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THE FIGURATIVE PATH TO THOMAS HARDY'S *FAR FROM THE MADDING CROWD*

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Elena Salonen

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Metaforien merkitystä on tutkittu jo Aristoteleen ajoista asti. Näkökulmat ovat vaihtuneet ja teoriat edistyneet. Tässä tutkimuksessa pyrittiin selvittämään kuinka Thomas Hardyn luomat metaforat heijastavat, tukevat ja antavat lukijalle lisätietoa *Far from the Madding Crowdin* sankarittaresta. Tutkimus nojaa viimeisimpään ja arvostetuimpaan kognitiiviseen metaforateoriaan.

Tutkimuksen ydin koostuu metaforan merkityksellisyydestä ajatustemme ohjaajana sekä uuden perspektiivin tuojana. Pyrkimyksenä oli tarkastella, kuinka metaforien voima luoda voimakkaita ja eläviä mielikuvia johdattaa lukijan muodostamaan tietynlaisen kuvan metaforan objektista ja samalla näyttää toteen, miten metaforien informaatiosisältö on rikkaampaa kuin kerronnan tarjoama anti. Näin ollen tutkimuksessa käytetään kvalitatiivista menetelmää.

Aineistoa varten kerätyt 15 metaforaa luokiteltiin neljään pääkategoriaan lähdealueensa mukaan. Täten syntyi seuraava luokittelu: luonto-, historia- ja mytologia-, raamattu- ja kulttuurimetaforat. Jokaista metaforaluokkaa tarkasteltiin romaanin päähenkilön valossa, jotta pystyttäisiin määrittämään, miten ko. ilmaisut vaikuttivat lukijalle syntyneeseen mielikuvaan Bathshebasta.

Tutkimuksen tuloksena voidaan todeta, että huolella luodut ja erittäin yksityiskohtaiset metaforat korostavat tiettyjä piirteitä päähenkilössä ja luovat näin kokonaisvaltaisempaa henkilöhahmoa. Metaforien tarjoama näkökulma johonkin uuteen asiaan nojaa lukijalle jo ennalta tuttuun aiheeseen ja erityisesti historia- ja raamattumetaforien osalta vaatii myös tiettyä yleistiedon määrää. Lisäksi tutkimuksessa todettiin metaforalla olevan kolme pääroolia: koristeellinen, konkretisoiva sekä kognitiivinen. Näistä kognitiivinen rooli oli tutkimuksen kannalta merkittävin.

Asiasanat: metafora, Hardy, *Far from the Madding Crowd*, kognitiivinen teoria

CONTENTS:

INTRODUCTION

"Your eyes are like two stars, as bright and enigmatic". "The hurricane raged in my kitchen throwing pots and pans and casting wild looks at me". The element that makes these sentences so vivid and alive in our minds is called a metaphorical expression. It is a figurative expression that has an immense power in creating a scene in our thoughts. This ability to change our view of such common and everyday things as someone´s eyes or an angry woman fascinates me to the extent that it motivates the present study. And to be able to create an original and striking metaphor is certainly a talent worthy of examining. Thus we come to the essence of the present study and to the novel of Thomas Hardy, *Far from the Madding Crowd (FMC)*.

I chose this particular novel by Hardy because it offers ample data for my study as Hardy´s language is filled with figurative expressions. Moreover, I find it extremely fascinating to follow how the controversial heroine, Bathsheba Everdene, grows and develops from a naïve girl to the confident and experienced bailiff of a large farm she inherits. The metaphors in this novel accurately reflect her physical and psychological growth thus providing the reader with information that is not given in the untext. Obviously, the narrative gives a solid background and a good idea about what kind of a person Bathsheba is as we shall see in chapter 5.2, but the effect the metaphors have on the reader´s image of her run much deeper. Their role is to unconsciously create strong and vivid images on the topic. It is this role and the manner in which the metaphors proceed in creating the images I find worthy of exploring in detail.

The history of the research done on metaphors is long and complex. Metaphors seem to include an enigma that has continued to puzzle scholars and scientists since the very first theory was compiled by one of the most famous philosophers, Aristotle. This particular theory offered a stepping stone for later theorists by

defining the metaphor according to its etymological origin. Thus emerged the notion of a metaphor as a transfer of meaning, but the question of what is transferred, from where and how prevails to the modern age.

