and may be termed "language epithets" as they belong to the language-as-a-system. Thus epithets may be divided into language epithets and speech epithets. Examples of speech epithets are: 'slavish knees', 'sleepless bay.'<sup>23</sup>

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic flavor. Such epithets are called fixed and are mostly used in ballads and folk songs. Here are some examples of fixed epithets: 'true love', 'dark forest', 'sweet Sir', 'green wood', 'good ship', 'brave cavaliers'.

The epithet is a SD which is built on the interplay of two meanings of words: emotive and logical. It denotes a permanent or temporary quality of a person, thing, idea, phenomenon and characterizes it from the point of view of subjective perception: gooseberry eyes, cat-like eyes, proud boxing gloves, iron hate, waiting silence, silver hair, rose berry blond hair.

Oxymoron. Oxymoron is lexical device the syntactic and semantic structures of which come to clashes eg: "cold fire", brawling love" "ishbilarmon dangasa" "achiq kulgi". Oxymoron is the use of an epithet or in attributive phrase that is contradictory to the noun it modifies. Chopin's beautiful sorrow, a generous miser, busy idleness, a beautifully ugly face.

---

<sup>23</sup>Скребнев Ю. М. Основы стилистики английского языка: учебник: книга на английском языке. – М.: Астрель, АСТ, 2003, 40р.

An Oxymoron is used to give a figurative characterization of a notion to reveal its inner complicated nature. It may serve to denote a temporary feature of a notion.

Eg: It was with an almost cruel joy. Suddenly she felt the need to speak. The wordy silence troubled her: It was a relief to be on board and no longer alone together.

Of course an oxymoron always expressed the author's subjective attitude:

Come to me in the silence of the night

Come in the speaking silence of a dream.

## **CHAPTER II:THE MAIN FUNCTIONS OF METAPHORS IN LANGUAGE AND LITERATURE, THEIR ANALYSIS IN THE NOVEL “GREAT EXPECTATIONS”**

### **2.1 The main peculiarities of metaphor**

A metaphor is described as "a figure of speech that makes a comparison between two things that are basically dissimilar." In other words, it describes one thing in terms of another. It is comparative, and thus goes beyond a mere descriptive adjective (e.g. the "bright moon" is not a metaphor). A metaphor describes one object as being or having the characteristics of a second object. Unlike a simile, a metaphor "does not use connective words such as like, as, or resembles in making the comparison." However, many metaphors use words like "of" or "is" to link one part to another, including "a heart of gold" and "time is a thief". On

the other hand, the toughest metaphors are indirect and implied. If I say, "Let me throw some light on the subject", I'm using light as a metaphor to describe the process of explanation and understanding. Many idiomatic phrases make use of these hidden comparisons, and they are challenging for people new to the English language.

Other examples of metaphor include "life is a dream" (describing life in terms of a dream), "the foundation of knowledge" (knowledge in terms of house construction), and "he was scraping the bottom of the barrel" (a lack of talent described in terms of a barren fruit container). A metaphor that is extended throughout a poem or story, and may involve further related comparisons, is an extended metaphor. If we use a metaphor so often that we don't realize it, the phrase may become a "dead" metaphor (e.g. "foot of the hill," "leg of the chair").<sup>24</sup>

Sometimes metaphor is defined in very broad terms, and is used as another term for "figurative language" or "figure of speech". In this sense, "metaphorical language" incorporates all comparative language, including similes and symbols. For your English exams, however, it is safer to use the more formal phrase "figurative language." It can be argued that human communication is intrinsically metaphorical, and that human communication as we know it couldn't exist without metaphor. Some have argued that our most essential mental concepts (e.g. time and space) are inherently suffused with metaphorical descriptions, so that "the way we think, what we experience, and what we do every day is very much a matter of metaphor." It does seem that metaphors are part of our everyday discourse. Below is a metaphor that is both linguistic and visual, and is commonly used in literature and current affairs.<sup>25</sup>

A natural question appears, so how is metaphor connected to metonymy and synecdoche?

---

<sup>24</sup>Гуревич В.В. Стилистика английского языка: учебное пособие. – М.: Флинта, 2007, 163р.

