

**THE MINISTRY OF HIGHER AND SECONDARY SPECIAL
EDUCATION**

OF THE REPUBLIC OF UZBEKISTAN

THE UZBEK STATE UNIVERSITY OF WORLD LANGUAGES

I ENGLISH FACULTY

REFERAT

**THE THEME: THEORETICAL POSITION OF STYLISTICS AMONG
OTHER LINGUISTIC SCIENCES**

Student: Бекмухамедов Улуғбек

Group: 318

Teacher: Ochilova Ra'no

Tashkent 2016

CONTENTS

INTRODUCTION	3
CHAPTER I. THEORETICAL POSITION OF STYLISTICS AMONG OTHER LINGUISTIC SCIENCES	
1.1 Stylistics As A Linguistic Subject.....	9
1.2. Linguistic nature of metaphor and the types of metaphor.....	12
CHAPTER II. THE ANALYSES OF METAPHOR USED IN THE NOVEL “GONE WITH THE WIND” M. MITCHELL	
2.1. Brief information about Margaret Mitchell and the plot of her novel	20
2.2. The analyses of metaphor used in the novel “Gone With The Wind” M. Mitchell.....	28
CONCLUSION	36
BIBLIOGRAPHY	38

INTRODUCTION

The President of the Republic of Uzbekistan Islam Abduganievich Karimov speaking about the future of Uzbekistan underlines that "Harmonious generation is the guarantee of prosperity"¹. It is our task to prepare taught, professionally competent and energetic personnel, real patriots to see them in the world depository of science and culture. In this plan the National program about training personnel was worked out on the formation of the new generation of specialist "With the high common and professional culture, creative and social activity, with the ability to orientate in the social and political life independently, capable to raise and solve the problems to the perspective"².

The importance of the work is seen in the following factors:

The special attention is paid to scientific-research issues as the state free from all-round development of science has no future. With the account of this, in the independent republic great attention is paid to the problems for extension of scientific studies, deepening and efficient use of their results in various spheres of the education system³. Additionally, here the notable place is assigned to General and Applied Linguistics which carry responsibility for such socially and scientifically important sphere of knowledge as Lexicography, Text interpretation, Methods of language training, basis of Literature, The history of English literature, The history of world literature, Translation theory and so on.

This course paper is dedicated to the study of the functions of metaphor in the novel "Gone with the wind" by Margaret Mitchell.

The **subject** of our course paper is Stylistics and stylistic devices.

The **object** of the research is the original book of the novel "Gone with the wind" by M. Mitchell and theoretical books on Stylistics.

The **actuality** of the work is that the stylistic device metaphor is studied much enough, but the fact is that its functions have not been revealed in definite novels yet. To survey interpretation analysis and stylistic devices used in the book "Gone with

¹ Karimov I.A. Yuksak ma'naviyat - yengilmas kuch.- Toshkent: Ma'naviyat, 2008.- 30-31

² "Ta'lim to'g'risidagi qonun". Kadrlar tayyorlash milliy dasturi. Toshkent, 1997

³ E. Ahmedov, Z. Saydaminova, O'zbekiston respublikasi.-Toshkent: O'zbekiston, 2006.-B. 315

the wind” by M. Mitchell helps us not only revealing the functions of Metaphor but also it supports us studying the writer`s skills and methods in writing the book.

When you read a book of fiction and enjoy it, when the book absorbs your interest and attention you rarely pay heed to the means employed by the author to bring forth this or that particular effect. It is not until you started a minute and thorough examination of the text that you notice not only what but also how the writer did it.

One of the concerns of stylistics is to clarify the “how” to define and analyze the means and devices which offer a wide choice of their help to the reader and writer. To the expressiveness and vividness of the author’s style may contribute both the lexical and the syntactical units which often overlap in their usage. It would be reasonable therefore to specify such groups of expressive means and stylistic devices;

1.Lexical; 2.Syntactical; 3.Phonetic;

Within each of these divisions there exist subdivisions to a brief analysis of which we came across in our stylistics and text interpretation lessons.

The actuality of the work is shown, in the necessity of learning deep levels of linguistics. We have met sufficient researches on Grammar, Phonetics, Lexicology and Phraseology. But as a non-primary level of linguistics Stylistics is somehow more uninvestigated and more interesting branch for research. Moreover to study stylistic devices according to certain literary work will be of great importance for us to go into the writer’s style and reveal his skill.

The **aim** of the course paper is to interpret and analyze the functions of metaphor, its linguistic nature in revealing the content, the heroes, the mood of the novel “Gone with the wind” by M. Mitchell.

Interpretation of the text as a scientific subject comprises as a system of methods and devices for grasping the meaning of a belles-lettres text and its ideological, aesthetic and emotional information by comprehending the author’s vision of the world and the cognition objective reality reflected in the text.

Metaphor. The term “metaphor”, as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient

Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintillion remarks: “It is due to the metaphor that each thing seems to have its name in language.”

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common

The **hypothesis** of the work is that this course paper provides the reader’s development of their skills for penetrating into the deep essence of a literary work for finding objective reasons in the text of its ideological, aesthetic, educational and emotional impact on and for extracting entire information that deposited in it.

The actuality and the aim direct to fulfill the following **tasks** in the paper:

- to indicate Stylistics as a science.
- to introduce the functions of stylistic devices in the text
- to give brief outlines on the Interpretation of the text and individual style
- to give information about Jane Austen, “Pride and Prejudice” and the characters in the book
- to give information about Interpretation of “Pride and Prejudice”
- to discuss about Poetic details
- to analyze metaphor, metonymy, gradation, hyperbole, epithet, and other stylistic devices used in the book

The **novelty** of this course paper is that we have studied lexical stylistic devices on the base of literary text and in one certain book. This gives opportunity to have fruit-full lessons English literature or in home reading lessons for English Philology Faculty students.

The work is of great value from practical and theoretical points of view.

The **theoretical importance** of the work is that the theories given in the paper can be useful for having interpretation lessons, home reading, stylistics, practical lessons and seminars or it can be as a handbook for making reports in linguistic conferences.

The **practical value** of the work can be seen in the wide usage of stylistic devices in speech and oral practice lessons. Moreover it would be of great assistance to have new and fresh examples on stylistic devices for students to write independent works on stylistics.

The methods used in the paper are: quantitative, comparative and contextual analyses.

The **structure** of the work is as following: Introduction, Main Part, Conclusion and Bibliography.

Introduction states the actuality, subject matter, novelty, working hypothesis, methods theoretical and practical importance of the work. More over this part tells us brief gist of the content of the work.

Main Part includes two chapters in itself.

Chapter I is about introductory notes on theoretical position of stylistics among other linguistic sciences.

Stylistics sometimes called lingo-stylistics is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The second paragraph is about the functions of stylistic devices in the text.

The third paragraph is about classification of Lexical stylistic devices and the last is about investigation of metaphor.

The second Chapter is about brief interpretation of the novel under analyses, its necessity and the main peculiarities of metaphor used in it.

Chapter II has two paragraphs which deal with the theory of Interpretation, text categories and poetic details emerged with the help of metaphor.