Traditionally metaphor was thought of as a means of transferring words. It was considered to be more of a stylistic element rather than anything else. However, recent studies have come to regard metaphor as a constituent of language. It is nowadays seen as a transfer of concepts, including the whole spectrum of connotations or semantic fields, emphasising its cognitive role. Furthermore, the recent research, Lakoff and Johnson (1980) among the most significant ones, proposes that metaphors are actually conceptually based and that they thus structure our very view of the world surrounding us. In other words, they affect the way we think, act and experience things around us.

The process of inferencing connected to the above theory is the core of my study since it reveals the meaning/s behind Hardy´s metaphors. The aim of this study is to show that the metaphors Hardy uses tell something additional about the character they are referring to. The additional information may be connected to the character´s personality, outlook or general attitude but, all in all, it can be said that the metaphors used in *FMC* support, add and reflect their object´s characteristics.

In this study I shall limit my focus to the novel´s heroine, Bathsheba, because the metaphors connected to her are especially descriptive of her development during the novel and their amount alone is plentyful. More specifically, I shall study the metaphors, metonymies, synecdoches (the one included in the history- and mythology category) and similes connected to her and categorise them according to their vehicle, the object Bathsheba is being compared to. I shall then demonstrate how four different categories can be found in the novel; nature-, historical- and mythological-, biblical- and cultural metaphors. Each of these

figurative expressions shows how the vehicles portray the heroine from a different aspect and create a complicated personage. The metaphor in question may concentrate on only one or two characteristics, but the given information, whether it is physical or psychological, is crucial for the present study to prove my hypothesis right.

However, in chapters 2.1 and 2.2 I shall first define what is a literal expression and secondly show how the literal ones differ from the figurative expressions. This will illustrate what kind of signs there are for the reader to recognise a figurative expression and the way a figurative expression can be interpreted on the literal level. In the third part of this chapter, in chapter 2.3 I shall illustrate how figurative expressions are divided into different tropes: metaphors, similes, metonymies, synecdoches and irony, each trope having its own unique structure. The present study will assume a limited view which considers each trope to be a separate one. The broader view would label every figurative expression as a metaphor, which would ignore their specific structure. All in all, this means that the main focus in the present study will be on metaphors, metonymies, similes and the one synecdoche included in chapter 5.3.2. I shall limit my view further to Bathsheba Everdene, the heroine of the novel, as the metaphors connected to her are the most interesting ones.

In the third chapter I shall discuss the various functions a metaphorical expression can be used for. First, I shall introduce the very first definition given to metaphors, namely, a transfer of meaning. This part of the study will show how Aristotle was not completely wrong in noting that metaphors have a decorative role and that the meaning is transferred to the topic, to Bathsheba. The second part will study the concretising role a metaphorical expression can have when abstract topics are described through figurative language. A good example is the psychological characteristics of the heroine that are concretised by the metaphors Hardy uses.

The fourth chapter deals with the most widely recognised and also the most recent theory on the field of metaphors carried through by Lakoff and Johnson (1980). This part of the study will demonstrate the revolutionary idea of metaphors reconceptualising our view of the world. The cognitive import of metaphors shall be emphasised and the main focus will be applied on the actual conceptual process. It is this highly appreciated theory that forms the core of the theoretical review of the study and for this reason I choose to discuss it in a separate chapter that will then introduce us to the data. Moreover, in the light of Lakoff and Johnson´s study we shall discuss some of the ways in which a metaphor gives insight to its topic and helps us to understand it from a novel perspective.

The fifth chapter constitutes of the actual analysis section of the study. Here I shall first demonstrate the manner in which the data has been categorised and thus also define the main topic and the vehicles used to refer to it forming the core of the analysis. Secondly, it is necessary to learn what Hardy himself has said about the heroine of the novel in the novel and see how he has described her before proceeding to the actual analysis. This will give a solid basis for the interpretations. In chapter 5.3. I shall demonstrate how Hardy has used four main categories in creating vehicles for the metaphorical expressions. In this section we shall learn how the vehicles work as a tool for reflecting and supporting the heroine´s various characteristics. Each metaphor will be analysed according to Lakoff and Johnson´s theory offering us a novel lens for understanding Bathsheba Everdene.