<sup>25</sup>Пелевина Н.Ф. Стилистический анализ художественного текста. Уч. пос. для студентов пед. ин-тов по специальности №2103 «Иностранные языки». Л., «Просвещение», 1980, 92р.

Metonymy and synecdoche are cousins to the metaphor. [The use of familial relationships is itself metaphorical.] As with all metaphorical language, they describe something in terms of something else; they are comparative.

Metonymy is a metaphor where something close to the thing described ends up standing for the thing described. Thus, instead of saying "the Canadian government", the media often uses the metonymic term "Ottawa". The city of Ottawa, where the federal government resides, is closely related to the government, and its use as a substitute makes it an example of metonymy.<sup>26</sup>

A synecdoche is a close sibling of metonymy. A synecdoche is a term in which something that's part of the thing described (as in, fundamentally attached) ends up standing for the thing described. When a captain yells, "All hands on deck!", he is referring to his sailors; an attached part (the hand) signifies the whole. The "crown", which stands for government (especially in the Canadian court system) is closely related but not fundamentally attached to the thing being described, so it's an example of metonymy, not synecdoche.

A metaphor, properly speaking, compares two totally unrelated items, and is not spatially linked to its partner like metonymy and synecdoche.

Metonymy and synecdoche are both listed as English 12 concepts. However, while they appear as options on provincial exams, I have never seen either one as the correct option (unlike, say, metaphor, simile, personification and alliteration). They tend to be more active concepts in English Literature.<sup>27</sup>

If we focus on the use of metaphors in literary works we can state the following. A Metaphor is a figure of speech that makes an implicit, implied, or hidden comparison between two things that are unrelated, but which share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics.

---

<sup>26</sup>Verdonk P. Stylistics. Oxford., 2003.

<sup>27</sup> [www.englishliterature.com](http://www.englishliterature.com)

In simple English, when you portray a person, place, thing, or an action as being something else, even though it is not actually that “something else,” you are speaking metaphorically. The following phrase is an example of metaphor, “My brother is the black sheep of the family,” because he is neither a sheep nor is he black. However, we can use this comparison to describe an association of a black sheep with that person. A black sheep is an unusual animal, which typically stays away from the herd, and the person being described shares similar characteristics.

However, the metaphor figure of speech is different from a simile, because we do not use “like” or “as” to develop a comparison in metaphor poems and metaphor sentences. It makes an implicit or hidden comparison and not an explicit one.

Let’s now take a look at some common examples of metaphors.

#### Common Speech Examples of Metaphor

So, what is a Metaphor? Most of us think of a metaphor as a device used in songs or poems only, and that it has nothing to do with our everyday life. In fact, all of us in our routine life speak, write, and think in metaphors. We cannot avoid them. Metaphors are sometimes constructed through our common language, and they are called “conventional metaphors.” Let’s explore a few metaphor meaning and examples such as calling a person a “night owl,” or an “early bird,” or saying “life is a journey,” are common metaphor examples which are heard and understood by most of us. Below are some more conventional metaphors we often hear in our daily lives:

My brother was boiling mad. (This implies he was too angry.)

The assignment was a breeze. (This implies that the assignment was not difficult.)

It is going to be clear skies from now on. (This implies that clear skies are not a threat and life is going to be without hardships)

The skies of his future began to darken. (Darkness is a threat; therefore, this implies that the coming times are going to be hard for him.)

Her voice is music to his ears. (This implies that her voice makes him feel happy)

He saw the soul of dust when passing through the dust storm.

Chaos is the breeding ground of order.

War is the mother of all battles.

Her dance is a great poem.

A new road to freedom passes through this valley of death.

My conscience is my barometer.

His white face shows his concern.

His kisses are like roses.

He married her to have a trophy wife.

Laughter is the best medicine.

Words are daggers when spoken in anger.

His words are pearls of wisdom.

Now we are going to focus on the usages of metaphor in literature. Metaphors are used in all types of literature, but not often to the degree they are used in poetry. This is because metaphor poem is meant to communicate complex images and feelings to readers, and metaphors often state the comparisons most emotively. Now that we know the definition of metaphor, let's take a look at some examples.