We have known from our lectures on stylistics and text interpretation that there are five text categories which serve to convey information from one man to another. They are : the text category of informativity, the text category of modality, the text category of Segmentation, the text category of Implicitness and the text category of Cohesion(of Wholeness).

Besides, we have observed poetic details, which are selected by the author to represent the whole, which serve as basis for recreating the complete picture by reader.

Poetic details carry out different function in imaginative texts. According to their function we distinguish the following kinds of details:

- 1) Depicting detail;
- 2) Details of authenticity;
- 3) Characterological details;
- 4) Detail of implicitness ;

The main task of text interpretation is to prepare the reader to give a proper evaluation of the literary work an idea expressed in it.

In the next paragraph of this Chapter, we have commented on the examples for metaphor and make contextual analysis of them identifying functions.

Margaret Mitchell was an American novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in the world literature, her realism and biting social commentary cementing her historical importance among scholars and critics. The subject matter of her novel is The Civil war, all of which deal with the everyday lives and concern of Atlanta state people.

It is a main practical part where we have analyzed the usage of the following given stylistic device:

Metaphor

1. She only knew she had left her tired body and floated somewhere above it where there was no pain and weariness and her brain saw things with an inhuman clarity.

In this example “tired body floated somewhere “is metaphor .Because the verb “float” is in transferred meaning for the word “her body” in the context. It is used skillfully to make the reader imagine Scarlett’s situation. Let’s analyze the meaning of “float: in the dictionary definition:

Float (verb) on water/ in air- to move slowly on water or in the air. (Oxford advanced learner’s dictionary. page 592Oxford university press, 2005).

In the example she didn’t move anywhere but her thoughts didn’t give her rest so that’s why it is metaphor.

2.“You must admit Harry, that women give to men the very gold of their lives” p.104.

In the example “gold of their lives” is metaphor. The bright period of women’s life is likened to the word “gold”. In transferred meaning the word gives the meanings such as: full of beauty, young...

There are a lot of metaphors used in the book where the writer managed to describe with great skill and raised the work to the degree of masterpiece art.

Conclusion is about the result of the work. Here the summarizing opinions are reflected.

In Bibliography you can see the list of literatures used to carry out the course paper.

CHAPTER I. THEORETICAL POSITION OF STYLISTICS AMONG OTHER LINGUISTIC SCIENCES

1.1. STYLISTICS AS A LINGUISTIC SUBJECT

Stylistics, sometimes called lingua-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objective of the stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the correlation between the media becomes evident.

While dealing with various conceptions of the term style we must also mention a commonly accepted connotation of style as embellishment of language. This understanding of style is upheld in some of the scientific papers on literary criticism. Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style because style here is likened to the trimming on a dress. Moreover style as embellishment of language is viewed as something that hinders understanding. It is as it were alien to language and therefore needs to be excluded from the observations of language scholars. That is why almost all contemporary books on grammar and general linguistics avoid problems of style or at most touch upon them in passing. The notion of style as embellishment presupposes the use of bare language forms deprived of any stylistic devices of any expressive means deliberately employed. In this connection Middleton Murry writes: «The notion that style is applied ornament had its origin no doubt in the tradition of the school of rhetoric in Europe and in its place in their teaching. The conception was not so monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading. Their classification of rhetorical devices was undoubtedly formal and

extravagant. The conception of style as applied ornament... is the most popular of all delusions about style».

The notion of style as embellishment of language is completely erroneous. No matter how style is treated it is the product of a writer's deliberate intention to frame his ideas in such a manner as will add something important something indispensable in order to secure an adequate realization of his ideas. To call style embellishment is the same thing as to strip it of its very essence that is to render unnecessary those elements which secure the manifold application of the language units.

Belinskiy also distinguished two aspects of style making a hard and fast distinction between the technical and the creative power of any utterance.

«To language merits belong correctness clearness and fluency he states qualities which can be achieved by any talentless writer by means of labour and routine. »⁴

But style is talent itself the very thought. Almost the same point of view is held both by A.N. Gvozdev and F.L.Lucas. Gvozdev states that «Stylises has a practical value, teaching students to master the language working out a conscious approach to language»⁵ and Lucas declares that the aims of a course in style are: a) teach to write and speak well, b) to improve the style of the writer and c) to show him means of improving his ability to express his ideas⁶.

It is important to note that what we call the practical approach to the problem of style should by no means be regarded as something erroneous. The practical side of the problem can hardly be over-estimated. The ability to write clearly and emphatically can and should be taught. This is the domain of grammar which today rules out the laws and means of composition.

The notion of style can not be reduced to the merely practical aspect because in such cases a theoretical background for practical aims can not be worked out. Moreover stylistics as a branch of linguistics demands investigation into the nature of such language means as add aesthetic value to the utterance.

⁴ V.G.Belinskiy. Русская литература Moscow, "Pravda"1948, p396

⁵ A. N. Gvozdev .Очерки стилистике русского языка. Moscow, 1952 p8

⁶ F.L. Lucas .Style. London, CUP.1962

Just as the interrelation between Lexicology and Lexicography is accepted to be that of theory and practice so theoretical and practical stylistics should be regarded as two interdependent branches of linguistics science. Each of these branches may develop its own approach and methods of investigation of linguistic data.

The term style is widely used in literature to signify literary genre. Thus we speak of classical style or the style of classicism realistic style the style of romanticism and so on.

The use of the word style has sometimes been carried to unreasonable lengths thus blurring the terminological aspect of the word. It is applied to various kinds of literary works: the fable novel ballad story.

The term is also used to denote the way the plot is dealt with the arrangement of the parts of literary composition to form the whole the place and the role of the author in describing and depicting events.

It is suggested in this work that the term style be used to refer to purely linguistic facts thus work avoiding the possible ambiguity in its application. After all the origin of the word style is a justification for the suggestion. However we are fully aware of the fact that such a proposition will be regarded as an encroachment on the rights of literature to have its own terms in spite of the fact that they are the same as terms in linguistics.

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics that is the dichotomy of language and speech or to phrase the issue differently language as a system and language in action It deserves at least a cursory discussion here not only because the issue has received a good deal of attention in recent publication on linguistic matters but also because as will be seen later many stylistic devices stand out against the background of the distinctive features of these two above mentioned notion. The simplicity of the issue is to some extent deceptive. On the surface it seems that language in action takes the sings of language as a system and arranges them to convey the intended message. But the fact is that the sings of the latter undergo such

transformations in the former that sometimes they assume a new quality imposing new significations on the signs of the language code. There is compelling evidence in favour of the theory which demands that the two notions should be regarded in their unity allowing however that each of them be subjected to isolated observation.

This relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood when a thorough knowledge of the language as a system of the phonetic, grammatical and lexical data of the given language has been attained.

It goes without saying that the more observant the student is, the easier it will be for him to appreciate the peculiar usage of the language media. The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense, expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

However, lately the notion of expressiveness has been confused with another notion, emotiveness. Emotiveness and correspondingly the emotive elements of language are what reveal the emotions of writer or speaker.