In chapter 6 we arrive at the results of this study. In this part I shall show how my original hypothesis about metaphors reflecting and supporting the heroine´s characteristics is correct. I shall also come to the conclusion that what Lakoff and Johnson said about metaphorical expressions opening a new way of seeing

casual and everyday things in a different light holds to be very true. The artfully created images and conceptions that Hardy uses about Bathsheba actually concretise and elaborate her strong characteristics building an image of a truly controversial heroine. At one point her vanity may be brought to the reader´s attention and in the next scene she is described as a caged leopard defending what is rightfully hers. Frankly, Hardy´s metaphors take the reader to an emotional and figurative path leaving the expressions to speak for themselves.

The last chapter will elaborate the inadequacies and limitations of this study. It is after all inevitable that some of the figurative expression have to be left out of this data as the focus has to be limited to a couple of main themes, such as Bathsheba and the four vehicle categories, to remain in a certain realm of the present study. But more essentially, this chapter will consider the significance of the results gained by the method applied in the analysis. However, it has to be remembered that my interpretation of the metaphors is purely personal and based on assumptions and presuppositions of what Hardy has attempted to convey to the reader. This bared in mind, the results of this study conclude what I have been able to interpret and prove with the help of Hardy´s own narrative.

Finally, I shall recommend other alternative fields of study for the future research on this particular theme. These include taking into consideration the data that did not fit into this study and changing the perspective to one of the other noted theories on the field of studying metaphors. The focus could also be shifted from Bathsheba to any of the other main characters since I found a great number of metaphorical expressions connected to Farmer Oak, Bathsheba´s first suitor, Mr Boldwood, Bathsheba´s second suitor and a rich farmer and Sergeant Troy her future husband who has his secrets and faults. It could also be possible to study the figurative expressions that have nature, love, fire or other natural element as their topic. *FMC* offers a truly wide selection of possibilities for future studies.

2. What Are Metaphors Made of?

In the following chapter I shall, firstly study and define the difference between a literal and a figurative (or non-literal) meaning. This difference is crucial for recognising a metaphorical expression or word since the reader must know when to understand something literally and when to interpret something metaphorically in order to avoid misunderstandings. It must also be stated that there are instances where both interpretations can be fitted into the context and both seem sensible. This question of choice will also be discussed in this study.

Secondly, I shall define the various signals that help the reader in recognising figurative language. These signals will facilitate the recognition of a metaphorical expression from a literal one also demonstrating how the data for this study has been collected. And thirdly, I shall illustrate how the different tropes are structured and in which ways they refer to their topic. It is necessary for the reader to be able to recognise a particular trope since the terms to identify them will later be used in the analysis.

2.1 Defining Literal Meaning

According to Montgomery et al. (1992:127), a spoken utterance or written sentence can have two different kind of meanings: a literal and a figurative, non-literal, meaning. To study an utterance or a written sentence, the literal meaning has to be decoded first. Then the implied (non-literal) meaning is inferred from the previous one. The link between these meanings will help to interpret the sentence or utterance metaphorically if the literal meaning does not fit the context or seems otherwise nonsensical. The actual link consists of the connotations raised by both the object of comparison and the actual word or expression used metaphorically. I shall elaborate this notion later in this study as I discuss analysing a metaphor. But let us for now use the same terms as Lakoff

and Johnson (1980) do in their study of metaphors, namely, the term "topic" to refer to the actual object of comparison and the term "vehicle" for the metaphorically used word/s. For example, in the metaphor "her eyes shone like two stars" the topic is "her eyes" and the vehicle that compares the topic to another element is the "two stars". These terms will be elaborated later in this study as we approach the interpreting of a figurative interpretation.

Literal meaning can be defined as an utterance that is fixed and always means the same. It is predictable and shared by speakers. For example, the English word *bird* has a literal meaning, referring to a particular type of animal; and the word three has a literal meaning, referring to a particular number. When these words are combined to form a sentence such as "three birds in the sky", they form a collective literal meaning. The individual meanings are thus combined to form a larger entity describing a particular event or situation. Literal meanings do not thus need interpreting but instead are understood on the basis of lexical meanings and syntactic structures, which include the different signs a metaphor may have, e.g. the use of "like" when a simile is in question.