### Example #1: The Sun Rising (By John Donne)

“She’s all states, and all princes, I ...”

John Donne, a metaphysical poet, was well-known for his abundant use of metaphors throughout his poetical works. In his well-known work, *The Sun Rising*, the speaker scolds the sun for waking him and his beloved. Among the most evocative metaphors in literature, he explains “She is all states, and all princes, I.” This line demonstrates the speaker’s belief that he and his beloved are richer than all states, kingdoms, and rulers in the entire world because of the love that they share.

### Example #2: Shall I Compare Thee to a Summer’s Day (By William Shakespeare)

“But thy eternal summer shall not fade ...”

William Shakespeare was the best exponent of metaphors, having made wide-ranging use of them throughout his works. *Sonnet 18*, also known as *Shall I Compare Thee to a Summer’s Day*, is an extended metaphor between the love of the speaker and the fairness of the summer season. He writes that “thy eternal summer,” here taken to mean the love of the subject, “shall not fade.”

### Example #3: When I Have Fears (By John Keats)

“Before high-pil’d books, in charact’ry

Hold like rich garners the full-ripened grain;”

The great Romantic poet John Keats suffered great losses in his life — the death of his father in an accident and the deaths of his mother and brother through tuberculosis. When Keats himself began displaying signs of tuberculosis at the age of 22, he wrote *When I Have Fears*, a poem rich with metaphors concerning life and death. In the lines above, he employs a double metaphor. Writing poetry is implicitly compared with reaping and sowing, and both these acts represent the emptiness of a life unfulfilled creatively.

Example #4: Vestiges (By ----Van Jordan)

“... and jump in the sea and say, follow me,

and know you would. The sea is cold

and it's deep, too, I'd joke,

standing at the edge of the boat's bow.

A wind breathes across the sea,

joining gently the edges of time.”

Just spot different metaphors in these six lines by Van Jordan. This is the “sea” of time. This is an extended metaphor that is further expanded to its feature of coldness, depth, and then edges and voyage through it.

Example #5: The Sun Rising (By John Donne)

“Busy old fool, unruly sun,

Why dost thou thus,

Through windows, and through curtains call on us?”

This is another example of a good metaphor where the sun is being called a fool by John Done, who is famous for his use of weird metaphors.

Example #6: Paradise Lost, Book 1 (By John Milton)

“Invoke thy aid to my adventurous Song,

That with no middle flight intends to soar

Above th' Aonian Mount”

This is a good metaphor by Milton, from his epic Paradise Lost. Here, Milton has compared his poetry to a dove.

Example #7: i carry your heart with me (By E. E. Cummings)

“...and it's you are whatever a moon has always meant  
and whatever a sun will always sing is you ...”

Here E. E. Cummings has compared his beloved to the moon, as well as to the sun. This is another good metaphor by a modern poet.

Example #8: The Storm (By Kate Chopin)

“Her mouth was a fountain of delight. And when he possessed her, they seemed to swoon together at the very borderland of life's mystery.”

Just check the excellence of using a metaphor in just one sentence. The second one is its extension.

Example #9: The Call of Cthulhu (By H.P. Lovecraft)

“We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the light into the peace and safety of a new dark age.””

Lovecraft has beautifully used metaphors to describe the situation in this paragraph. Just read the underlined phrases to see this metaphorical beauty.

Metaphor Meaning and Function: from the above arguments, explanations, and examples, we can easily infer the function of metaphors; both in our daily lives and in a piece of literature. Using appropriate metaphors appeals directly to the senses of listeners or readers, sharpening their imaginations to comprehend what is being communicated to them. Moreover, it gives a life-like quality to our conversations and the characters of fiction or poetry. Metaphors are also ways of thinking, offering the listeners and the readers fresh ways of examining ideas and viewing the world.

## **2.2 Various types of metaphor and their usages**

As we have already mentioned various usages and functions of metaphors are widely studied by linguists and scientists nowadays. There are some types of metaphors as well we are going to focus on:

**Dead metaphor:**

A metaphor that has lost its force and meaning through overuse. Examples: world wide web, flowerbed, fishing for compliments, windfall.