But these elements are not direct manifestations of the emotions; they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and as a matter of fact, occupies a predominant position in the category of expressiveness.

1.2. Linguistic nature of metaphor and the types of metaphor

Metaphor The term “metaphor”, as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in

which a word acquires a derivative meaning. Quality remarks: “It is due to the metaphor that each thing seems to have its name in language.”

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common. In language, a metaphor is defined as an indirect comparison between two or more seemingly unrelated subjects that typically uses “is a” to join the subjects⁷.

A metaphor is sometimes confused with a simile which compares two subjects using “like” or “as”.

An example of simile would be: “He was as sly as a fox”. While a metaphor would be “He was a fox”

More generally, a metaphor casts a first subject (tenor) as being equal to a second subject (vehicle) in some way. Thus, the first subject can be economically described thanks to the implicit and explicit attributes of the second.

A metaphor is sometimes further analyzed in terms of its ground and tension. The ground consists of the similarities between the tenor and the vehicle. The tension consists of the dissimilarities between the tenor and the vehicle.

The corresponding terms to tenor and vehicle in

Lakoff's terminology are target and source.

Types of metaphor

Rhetorical theorists and other scholars of language have discussed numerous dimensions of metaphors, though these nomenclatures are by no means universal nor necessarily mutually exclusive.

An *extended* metaphor, or conceit, sets up a principal subject with several subsidiary subjects or comparisons. Shakespeare's extended metaphor in his play *As you like it* is a good example

⁷ Кузнец М. «Стилистика английского языка» Москва. Правда 1960.стр. 25

All the world's a stage / and all the men and women merely players: / They have their exits and their entrances; / And one man in his time plays many parts.

First, the world is compared to a stage; and then men and women are introduced as subsidiary subjects further elaborated by the theatre metaphor.

A *mixed* metaphor is one that leaps, in the course of a figure, to a second identification inconsistent with the first one.

Example:

“He stepped up to the plate and grabbed the bull by the horns”, where two commonly used metaphors are juxtaposed to create an original image.

A *dead* metaphor is one in which the sense of a transferred image is no longer present. Example: “he grasped the concept” or “I didn’t catch your name”.

Both of these phrases use a physical action as a metaphor for understanding (itself a metaphor), but in none of these cases do most speakers of English actually visualize the physical action. Dead metaphors, by definition, normally go unnoticed. Some people make a distinction between a *dead* metaphor whose origin most speakers are entirely unaware of (such as “to understand” meaning to stand underneath a concept), and a *dormant* metaphor, whose metaphorical character people are aware of but rarely think about (such as “to break the ice”). Others, however, use the latter as a way of describing metaphorical *cliché*.

So a *dead metaphor* is a metaphor that through overuse has lost figurative value.

Other examples of dead metaphors are:

“run out of time“.

“foot of a hill.”

“branches of government.”

An *active* metaphor is one which, by contrast, is not part of daily language and is noticeable as a metaphor. Example: “You are my sun.”

A synecdochic metaphor is one in which a small part of something is chosen to represent the whole in order to highlight certain elements of the whole.

For example “a pair of ragged claws” represents a crab in Eliot's Love Song of J. Alfred Prufock. Describing the crab in this way gives it the attributes of sharpness and savagery normally associated with claws.

A *compound* metaphor is one that catches the mind with several points of similarity. Example: “He has the wild stag's foot.” This phrase suggests grace and speed as well as daring.

An *implicit* metaphor is one in which the tenor is not specified but implied. Example: “Shut your trap!” Here, the mouth of the listener is the unspecified tenor.

A *submerged metaphor* is one in which the vehicle is implied, or indicated by one aspect. Example: “my winged thought”. Here, the audience must supply the image of the bird.

A *root* metaphor is the underlying worldview that shapes an individual's understanding of a situation. A root metaphor is different from the previous types of metaphor in that it is not necessarily an explicit device in language, but a fundamental, often unconscious, assumption. The metaphor is widely used in literature. Religion provides one common source of root metaphors, since birth, marriage, death and other universal life experiences can convey a very different meaning to different people, based on their level or type of religious conditioning. For example, some religions see life as a single arrow pointing toward a future endpoint. Others see it as part of an endlessly repeating cycle.

A conceptual metaphor is an underlying association that is systematic in both language and thought. For example: in the Dylan Thomas poem “Do Not Go Gentle into That Good Night,” the conceptual metaphor of “A Lifetime Is a Day” is repeatedly expressed and extended throughout the poem.

Similar to root metaphors, conceptual metaphors are not only expressed in words, but are also habitual modes of thinking underlying many related metaphoric expressions.

A *dying* metaphor. In his essay Politics and the English Language, George Orwell calls a dying metaphor one that has been worn out and is used because it saves

people the trouble of developing original language to express an idea. In short, such metaphors are becoming *clichés*. Example: “Achilles' heel”.

Difference Between Metaphor

and Idiom

The Cambridge dictionary offers this definition of idiom: “A group of words whose meaning considered as a unit is different from the meanings of each word considered separately.”

And this definition of metaphor: “An expression that describes a person or object by referring to something that is considered to possess similar characteristics.”

Very often, an idiom has no association to metaphor, being simply a phrase that becomes adopted by language as if it were a single word. These idioms are not usually confused with metaphor, though there are times when an idiom is also a metaphor. A good example is the “carrot and stick”.

The “carrot and stick” idiom refers to the use of enticement and punishment to motivate a horse or donkey. The carrot was dangled before the animal as a lure, while the stick was used to reprimand stubbornness.

Without knowing the relationship between carrot and stick, the group of words seems out of place in a sentence, which is central to its identification as an idiom.

However, in its common use, this idiom can be used metaphorically, like in:

Iran: West's carrot and stick method failed

Here Iran is equated to a donkey, being stubborn and unwilling to change its position.

Trade incentives are equated to the carrot, aimed at luring Iran from its current position.

U.N. sanctions are equated to the stick, used to force a change in Iran's position.

The West is equated to the farmer.

The way to spot those times when an idiom behaves as a metaphor is to look for signs of an equation being made, then check to see if the equation can be extended, as you see in the above example.

A simpler classification of metaphors was made by Newmark, who distinguishes six types of metaphor:

- Dead metaphors, whose images are highly unmarked, e.g. the mouth of the river, the foot of a hill.
- Cliché metaphors, which refer to the use of cliché expressions in text, e.g. Achilles' heel

METAPHOR

- Stock or standard metaphors, “established metaphors not deadened by overuse.”
(the “body” of a car)
- Adapted metaphors, where the ‘fixedness’ of a stock metaphor has been adapted or personalised in some way.
- Recent metaphors, where an anonymous metaphorical neologism has become generally used in the source language (download).
- Original metaphors, which are created by the writer or speaker usually to make discourse more interesting and often used to highlight particular points or as reiteration.

Strategies for translating

Metaphor

- While *dead metaphors* are not especially problematical, literal translation is often not possible.
- In vocative texts, *cliché metaphors* should be upheld in the target text. Only in informative texts, they should be reduced to sense or replaced with a more credible stock metaphor.
- For the translation of *stock metaphors*, the SL image should be legitimately reproduced in the TL but the metonyms used may be transferred as long as the

substitutes have the same connotations as in the SL. Stock metaphors may also be reduced to sense or literal language.