2.2 Figurative Meaning

The opposite of literal expressions are figurative ones. These form the very core of the present study. They consist of what Beardsley (1958:162) called *connotations* meaning "the haphazard characteristics that surge to the reader's mind from the metaphorical word or expression". These characteristics are general and typical for the target word/expression. They are haphazard only when compared to the definitions related to the primary meaning, the meaning found in dictionaries. For example, the expression I used in the previous chapter about someone's eyes being like two stars evokes different kind of connotations in the reader's mind. One reader may think that the eyes are as bright as two stars and another might assume that they are as in general as beautiful as two

stars in the sky. If we take another example such as "My mind is like the sea" the word "sea" creates such connotations as danger, change, continuous movement or calmness. Thus the characteristics can even be controversial. Furthermore, it is typical for the connotations that they are derived from the object's actual qualities. The actual qualities also include those that are a mere product of belief even though these perceptions can be false.

While Beardsley (1958) talks about connotations, Brown and Yule (1983:238) refer to Minsky's frame-theory. This theory supposes that the knowledge we possess about, for example the sky is stored in our memory in the form of data structures, which he calls "frames". The frame of the sky would thus include all the stereotypical features a sky can have e.g. its colour, changebility from a clear sky into a clouded one etc. In other words, when the reader encounters a metaphor that has sky as the vehicle, s/he selects from memory a structure called a *Frame*. And as Minsky (1975) explains the use of these frameworks the reader has about the characteristics of the sky are to be adapted to fit reality by changing details when necessary. In the case of metaphors, the adaptation can be thought of as a process where the reader maps the framework of a sky onto the topic. For example, when your eyes are compared to the sky of the most deepest blue, the reader can find in his memory a frame that includes the vision of a deep blue sky and make the connection to the way his/her eyes look. Charniak (1975:42) crystallizes this notion in his description of the process as that "of fitting what one is told into the framework established by what one already knows".

Elovaara (1992:56) agrees with this and explains how the reader uses the connotations inspired by the object to better comprehend the meaning of the metaphorical word or expression. The activation of the connotations means that they, too, have to be fitted into the subject, the eyes. This results in what Lakoff and Johnson (1980, 1999) noted about not every connotation being suitable for

application as such. They have to be interpreted and thus fitted onto the object as Charniak (1979) noted above. The process of fitting is the reader's attempt to solve the metaphor.

The connotations rising from a metaphorical expression are not, however, expressed on the literary level. They have to be inferred on the basis of, for example, general knowledge or context. For instance, if someone states that it has been raining for an hour in London, the natural conclusion would be that the streets of London are wet. This process of inferencing adds meanings or forms additional meanings out of a literal one. Although it was not mentioned that the streets were wet after the rain, the target audience can infer this by basing their conclusion on the knowledge they possess about rain making everything wet. Thus the use of a frame involving rain comes into use. Inferencing is, in other words, the natural and logical conclusions a person makes on the basis of the information offered. The reader's data structure is fitted in the information s/he is offered about the rain in London.

Montgomery (1992) explains how a metaphor can be recognised either on the basis of textual or contextual signals. A textual signal is given when there is something unusual in the word or phrase used, regardless of the situation when it is used, in other words as I said earlier, (chapter 2.1) an expression whose literal meaning does not fit the context. Most often, such a word or phrase simply cannot be taken literally. Montgomery (1992:128) gives a good example of this with the phrase "I feel dead". It is hard to imagine a context where this phrase could be taken in a literal sense. Thus it must be interpreted as a figurative expression, and its meaning must be inferred from the context. Understanding a figurative expression does, in other words, require some interpretation from the reader. However, usually such instances as the example given above, are fairly easy to recognise.