**Burlesque:**

A figurative metaphor that the comparison is the grotesque, comic or the exaggerated. Example: "It was a very black night and the girl was dressed in cream-coloured muslin, and must have glimmered under the tall trees of the dark park like a phosphorescent fish in a cupboard."

**Catachretic:**

A metaphor that uses words in a figurative sense to fill in the gap caused by an insufficient language. Parts of the body can be used in these metaphors. Example: leg of a table, head of a pin, eye of a needle, foot of a mountain, blood vessels and veins referred as rivers and tributaries.

**Primary:**

A metaphor that is immediately understood. Examples: knowing is seeing, time is motion.

**Complex:**

A metaphor where the literal meaning is expressed through more than one figurative term or primary terms. Examples: lose our cool, anger welling-up inside, person flaring up, and outburst of anger.

**Conceptual:**

A metaphor where one idea or concept is understood as another. Example: Time is money.

Conduit:

A type of conceptual metaphor, used in English to talk about the process of communication.

Conventional:

A metaphor that is a familiar comparison that does not call attention to itself. Example: "If all the world's a stage, where is the audience sitting?"(Steven Wright). The use of the orientational metaphors, like prices rose; his income went down; unemployment is up; exports are down; the number of homeless people is very high.

Creative:

A contrast to conventional metaphor. A metaphor that is an original comparison and draws attention to itself. Example: "Her tall black-suited body seemed to carve its way through the crowded room."(Josephine Hart, *Damage*, 1991).

Extended:

A metaphor that is a comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem. Example: Emily Dickinson's poem *Little Bird*, talks about a bird as hope.

Grammatical:

A metaphor that substitutes one grammatical class or structure for another. Example: Mary came upon a wonderful sight and a wonderful sight met Mary's eyes as metaphorical variants of Mary saw something wonderful."

Mixed:

A mixed metaphor is a succession of objectionable combinations that are actually clichés and dead metaphors. Examples: "Sir, I smell a rat; I see him

forming in the air and darkening the sky; but I'll nip him in the bud." "That's awfully thin gruel for the right wing to hang their hats on."

Personification:

Inanimate objects are given human-like qualities. Example: "Fear knocked on the door. Faith answered. There was no one there." (proverb quoted by Christopher Moltisanti, *The Sopranos*).

Root:

An image, event, etc, that shapes and moulds an individual's view of the world and their interpretation of reality. Example: "A root metaphor or myth usually takes the form of a story about the cosmos. Although the story may be amusing or enjoyable, it also has four serious functions: to order experience by explaining the beginning of time and of history; to inform people about themselves by revealing the continuity between key events in the history of the society and the life of the individual; to illustrate a saving power in human life by demonstrating how to overcome a flaw in society or personal experience; and to provide a moral pattern for individual and community action by both negative and positive example."

Structural:

A metaphor in which a complex concept (mostly abstract) is presented in a more concrete term. Example: Argument is War, time is a resource, and labour is a resource.

Submerged:

A metaphor where either the tenor or vehicle is implied rather than stated. Examples: in *Ulysses* Stephen's association of the sea with the "bowl of white china . . . holding [his mother's] green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting' depends upon his responding to Mulligan's shaving bowl as a transitive but submerged metaphor signified by

the present members of the metaphorical series--the sea and the bowl of bile--and in turn signifying them. Stephen is a hydrophobe whose neurosis depends upon metaphors taking precedence over logic."

**Therapeutic:**

A metaphor used by therapists to help a patient to heal, grow and transform.

**Visual:**

A metaphor that a representation of a person, place, image suggests an association or point to something. Used in advertisements.<sup>28</sup>

**Telescope:**

A metaphor that extends through several lines or through an entire piece of writing.

**Oriental:**

A metaphor that involves an orientation. Example: Speak up, keep your voice down, he fell ill, she's an upstanding citizen.

**Ontological:**

A metaphor where something concrete is projected onto something abstract. Has elements of personification. Example: inflation as an entity. Inflation is the concrete subject projected on the entity, which is the abstract.

**Metaphor cluster:**

A group or series of metaphors that revolve around the same thought to convey an experience or idea.

**Absolute:**

A metaphor where the terms (tenor) can't be readily distinguished from the other terms (vehicle).