- *Adapted metaphors* should be translated using equivalent adapted metaphors or reduced to sense.
- *Recent metaphors* should be translated using componential analysis.
- In vocative texts, *original metaphors* should be translated literally. If the metaphor is obscure and of little importance to the text, it should be replaced with a descriptive metaphor or reduced to sense.

In informative texts, consideration should be given to the number and variety of original metaphors in the text as a whole and a decision be taken between literal translation, reduction to sense or modification of the metaphor.

Examples of metaphors

Family metaphors

Brother 1: “Hi, Bro” Shared culture makes for kin.

Brother 2: Brother Paul said his prayers. Shared religion makes for kin.

Sister 1: The company had a sister factory in Trenton. Similar purpose makes for kin.

Mother 1: ”Necessity is the mother of invention.” Invention is a (brain) child.

Infant: The Iraq democracy is in its infancy. Life begins after one is born.

Computer metaphors

Window: A program exists in an outside space.

Desktop: A visual surface is a physical surface.

Open/Close: Windows, programs and ports may be opened or closed.

File: Data is physical and discrete, occupying space.

Folder: A folder may have any number of files within. Files are objects that can be grouped.

Space: Data takes up physical space.

Port: Data transfers on a liquid.

Tools: Data is physically altered by a program.

Cooking metaphors

Grill: The lawyer grilled the witness on the stand. Tough questions create a damaging level of heat.

Fry: She knew she was fried when the teacher handed back her paper. Like grill, this involves higher temperatures.

Recipe: A recipe for disaster. A disaster is the finished product of bad ingredients and processes.

Raw: She had a raw talent for music. Talent is only potential, and must be developed (cooked).

CHAPTER II. THE ANALYSES OF METAPHOR USED IN THE NOVEL “GONE WITH THE WIND” M. MITCHELL

2.1. Brief information about Margaret Mitchell and the plot of her novel

Margaret Munnerlyn Mitchell (November 8, 1900 – August 16, 1949) was an American author and journalist. One novel by Mitchell was published during her lifetime, the American Civil War-era novel, *Gone with the Wind*⁸. For it she won the National Book Award for Most Distinguished Novel of 1936 and the Pulitzer Prize for Fiction in 1937. In more recent years, a collection of Mitchell's girlhood writings and a novella she wrote as a teenager, *Lost Laysen*, have been published. A collection of articles written by Mitchell for *The Atlanta Journal* was republished in book form.

Margaret Mitchell was a Southerner and a lifelong resident and native of Atlanta, Georgia. She was born in 1900 into a wealthy and politically prominent family. Her father, Eugene Muse Mitchell, was an attorney, and her mother, Mary Isabel "May Belle" (or "Maybelle") Stephens, was a suffragist. She had two brothers, Russell Stephens Mitchell, who died in infancy in 1894, and Alexander Stephens Mitchell, born in 1896.

Eugene Muse Mitchell, the father of Margaret Mitchell.

Mitchell's family on her father's side were descendants of Thomas Mitchell, originally of Aberdeenshire, Scotland, who settled in Wilkes County, Georgia in 1777, and served in the American Revolutionary War. Her grandfather, Russell Crawford Mitchell, of Atlanta, enlisted in the Confederate States Army in July 1861, and was later severely wounded at the Battle of Sharpsburg. After the Civil War, he made a large fortune supplying lumber to rapidly building Atlanta. Russell Mitchell had thirteen children from two wives; the eldest was Eugene, who graduated from the University of Georgia Law School.

Mitchell's maternal great-grandfather, Philip Fitzgerald, emigrated from Ireland, and eventually settled on a slaveholding plantation near Jonesboro, Georgia,

⁸ Internet source <http://www.google.com>.

where he had one son and seven daughters with his wife, Elenor. Mitchell's grandparents, married in 1863, were Annie Fitzgerald and John Stephens, who had also emigrated from Ireland and was a Captain in the Confederate States Army. John Stephens was a prosperous real estate developer after the Civil War and one of the founders of the [Gate City Street Railroad](#) (1881), a mule-drawn [Atlanta trolley system](#). John and Annie Stephens had twelve children together; the seventh child was May Belle Stephens, who married Eugene Mitchell. May Belle Stephens had studied at the Bellevue Convent in Quebec and completed her education at the Atlanta Female Institute.

The *Atlanta Constitution* reported that May Belle Stephens and Eugene Mitchell were married at the Jackson Street mansion of the bride's parents on November 8, 1892:

...the maid of honor, Miss Annie Stephens, was as pretty as a French pastel, in a directoire costume of yellow satin with a long coat of green velvet sleeves, and a vest of gold brocade...The bride was a fair vision of youthful loveliness in her robe of exquisite ivory white and satin...her slippers were white satin wrought with pearls...an elegant supper was served. The dining room was decked in white and green, illuminated with numberless candles in silver candlelabras...The bride's gift from her father was an elegant house and lot...At 11 o'clock Mrs. Mitchell donned a pretty going-away gown of green English cloth with its jaunty velvet hat to match and bid goodbye to her friends.

The plot of the novel

Gone with the Wind takes place in the southern United States in the state of Georgia during the [American Civil War](#) (1861–1865) and the [Reconstruction Era](#) (1865–1877) that followed the war. The novel unfolds against the backdrop of [rebellion](#) wherein seven southern states, Georgia among them, have declared their [secession](#) from the United States (the "Union") and formed the [Confederate States of America](#) (the "Confederacy"), after [Abraham Lincoln](#) was elected president with no ballots from ten Southern states where slavery was legal. A dispute over [states' rights](#) has arisen involving enslaved African people who were the source

of manual labor on cotton [plantations](#) throughout the South. The story opens in April 1861 at the "[Tara](#)" plantation, which is owned by a wealthy Irish immigrant family, the O'Haras. The reader is told Scarlett O'Hara, the sixteen-year-old daughter of Gerald and Ellen O'Hara, "was not beautiful, but" had an effect on men, especially when she took notice of them. It is the day before the men are called to war, [Fort Sumter](#) having been fired on two days earlier.

There are brief but vivid descriptions of the South as it began and grew, with backgrounds of the main characters: the stylish and highbrow French, the gentlemanly English, the forced-to-flee and looked-down-upon Irish. Miss Scarlett learns that one of her many beaux, Ashley Wilkes, is soon to be engaged to his cousin, Melanie Hamilton. She is stricken at heart. The following day at the Wilkeses barbecue at "Twelve Oaks," Scarlett informs Ashley she loves him and Ashley admits he cares for her. However, he knows he would not be happily married to Scarlett because of their personality differences. Scarlett loses her temper at Ashley and he silently takes it.

Then Scarlett meets [Rhett Butler](#), a man who has a reputation as a rogue. Rhett had been alone in the library when Ashley and Scarlett entered, and felt it wiser to not make his presence known while the argument took place. Rhett applauds Scarlett for the unladylike spirit she displayed with Ashley. Infuriated and humiliated, Scarlett tells Rhett, "You aren't fit to wipe Ashley's boots!"