---

<sup>28</sup>[www.metaphor.com](http://www.metaphor.com)

## 2.3 The analysis of metaphors' usages in "Great Expectations" by Charles Dickens

Now we are going to focus on the usages of different metaphors and to analyze their functions.

1) I had no Avenger in my service now, but I was looked after by an inflammatory old female, assisted by **an animated rag-bag (metaphor)** whom she called her niece; and to keep a room secret from them would be to invite curiosity and exaggeration.<sup>29</sup>

After encountering Magwitch in Chapter 39, Pip is faced with the dilemma of what to do for him. He decides to tell people that his Uncle Provis has come to visit him and hide him. And, although Pip does not have the Avenger with him, there is a woman and her niece who are exceedingly curious, snooping constantly on him. As we see the author used a wonderful metaphor here to describe a person, as we know metaphors are excellent ways of to depict people's appearances, characters, personal features. Charles Dickens took the use of the stylistic device to characterize one of his characters. The purpose of using metaphor in this way is to persuade the reader with clear, obvious characteristic feature of this or that person.

2) At last, the old woman and the niece came in - the latter **with a head not easily distinguishable from her dusty broom** - and testified surprise at sight of me and the fire. To whom I imparted how my uncle had come in the night and was then asleep, and how the breakfast preparations were to be modified accordingly.<sup>30</sup>

Another metaphor used by the author can also be analyzed based on the point of view that metaphors in literature serve for describing the real picture of this or that point by taking close features of two comparable objects and people or sometimes a place. Charles Dickens used metaphors with great talent, sometime

---

<sup>29</sup> Charles Dickens, "Great expectations", London, 2001, 460p.

<sup>30</sup> Charles Dickens, "Great expectations", London, 2001, 463p.

using a sense of humour. The above example of metaphor can be distinguished from the whole context of the sentence, as “dusty broom” is itself a lexical unit with proper meaning but it is compared to the head of the person consequently, in this case we can be sure that the use and conceiving of metaphors are based on their usages in proper contexts.

3) Words cannot tell what a sense I had, at the same time, of the dreadful mystery that he was to me. asleep of an evening, with his knotted hands clenching the sides of the easy-chair, **and his bald head tattooed with deep wrinkles** falling forward on his breast, I would sit and look at him, wondering what he had done, and loading him with all the crimes in the Calendar, until the impulse was powerful on me to start up and fly from him.<sup>31</sup>

Another extract taken from the novel “Great expectations” gives us a clear example of metaphor used to depict imaginary picture of the character. Features of wrinkles that can be seen on the face of somebody is visualized on the bald head of the person, as we know metaphors are used to comparing two alike people, images, objects. Metaphors help us to understand, visualize, give clear picture of this or that condition, object and etc.

4) He took out his black pipe and was going to fill it with negrohead, when, looking at the **tangle of tobacco** in his hand, he seemed to think it might perplex **the thread of his narrative**.<sup>32</sup>

Charles Dickens used metaphors in his “Great expectations” with talent. Another pair of metaphors used by him gives us a clear depiction of comparisons. With the help of metaphors. The author wants his readers to get involved into the atmosphere of the time he is describing, besides, he is aiming at making his speech various, rich. Metaphors make the language more attractive, beautiful, persuasive, rich.

---

<sup>31</sup> Charles Dickens, “Great expectations”, London, 2001, 476p.

<sup>32</sup> Charles Dickens, “Great expectations”, London, 2001, 486p.

5) Similarly, I must have my smoke. When I was first hired out as shepherd t'other side the world, it's my belief **I should ha' turned into a mollycolly-mad sheep myself**, if I hadn't a had my smoke.'<sup>33</sup>

Another extract taken from the novel shows us the author's ability to use unexpected, wonderful metaphors to characterize the personages in the book. Metaphors usually functions as character opener additions to fill the lexical poorness in this or that case in the novel. This is a wide method used by the writers and poets to open some hidden features of their characters. Metaphors taken form real life, used with known, popular lexemes may be quite memorable for readers. Charles Dickens wanted to use metaphors that are close to real-life conditions.

6) In about a month after that, the Spider's time with Mr.Pocket was up for good, and, to the great relief of all thehouse but Mrs. Pocket, **he went home to the family hole.** <sup>34</sup>

As we have mentioned above, Charles Dickens used brilliant metaphors that can be very close to common people. That is why some of his used metaphors are still used in people's speeches. "The family hole" can probably understood by people without any difficulty as each member of the society lives in the family. With the usage of this metaphor the author raises the value of the family, family life. So we can conclude that metaphors are powerful means of exaggerating meanings of lexemes. Dickens takes the advantage of this function of metaphors.

7) I had neither the good sense nor the good feeling to know that this was all my fault, and that if I had been easier with Joe, Joe would have been easier with me. I felt impatient of him and out of temper with him; in which condition he heaped **coals of fire** on my head.<sup>35</sup>

---

<sup>33</sup> Charles Dickens, "Great expectations", London, 2001, 465p.

<sup>34</sup> Charles Dickens, "Great expectations", London, 2001, 306p.

<sup>35</sup> Charles Dickens, "Great expectations", London, 2001, 314p.

The English language is full of exaggerations and metaphors to persuade the readers, another extract from the novel makes surely state that the author of the novel used a number of metaphors to make his language strong.

8) The sensation was like being touched in the marrow with some pungent and searching acid, it set my very teeth on edge. He seemed to have more **breathing business** to do than another man, and to make more noise in doing it; and I was conscious of growing high-shouldered on one side, in my shrinking endeavours to fend him off.<sup>36</sup>

Breathing business is a metaphor to give extra meaning to the lexeme used in the passage. Metaphors are intentionally used to make the language stronger, to clarify the meaning of the lexical word or a phrase. Metaphors are always based on comparison. Basic similar features must be taken into consideration. Charles Dickens used metaphors skillfully in order to get attentions of readers to the events in his story.

9) The whole had a slovenly confined and **sleepy look**, like a cage for a human dormouse: while he, looming dark and heavy in the shadow of a corner by the window, looked like the humandormouse for whom it was fitted up - as indeed he was.<sup>37</sup>

Sleepy look is another metaphor used in the novel "Great expectations". The author used a number of metaphors to describe the characters, characteristic features of his main personages. The author wanted to open hidden features of his characters' visions.

10) We sat in the **dreamy room** among the old strange influences which had so wrought upon me, and I learnt that she had but just come home from France, and that she was going to London.<sup>38</sup>

---

<sup>36</sup> Charles Dickens, "Great expectations", London, 2001, 322p.

<sup>37</sup> Charles Dickens, "Great expectations", London, 2001, 330p.

<sup>38</sup> Charles Dickens, "Great expectations", London, 2001, 333p.

Another extract taken from the novel gives us a typical metaphor based on similarity of two different objects, people, places. Some metaphors used by popular writers as Dickens have already become simple, common phrases, word expressions used by people in every day life situations. That shows the real power of stylistic devices used in literary works.

11) **My heart failed** me when I saw him squaring at me with every demonstration of mechanical nicety, and eyeing my anatomy as if he were minutely choosing his bone.<sup>39</sup>

This metaphorical expression exaggerates the meaning of the sentence, as we know metaphors can function as a means to strengthen the meaning of the lexeme. The author of the novel takes advantage of this function of metaphor to get readers closer to the events in the book.

12) And sometimes, when her moods were so many and so contradictory of one another that I was puzzled what to say or do, Miss Havisham would embrace her with lavish fondness, murmuring something in her ear that sounded like ‘Break their hearts my pride and hope, **break their hearts** and have no mercy!’<sup>40</sup>

Another idiom based on metaphor can be seen in this extract taken from “Great expectations”. Here the author shows a real, bad condition of the character of the novel. Metaphorical expressions give us more obvious picture of the events occurring in the novel.

13) On the next day of my attendance when our usual exercise was over, and I had landed her at her dressingtable, she stayed me with a movement of her **impatient fingers**: ‘Tell me the name again of that blacksmith of yours.’<sup>41</sup>

Metaphors used in literary works may vary from the ones in linguistics, because the understanding of metaphors in the novels is easier than in the conditions where

---

<sup>39</sup> Charles Dickens, “Great expectations”, London, 2001, 128p.