Upon leaving the library and rejoining the other party guests, she finds out that war has been declared and the men are going to enlist. Seeking revenge for being jilted by Ashley, Scarlett accepts a proposal of marriage from Melanie's brother, Charles Hamilton. They marry two weeks later. Charles dies from [measles](#) two months after the war begins. Scarlett is pregnant with her first child. A widow at merely sixteen, she gives birth to a boy, Wade Hampton Hamilton, named after his father's general.^[13] As a widow, she is bound by tradition to wear black and avoid

conversation with young men. Scarlett is despondent as a result of the restrictions placed upon her.

Melanie, who is living in [Atlanta](#) with Aunt Pittypat, invites Scarlett to live with them. In Atlanta, Scarlett's spirits revive and she is busy with hospital work and sewing circles for the Confederate army. Scarlett encounters Rhett Butler again at a dance for the Confederacy. Although Rhett believes the war is a lost cause, he is [blockade running](#) for the profit in it. The men must bid for a dance with a lady and Rhett bids "one hundred fifty dollars-in gold." for a dance with Scarlett. Everyone at the dance is shocked that Rhett would bid for Scarlett, the widow still dressed in black. Melanie smooths things over by coming to Rhett's defense because he is generously supporting the Confederate cause for which her husband, Ashley, is fighting.

At Christmas (1863), Ashley has been granted a furlough from the army and returns to Atlanta to be with Melanie. The war is going badly for the Confederacy. [Atlanta is under siege](#) (September 1864), "hemmed in on three sides,"^[14]¹⁰ it descends into a desperate state while hundreds of wounded Confederate soldiers lie dying or dead in the city. Melanie goes into labor with only the inexperienced Scarlett to assist, as all the doctors are busy attending the soldiers. Prissy, a young Negro servant girl, cries out in despair and fear, "De Yankees is comin!" In the chaos, Scarlett, left to fend for herself, cries for the comfort and safety of her mother and Tara. The tattered [Confederate States Army](#) sets flame to Atlanta as they abandon it to the [Union Army](#).

Melanie gives birth to a boy named "Beau", and now they must hurry for refuge. Scarlett tells Prissy to go find Rhett, but she is afraid to "go runnin' roun' in de dahk". Scarlett replies to Prissy, "Haven't you any gumption?" Prissy then finds Rhett, and Scarlett begs him to take herself, Wade, Melanie, Beau, and Prissy to Tara. Rhett laughs at the idea, but steals an emaciated horse and a small [wagon](#), and they follow the retreating army out of Atlanta.

⁹ http://en.Wikipedia.Org/wiki/gone_with_the_wind#cite_note-autogen_4-15

¹⁰ http://en.Wikipedia.Org/wiki/gone_with_the_wind#cite_note-autogen_20-35

Part way to Tara, Rhett has a change of heart and he abandons Scarlett to enlist in the army. Scarlett makes her way to Tara where she is welcomed on the steps by her father, Gerald. It is clear things have drastically changed: Gerald has lost his mind, Scarlett's mother is dead, her sisters are sick with [typhoid fever](#), the [field slaves](#) left after Emancipation, the Yankees have burned all the cotton and there is no food in the house.

The long tiring struggle for post-war survival begins that has Scarlett working in the fields. There are hungry people to feed and little food. There is the ever present threat of the Yankees who steal and burn, and at one point, Scarlett kills a Yankee marauder with a single shot from Charles's pistol leaving "a bloody pit where the nose had been."

A long succession of Confederate soldiers returning home stop at Tara to find food and rest. Two men stay on, an invalid [Cracker](#), Will Benteen, and Ashley Wilkes, whose spirit is broken. Life at Tara slowly begins to recover when a new threat appears in the form of new taxes on Tara.

Scarlett knows only one man who has enough money to help her pay the taxes, Rhett Butler. She goes to Atlanta to find him only to learn Rhett is in jail. As she is leaving the jailhouse, Scarlett runs into Frank Kennedy, who is betrothed to Scarlett's sister, Suellen, and running a store in Atlanta. Soon realizing Frank also has money, Scarlett hatches a plot and tells Frank that Suellen has changed her mind about marrying him. Thereafter Frank succumbs to Scarlett's feminine charms and he marries her two weeks later knowing he has done "something romantic and exciting for the first time in his life." Always wanting Scarlett to be happy and radiant, Frank gives her the money to pay the taxes on Tara.

While Frank has a cold and is being pampered by Aunt Pittypat, Scarlett goes over the accounts at Frank's store and finds many of his friends owe him money. Scarlett is now terrified about the taxes and decides money, a lot of it, is needed. She takes control of his business while he is away and her business practices leave many Atlantans resentful of her. Then with a loan from Rhett she buys a [sawmill](#) and runs the lumber business herself, all very unladylike conduct. Much to Frank's relief,

Scarlett learns she is pregnant, which curtails her activities for awhile. She convinces Ashley to come to Atlanta and manage the mill, all the while still in love with him. At Melanie's urging, Ashley takes the job at the mill. Melanie soon becomes the center of Atlanta society, and Scarlett gives birth to a girl named Ella Lorena. "Ella for her grandmother Ellen, and Lorena because it was the most fashionable name of the day for girls."

The state of Georgia is under [martial law](#) and life there has taken on a new and more frightening tone. For protection, Scarlett keeps Frank's pistol tucked in the upholstery of the buggy. Her trips alone to and from the mill take her past a [shanty town](#) where criminal elements live. On one evening when she is coming home from the mill, Scarlett is accosted by two men who attempt to rob her, but she escapes with the help of Big Sam, the former negro foreman from Tara. Attempting to avenge the assault on his wife, Frank and the [Ku Klux Klan](#) raid the shanty town whereupon Frank is shot dead. Scarlett is a widow for a second time.

Rhett puts on a charade to keep the men who participated in the shanty town raid from being arrested. He walks into the Wilkeses' home with Hugh Elsing and Ashley, singing and pretending to be drunk. Yankee officers outside the home question Rhett and he tells them he and the other men had been at Belle Watling's [brothel](#) that evening, a story Belle later confirms to the officers. The men are indebted to Rhett for saving them, and his [Scallawag](#) reputation among them improves a notch, but the men's wives, with the exception of Melanie, are livid at owing their husbands' lives to Belle Watling.¹¹

Frank Kennedy lies cold in a [coffin](#) in the quiet stillness of the parlor in Aunt Pittypat's home. Scarlett is in a remorseful state. She is swigging [brandy](#) from Aunt Pitty's swoon bottle when Rhett comes to call. She tells Rhett tearfully, "I'm afraid I'll die and go to hell," to which Rhett replies, "Maybe there isn't a hell." Before she can cry any further, Rhett asks Scarlett to marry him saying, "I always intended having you, one way or another." Scarlett declares she doesn't love him and doesn't want to be married again. However, Rhett kisses her passionately, and in the heat of the

¹¹ http://en.Wikipedia.Org/wiki/gone_with_the_wind#cite_note-autogen_35-40

moment she agrees to marry him. One year later, Scarlett and Rhett announce their engagement.