<sup>40</sup> Charles Dickens, “Great expectations”, London, 2001, 134p.

<sup>41</sup> Charles Dickens, “Great expectations”, London, 2001, 137p.

there is no any proper context. Charles dickens could skillfully use metaphor in the right place, to give right definition to this or that condition.

14) They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. I might have been an **unfortunate little bull in a Spanish arena**, I got so smartingly touched up by these moral goads.<sup>42</sup>

A wonderful, interesting, quite humorous metaphor used by Charles dickens gives readers a clear, vivid picture of the character who is probably describing his personality with the help of a stylistic device. We can state that some metaphors as used above may be based on historical and cultural data of this or that country as well. Spanish game corrido is taken as a basis to create this metaphor to mean that life difficulties cause the man to be in a miserable condition.

15) Having thus cleared the way for my expedition to Miss Havisham's, I set off by the early morning coach before it was yet light, and was out on the open country-road when the day came creeping on, halting and whimpering and shivering, and **wrapped in patches of cloud and rags of mist**, like a beggar.<sup>43</sup>

This extract taken from the novel gives us a clear depiction of the character of the novel as metaphors used here take readers closer to the events of the story. A traveler here is compared to the rag that is wrapped to get prepared for the travel. Again we can witness the situation when the author focuses on the real life conditions and he uses the metaphor that may easily be understood by the readers.

16) It was a sort of vault on the ground floor at the back, with a **despotic monster** of a four-post bedstead in it, straddling over the whole place, putting one of his arbitrary legs into the fire-place and another into the doorway, and

---

<sup>42</sup> Charles Dickens, "Great expectations", London, 2001, 33p.

<sup>43</sup> Charles Dickens, "Great expectations", London, 2001, 499p

squeezing the wretched little washing-stand in quite a Divinely Righteous manner.<sup>44</sup>

Another extract taken from the novel persuades us to see a real, obvious picture of the room used by the characters in the book. The bedroom is compared to the monster here. As we know, metaphors may give either positive or negative depictions of the personage, place, object and etc. They assist the authors of the novels to create a good, reasonable comparison that makes readers ponder over used metaphors.

### **Conclusion**

Charles Dickens was a simple man; he loved ordinary people from lower classes. He did not evaluate them by their education, job or economic situation. That is why many of his heroes in his novels and especially in *Great Expectations* were poor, pitiful men who earned for living hardly but honestly. He believed in better

---

<sup>44</sup> Charles Dickens, "Great Expectations", London, 2001, 516p

future. This optimism is mentionable in most of his creative works. Capitalist society did not appeal him because he wanted people from lower classes to live less unhappy, less hungry, less insulted. Reading Great expectations of Charles Dickens we meet such problems, social class. Many characters were treated differently because of their social class in Great Expectations. Seeing the contrast between how the poor and the rich were treated will give a clearer understanding of how much social class mattered. He was realistic writer and showed real picture of life with all of its good and bad sides, however, humor, high mood of these stories make us to believe in happy, joyful future. The vitality of Dickens' works is singularly great. They are written with hot human blood. They are popular in the highest sense because their appeal is universal, to the as well as the educated. The humor is superb, and most of it, so far as one can judge, of no ephemeral kind. The pathos is more questionable, but that too, at its simplest and best; and especially when the humor is shot with it - is worthy of a better epithet than excellent. It is supremely touching. Imagination, fancy, wit, eloquence, the keenest observation, the most strenuous endeavor to reach the highest artistic excellence, the largest kindness, - all these he brought to his life-work.

If we focus on the use of metaphors in his novel “Great expectations”, we can surely state that the author gave a wide way in the use of this stylistic device. Metaphors are used so often in the novel and they served for making the language of the work more beautiful, much brighter, more persuasive. Metaphors are mostly used to describe characters of the novel. With the help of metaphors, the author tried to make his readers close to the story, to the life, to the atmosphere of the time when events are taking place. Metaphors used by Charles Dickens are taken from real life, so simple, so close to people that it does not cause any problem or challenge for the readers. Considering this, we can state that the author achieved his aim, metaphors made the novel more entertaining, more interesting without any doubt. Besides, we should mention