News of the impending marriage is the talk of the town. Mr. and Mrs. Butler honeymoon in [New Orleans](#), spending lavishly. Upon their return to Atlanta, the couple take up residence in the bridal suite at the National Hotel while their new home on [Peachtree Street](#) is being constructed. Scarlett chooses a modern [Swiss chalet style](#) home like the one she saw in *Harper's Weekly*, and red wallpaper, thick red carpet and black walnut furniture for the interior. Rhett describes the house as an "architectural horror". Shortly after the Butlers move into their new home, the sardonic jabs between them turn into full-blown quarrels. Scarlett wonders why Rhett married her. Then "with real hate in her eyes" she tells Rhett she is going to have a baby, a baby she does not want.

Wade is seven years old in 1869 when his sister, Eugenie Victoria, named after two queens, arrives in the world. She has blue eyes like Gerald O'Hara and Melanie gives her the nickname, "Bonnie Blue," in reference to the [Bonnie Blue Flag](#) of the Confederacy.

When Scarlett is feeling well again, she makes a trip to the mill and talks to Ashley, who is alone in the office. In the conversation with him, she comes away believing Ashley still loves her and is jealous of her intimate relations with Rhett, which excites her. Scarlett returns home and tells Rhett she does not want more children. From then on, Scarlett and Rhett sleep in separate bedrooms, and when Bonnie is two years old, she sleeps in a little bed beside Rhett's bed (with the light on all night long because she is afraid of the dark). Rhett turns his attention towards Bonnie, dotes on her, spoils her, and worries about her reputation when she is older.

Melanie is giving a surprise birthday party for Ashley. Scarlett goes to the mill to keep Ashley there until party time, a rare opportunity for Scarlett to see Ashley alone. When she sees him, she feels "sixteen again, a little breathless and excited." Ashley tells her how pretty she looks, and they reminisce about the days when they were young and talk about their lives now. Suddenly Scarlett's eyes fill with tears and Ashley holds her head against his chest. Then in the doorway of the office Ashley

sees standing his sister, India Wilkes. Before the party has even begun rumors of an adulterous relationship between Ashley and Scarlett have started, and Rhett and Melanie have heard the gossip. Melanie refuses to accept any criticism of her sister-in-law and India Wilkes is banished from the Wilkeses' home for it, causing a rift in the family.

Rhett, more drunk than Scarlett has ever seen him, returns home the evening of the party long after Scarlett. His eyes are bloodshot and his mood is dark and violent. He enjoins Scarlett to drink with him. Not wanting Rhett to know she is fearful of him, Scarlett throws back a drink and gets up from her chair to go back to her bedroom. But Rhett stops her and pins her shoulders to the wall. Scarlett tells Rhett he is jealous of Ashley and Rhett accuses Scarlett of "crying for the moon" over Ashley. He tells Scarlett they could have been happy together saying, "for I loved you and I know you." Rhett then takes Scarlett in his arms and carries her up the stairs to her bedroom where passion envelops them.

The following morning Rhett leaves town with Bonnie and Prissy and stays away for three months. Scarlett finds herself missing him, but she is still unsure if Rhett loves her, having told her so when he was drunk. She learns she is pregnant with her fourth child.

On the day Rhett arrives home, Scarlett waits for him at the top of the stairs. She wonders if Rhett will kiss her, but to Scarlett's irritation, he does not. He tells her she looks pale. Scarlett tells him she is pale because she is pregnant. Rhett sarcastically asks her if the father is Ashley. She calls Rhett a cad and tells him no woman would want a baby of his. To which Rhett responds, "cheer up, maybe you'll have a miscarriage." At that comment, Scarlett lunges at Rhett, but he side steps and she tumbles backwards down the stairs. She is seriously ill for the first time in her life, having lost her child and broken her ribs. Rhett is remorseful, believing he has killed her. Sobbing and drunk, Rhett buries his head in Melanie's lap and confesses he had been a jealous cad.

Scarlett, who is thin and pale, goes to Tara taking Wade and Ella with her, to regain her strength and vitality from "the green cotton fields of home." When she

returns a healthy woman to Atlanta, she sells the mills to Ashley. She finds Rhett's attitude has noticeably changed. He is sober, kinder, polite and seemingly disinterested. Though she misses the old Rhett at times, Scarlett is content to leave well enough alone.

Now Bonnie is four years old in 1873. A spirited and willful child, she has her father wrapped around her finger and giving into her every demand. Even Scarlett is jealous of the attention she gets from him. Rhett rides his horse around town with Bonnie in front of him, but the household mammy, "Mammy," insists it is not fitting for a girl to ride a horse with her dress flying up. Rhett heeds Mammy's words and buys Bonnie a *Shetland pony*, whom she names "Mr. Butler," and teaches her to ride *sidesaddle*. Then Rhett pays a boy named Wash twenty-five cents to teach Mr. Butler to jump over wood bars. When Mr. Butler is able to get his fat legs over a one foot high bar, Rhett puts Bonnie on the pony, and soon Mr. Butler is leaping bars and Aunt Melly's rose bushes.¹²

Wearing her blue velvet *riding habit* with a red feather in her black hat, Bonnie pleads with her father to raise the bar to one and a half feet. He gives in and raises the bar, warning her not to come crying to him if she falls. Bonnie yells to her Mother, "Watch me take this one!" The pony gallops towards the wood bar, but trips over it splintering the wood. Mr. Butler tumbles to the ground then scrambles to his feet and trots off with an empty saddle. Little Miss "Bonnie Blue" Butler is dead.

In the dark days and months following Bonnie's death, Rhett is often drunk and disheveled, while Scarlett, though deeply grieved also, seems to hold up under the strain. With the untimely death of Melanie Wilkes a short time later, Rhett decides he only wants the calm dignity of the genial South he once knew in his youth and he leaves Atlanta to find it. Meanwhile, Scarlett dreams of love that has eluded her for so long. However, she still has Tara and is determined to win Rhett back, and "tomorrow is another day."

2.2. The analyses of metaphor used in the novel "Gone with the Wind" M. Mitchell

¹² http://en.Wikipedia.Org/wiki/gone_with_the_wind # cite note-autogen 48-58

1. *Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns.*(p 5)

In this example the main character of the novel *Scarlett O`hara* was described with the help of some stylistic devices:

Brows slanted upward- metaphor.

Here the verb “slanted” is an action which is personified for the word “brows”

Another personification is about the verb “to guard” the action of animate person or animal is transferred to the clothes which hid her body.

2. *A thought came to her bringing a small ray of hope.* (p 26)

ray of hope- trite metaphor

The word “ ray” is used with an abstract notion. This is trite because the metaphor has lost its imagery and emotional function in the result of frequent use.

3. *You know how obstinate men are when they get their backs up.*(p236)

Here the phrase “get smb`s back up” is used to mean “when they are angry ”, so it`s a phrase metaphor.

4. *I don` t care if I never lay eyes on you again!* (p243)

Lay eyes on somebody – phrase metaphor. Here the word “eyes” used instead of “look” or “choose”

5. *On long tables was the loot of the garden of the town, terns, banks of roses, crimson and yellow and white, proud sheaths of golden gladioli.*

Proud sheaths- metaphoric epithet.

6. *Davis with the flat cheeks and cold eyes of an Asiatic, his thin proud lips set firmly.*

Cold eyes- metaphoric epithet.

We may think that the word “ cold” has negative figurative meaning, that`s why we called it metaphorical epithet.

7. *Rhett had opened the prison of her widowhood.*

In this example “the prison of her widowhood” is metaphor. The prison is not real but the house is likened to prison.

8. *A stony silence and an averted head were her answer.*(p306)

A stony silence- metaphorical epithet

When Rhett mocked and teased her Scarlett used to keep a silence and not to answer.

“Silence” is an abstract notion and was used with a common noun “stone” which express an object. There also a figurative explanation for “silence”, so we called it metaphorical epithet.

9. *She found half a pone of hard corn bread in the skillet and gnawed hungrily on it.*(p367)

Gnawed hungrily-metaphor

10. *Scarlett saw a thin tongue of flame lick up over the roof of the warehouse.*(p379)

A thin tongue of flame – metaphorical periphrasis. The word “tongue” is used in transferred meaning for the sparks of flame.

11. *Those were the words which had hummed in her brain.*(p409)

“words which had hummed in her brain”- metaphor. A personification is used for the word ”word”.

12. *She sank bant in her chair.* (p408)

Sank- metaphor. The verb “to sink” is to drawn to the bottom of the water. In the example the verb is used for the person’s actions to sit into the armchair.

13. *She dropped her eyes to the ground and waited for grandma to speak.*(p445)

Dropped her eyes to the ground- phrase metaphor. In this example the author has meant “look” instead of “eyes”.

14. *He run to her, like a small frightened animal and clutching her wide skirt, buried his face in it.*(p 455)

buried his face in it- metaphor. We know the verb “to bury” is in the other meaning in dictionary primary meaning but in this example it means “hid”

15. *Cold weather set in abruptly with a killing frost.*(p463)

A killing frost-metaphorical epithet.

16. *Hunger rode the winds through Georgia.* (p463) Hunger rode the winds through winds-metaphorical periphrases. Hunger is an abstract notion. In the context it is used as an animated thing to impress on the reader much effect.

17. *His eyes were wandering about the room.*(p470)

eyes were wandering - metaphorical phrase.

18. *She saw that death was in his face.* (p484)

death was in his face-metaphor. When Scarlett visited one of her friends who returned home after war, she saw that he was sick and going to die. The phrase “death was in his face” was used instead of “he was dying”.

19. *Scarlett was trying to grasp the idea....*(p491)

Grasp the idea-metaphor. Here “idea” is an abstract notion and grasp means to hold some definite thing. So to grasp an idea is metaphor.

20. *But Miss Ellin was as cool as cucumber.* (410)

As cool cucumber- phrase metaphor. In this example we may say it as simile but as it was in the structure of phrase we considered it metaphor.

21. *Mammy with shoulders dragged down by to heavy wooden buckets, her kind black sad with the uncomprehending sadness of monkey`s face* (p 409)

uncomprehending sadness of monkey`s face- phrase metaphor.

Here the author used this phrase to describe Mammy`s face more exactly.

22. *No use getting mad at me for reading your thoughts.*(p332)

reading your thoughts- metaphor.

23. *But for all the modesty of her spreading skirts, the demureness of hair netted smoothly into a chignon and the quietness of small white hands folded in her lap, her true self was poorly concealed.*p334.

In this example ”the quietness of hands” is metaphor .Hands are personified.

24. *The green eyes in the carefully sweet face were turbulent, willful, lusty with life, distinctly at variance with her decorous demeanor.*

Sweet face is a metaphorical epithet. The word “sweet” means taste but here in attributive word combination it is used in the meaning of polite, pretty, beautiful face.

25. *Seated with Stuard and Brent Tarleton in the cool shade of the porch of Tara, her father's plantation, that bright April afternoon of 1861, she made a pretty picture.*

“To make pretty picture” is a phrase metaphor in the example. It is used in the meaning of “to look pretty”.

26. *Not content with Stuerd alone, she had set her cap for Brent as well, and a thoroughness that overwhelmed the two of them.*

Here the phrase metaphor “to set cap” is in the meaning of “to bow”

27. *“In a few moments Alan Campbell walked in, looking very and rather pale, his pallor being intensified by his coal-black hair and dark eyebrows.” p.201.*

The sentence is a description of Alan, a friend of Rhett Butler. “Coal black hair” is metaphorical epithet. The word “coal” helps to exaggerate his hair, helps to reveal the colour of Alan's hair.

28. *“He felt a wild longing for the unstained purity of his boyhood – his rose-white boyhood, as Ashley had once called it” p.257.*

Metaphor is “rose-white boyhood”. In the example boyhood is likened to white rose. It means the hero's boyhood was as white as white rose and pure, soft. With using metaphor author wants to show the hero's childhood was full of happiness.

29. *“Rhett Butler lifted his golden head from the pillow, and with pallid face and tear stained eyes looked at him, as he walked over to the deal painting table that was set beneath the high curtain window.” p.48*

In the example “golden head” is metaphorical epithet. Rhett Butler head likened to gold. It means he lifted his valuable head.

30. *“His romantic olive-coloured face and worn expression interested him.” p.41*

Here is describing Rhett Butler appearance. “Olive-coloured” is metaphor. In the example olive's colour likened to his face. It helps to show that his face is charming and full of beauty.

31. *“Time is jealous of you, and wars against your lilies and your roses.” p.42*

There are several metaphors used in this passage to describe the out beauty of Dorian Gray. Time is an abstract noun. It is used with feature of a person – jealousy. So, a personification is used in this example.

“Your lilies” and “your roses” are in the meaning of the prime beauty of Rhett Butler.

32. *“They are the elect to whom beautiful things mean only Beauty” p.16.*

Beauty is written in initial letters and it is personification a type of metaphor. In the whole novel we meet such personifications as Fate, Genius, Science and Pleasure.

33. *“But their own souls starve, and are naked.” p.37*

In the example “soul” likened to “starve” and “naked”. The metaphor can show that the souls belong to rude and cruel people. They have no any sense in their souls. That’s why their souls are naked. Their souls need beautiful feelings, that’s why they are starve.

34. *“It was in its way, a very charming room with its high paneled wainscoting of olive-stained oak, its cream coloured frieze and ceiling of raised plaster work, and its brick-dust felt carpet strewn with silk long-fringed Persian rugs.” p.66*

In the example Rhett Butler library is describing. “Cream-coloured frieze” is metaphor. Frieze’s colour likened to cream’s colour.

35. *“Only Atlanta could have produced her, and she always said that the country was going to the dogs.” (p.p.52-53)*

In this example “dogs” is metaphor. The difficulties in life is transferred to the feature of the dogs day.