that much attention in the novel was given to humour, even humouristic scenes are described with the help of strong, beautiful metaphors which served as a humour means sometimes. As we know, metaphor describes one thing in terms of another. It is comparative, and thus goes beyond a mere descriptive adjective. A metaphor describes one object as being or having the characteristics of a second object. Unlike a simile, a metaphor "does not use connective words such as like, as, or resembles in making the comparison." Metaphors show up in literature, poetry, music, and writing, but also in speech. If you hear someone say "metaphorically speaking," it probably means that you shouldn't take what they said as the truth, but as more of an idea. For example, it's finals period and after exams, students are saying things like "That test was murder." It's a fair guess they're still alive if they're making comments about the test, so this is an example of speaking metaphorically or figuratively.

Metaphors can make your words come to life (or in the case of the exam, to death). Often, you can use a metaphor to make your subject more relatable to the reader or to make a complex thought easier to understand. They can also be a tremendous help when you want to enhance your writing with imagery. As a common figure of speech, metaphors turn up everywhere from novels and films to presidential speeches and even popular songs. When they're especially good, they're hard to miss. Today both linguists, scientists claim about various, important functions of metaphors, they have already become a very essential source of language means. "Great expectations" surely may serve as a source of metaphor analysis in various views.

### **References**

1. Ackroyd, Peter - Dickens. London, 1990.
2. Butt, John E. and Kathleen Tillotson - Dickens at Work, reprinted 1982.

3. Charles Dickens, "Great expectations", London, 2001.
4. Chesterton G.K. - Charles Dickens. London, reprinted 1977.
5. Dubby M., Robert P. Literature and life in England. New York. 1978
6. Galperin I.R "Stylistics" Moscow 1973.
7. Matthews P.T "Stylistics" Virginia university Press 1986.
8. Mixaylskiy N.P. Ingliz adabiyoti M.1975
9. Morris Ph.T. Linguistics and stylistic devices.Literature and press center 2000.
10. Potebnya A.A "Linguistics and stylistics" Moscow 1980.
11. Widdowson H.G. Practical Stylistics: an approach to poetry. Oxford University Press., 1992.
12. The Cambridge Encyclopedia of THE ENGLISH LANGUAGE. Cambridge University Press., 2003.
13. Verdonk P. Stylistics. Oxford., 2003.
14. Абдуллаева А. Ўзбек тилида эҳпрессивликнинг фодаланиши.-Т: «Фан», 1983.
15. Виноградов В.В. О языке художественной прозы/ - М., 2000.
16. Ефимов А. И. Стилистика художественной речи. -М.:Изд. МГУ, 2004.
17. Гуревич В.В. Стилистика английского языка: учебное пособие. – М.: Флинта, 2007.
18. Каримов С. Бадиий услуб ва тилнинг ифода тасвир воситалари. Самарқанд, 1994.
19. Пелевина Н.Ф. Стилистический анализ художественного текста. Уч. пос. для студентов пед. ин-тов по специальности №2103 «Иностранные языки». Л., «Просвещение», 1980.

20. Арнольд И.В. Лексикология современного английского языка. М., «Высшая школа» 1986.
21. Прохорова В.И. Хрестоматия английской лингвистической литературы по стилистике. – М.: Высшая школа, 1998.
22. Скребнев Ю. М. Основы стилистики английского языка: учебник: книга на английском языке. – М.: Астрель, АСТ, 2003.
23. Хрестоматия по английской литературе. М.1976.
24. Урнов М.В. - Неподражаемый Чарльз Диккенс. Москва, 1990.
25. Қўнғуров Р., Каримов С. Ўзбек тили стилистикаси ва нутқ маданияти. Библиографик кўрсаткич. – Самарқанд, 1984.
26. Ҳожиев А. Тилшунослик терминларининг изоҳли луғати. Т., 2002.
27. Collins, Philip - A Dickens Bibliography. 1970, offprinted from George Watson/ New Cambridge Bibliography of English Literature, 1969, vol.3.
28. [www.ziyonet.uz](http://www.ziyonet.uz)
29. [www.englishliterature.com](http://www.englishliterature.com)
30. [www.metaphor.com](http://www.metaphor.com)