At present day metaphors are also widely used. The book we have analyzed showed this and certified one more time. For example:

36. *Scarlett heard the stair groan and se got softly to her feet.*

The word ”stair” is a noun ,inanimate but in the context it is personification which is used with the verb belonging to person’s action ”groan”

37. *She had put Savannah and its memories behind her when she left that gently manners city by the sea, and, from the moment of her arrival in the Country, north Georgia was her home.*

Here 'To put memories behind' is metaphorical phrase

Besides that the author used metonymy and zeugma at the same time.

38. *Scarlett was making headway with her waffles and so noticed nothing until she heard a burst of tears from Melly and, looking up, saw Aunt Pittypat's hand go to her heart.*

Hand go to her heart is metaphor.

39. *You know how obstinate men are when they get their backs up.*

To get backs up is phrase metaphor

40. *With prices as high as they were, where on earth could she get needles and bonbons and hairpins, if she forbade the house to him? No, it was easier to shift the responsibility to Aunt Pitty, who after all was the head of the house, the chaperon and the arbiter of morals.*

The word "head" means the main person in the family

Another metaphor is chaperon the arbiter of morals.

41. *"Oh!" she cried again, losing her temper and stamping her foot.*

To lose temper is phrase metaphor.

To stamp for foot is another phrase metaphor.

42. *"You are the horriest man I have ever seen and I don't care if I never lay eyes on you again!"*

To lay eye on somebody is another phrase metaphor.

43. *"Oh, Scarlett, you are so young you wring my heart," he said.*

To wring heart is metaphor

44. *It needed salt badly but she was too hungry to hunt for it.*

To hunt for salt is metaphor.

45. *Mammy straightened up and, raising her apron, dried her streaming eyes.*

"Streaming eyes" is in the meaning of crying much.

46. She only knew she had left her tired body and floated somewhere above it where there was no pain and weariness and her brain saw things with an inhuman clarity.

The brain saw is metaphor.

47. No use getting mad at me for reading your thoughts. (p332)

Reading your thoughts- metaphor.

Thus as a conclusion to this chapter we can say that a lot of metaphors used in the book.

CONCLUSION

The topic under discussion is actual for the course paper. Its actuality emerges in the fact that linguistics has found its position in scientific sphere the president of the Republic of the Uzbekistan I.A.Karimov also mentioned about this in one of his recent speeches about strengthening teaching English language “Knowing foreign languages occupies a key position in the system of devil society institutions ensuring transparency and openness of the ongoing democratic reforms in the state and public construction”. (from I.A.Karimov, Speech for the Conference December 12, 2012).

After Uzbekistan has gained its independence broad opportunities have appeared in the sphere of Linguistics and its subdivision as Lexicology, Textology, Translation theory and practice, Stylistics, Concept study, Sociolinguistics and so on.

Our course paper is devoted to analyze the use of transferred meaning and metaphor as a stylistic device in the novel titled “Gone with the Wind” by M. Mitchell and “Pride and Prejudice” by Jane Austen.

To sum up the investigated theme we can state the following:

- Metaphor is based on a different type of relations between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts, which these meanings represent.
- Classification of Stylistic Devices. There is another figure of speech related to metaphor, often included under it. This is synecdoche. The word synecdoche came from the Greek word which means, receiving together, a figure of speech by which a part, the singular for the plural or the plural for the singular.

The second chapter of our work is devoted to the analysis of metaphor in the books. As we know every unit of the languages has its own function in it, they all together create the speech of human. If we do not use any unit of the language, we can not explain our ideas to the listener completely. So stylistic is the source of brilliant words and the heart of human speech. In our course paper, we have analyzed the term of “stylistic” and now we know, that it is the mean unit of the synecdoche, we create the easy way of talking expressive and can say what we want. In this case,

what we need is to know how to use it. As for metaphor, in our work we have analyzed it from of its function in the context.

BIBLIOGRAPHY

SOURCES IN UZBEK LANGUAGE

1. Boboxonova L.T. "Ingliz tili stilistikasi". Toshkent, O'qituvchi, 1995.
2. Doniyorov H, Mirzayev "So'z san'ati", Toshkent 1962.
3. Qilichev D "O'zbek tilining amaliy stilistikasi". Toshkent 1992.

SOURCES IN RUSSIAN LANGUAGE

4. Арнольд И.В. "Стилистика современнога английского языка" Л 1981.
5. Арнольд И.В. "Стилистика" Ленинград, 1974. английского языка" Москва. 1978.
7. Азнаурова С.С "Очерки по стилистическим словам" Ташкент 1973
8. Васильева А.И "Художественная речь" Москва 1980.
9. Виноградов В.В "Очерки по теории стилистики" Ленинград 1975
10. Гальперин И.Р "Текст как объект лингвистического исследования". — Москва 1981
11. Кузнец М.Д. и другие. "Стилистика английского языка" Ленинград 1960.
12. Мороховский А.Н. Воробьев О.П. и другие. "Стилистика английского языка" Киев. 1991.
13. Разинкина А.М. "Функциональная стилистика" Москва. 1989.

SOURCES IN ENGLISH LANGUAGE.

14. Akhmanova O. "Linguostylistic" theory and method. Moscow 1972.
15. Baker Sh. "The complete stylist" New York 1992.
16. Freeman D.C "Essays in Modern Stylistics". London – New York 1981.
17. Galperin I.R. "Stylistics" Moscow 1977.
18. Galperin I.R. "Stylilistics" Moscow, V.Sh.1981.
19. Kukharensko V.B. "A book of practice in stylistics", Moscow 1986.
20. Kukharensko V.B "Seminars in style", Moscow 1971
21. Musaev Q. "English stylistics". Tashkent 2003.
22. Prokhorova V.I, Soshalskaya E.G "Oral Practice through Stylistic Analysis", "Высшая школа" 1979.
23. Sebok T. "Style in language". New York. 1960.

24. Skrebnev Y.M. "Fundamentals of English stylistics" Moscow, V.Sh. 1994.
25. Towler R. "Essays on style and language". London.1967.
26. Vinogradov V. "Stylistics". Moscow. 1960.

ADDITIONAL SOURCES

27. Джейн Остин "Гордость и предубеждение" Pride and Prejudice, 1813
Перевод с английского И. Маршака, Комментарии Е. Гениевой, Н.
Демуровой Текст печатается по изданию: Джейн Остен. Собрание
сочинений в трех томах. М., "Художественная литература", 1988, 1989
28. J.Austen "Pride and Prejudice", New York 2007.

INTERNET SOURCES

29. [http://home.Swip.net.Se/tex.English htm.](http://home.Swip.net.Se/tex.English.htm)
30. <http://www.info-metaphor.com>
31. [http://www.google.com.](http://www.google.com)
32. www.vintagebooks.com
33. [http:// en. Wikipidea. Ord / wiki gone with the wind # cite note-autogen](http://en.Wikipidea.Ord/wiki_gone_with_the_wind#cite_note-autogen)
34. www.franglang.ru
34. www.all.best.ru
35. [www.buck.ac/uk english/stylistics//htm](http://www.buck.ac.uk/english/stylistics/htm)