A contextual signal is given when, despite the literal sense of the words, the context suggests that the literal meaning does not seem appropriate but requires further interpretation. Timothy Binkley and Ted Cohen (1992:47) point out that there are actually metaphors that are not false on the literal level. For example, a sentence such as "he lived in a glass house" raises the question of how we know that this is a metaphorical expression. Binkley and Cohen state that the reader will understand this sentence metaphorically, not because s/he knows that the person in question lives in a brick house, but because of the context where this particular sentence appears in. If the text has been dealing with the person's character or behaviour, it is obvious that the example sentence has to be taken metaphorically as referring to something else than his place of dwelling. Black (1979:36), among others, defines this as the *difficulty of fitting* a metaphorical expression that is understood literally, into the context surrounding it.

However, the difference between literal and figurative meaning is complex since many statements can be read both literally and figuratively. For example, the claim that Winston Churchill is dead is certainly true on a literal level, but it can also be interpreted to mean that what he introduced to people as the fighting spirit, has disappeared from society. Cohen (1976:252) calls these kind of metaphors that are true both metaphorically and literally, *twice true*. A good example of these twice true metaphors are metaphorical denials such as "No man is an island". First of all, this metaphor is true on the literal level: a man cannot be an island. And secondly, it is true also in the figurative sense as we are all part of a society either as active or passive participants. This shows that a metaphorical sentence does not have to be false on the literal level. Another example of this could be the sentence: "George is a manager". The contextual signals may guide the reader so that s/he is not willing to believe that George is actually a manager in a corporation but prefers to interpret this sentence metaphorically. In other words, George is a person who likes to organise,

delegate and be in control of things.

Elovaara states (1992:49) that the reason for the reader to interpret something metaphorically can be simply that a literal interpretation would be too banal or senseless. All in all, there is no one solution to define that a particular word or sentence is to be interpreted metaphorically or literally. A metaphor has several signs of recognition. Each of them studied separately may prove that something is to be understood either metaphorically or literally. On the other hand, there are expressions that prove to be metaphorical on the basis of more than just one sign of recognition.

Beardsley (1958:144) states that a poem means everything it can mean. Thus it is not a question of choosing the right or most recommended alternative. Every interpretation the reader can make from an expression is acceptable. Naturally, if a researcher makes an interpretation of a certain expression s/he has to be able to justify it with some kind of an explanation about how it was made and on which elements it was based on, but basically Beardsley leaves the interpreting for the reader. Elovaara (1992:54), too, suggests that because of this abundance of different kind of interpretations, the reader should not make any choices but, instead, s/he should consider all the existing alternatives and then come to some sort of conclusions about the metaphor's topic. What this conclusion might be is up to the reader.

According to Elovaara (1992:55), a metaphorical expression usually has a logical opposition and the literal meaning is lacking or is unlikely. This refers to the fact that if the metaphor is understood literally it makes no sense. The logical opposition in a metaphor, e.g. that a man is an island, lets the reader know that a literal interpretation is out of the question since it would make no sense. Another clue for the reader, to understand an expression figuratively, is that there is no literal meaning or that it is unlikely. However, these two signs do not guarantee

that the expression in nonetheless sensible. They are used only as a tool to recognise the enigma in the form of a metaphor

According to Beardsley (1958:142) the reader is guided by two principles. The first principle is congruence, in other words, that the connotations are consistent with the subject. The second principle guiding the reader is abundance. The first principle is realised when the reader systematically eliminates the quantity of connotations as s/he interprets the metaphor and thus minimises what Elovaara (1992:57) defined as the logical opposition. This process will inevitably result in a situation where there are connotations compatible with the subject. These connotations are not in conflict with the context in which the metaphorical word or expression appears. According to the second principle, all the connotations that fit both the subject and the context are taken into consideration when interpreting a metaphor. In other words, a metaphor means everything it can mean. Elovaara (1992:57) refers in this connection to metaphor as being "a miniature poem" just as Beardsley (1958) does. Both of these scholars thus make a relevant comparison since metaphors are, indeed, as intricate as poems can at their best be.

Furthermore, Beardsley (1958:141) continues by saying that it is only natural that the reader attempts to fit every connotation possible to the topic in the attempt to make something seemingly nonsensical into sensible. This process does not only involve connotations but also other possible meanings. Also the primary meanings, connected to the literal meaning that seem incompatible with the subject are fitted to the actual interpretation. In other words, the reader relies on all the possible meanings that are not shut out by the conflict embedded in the metaphor. Thus a metaphor does not merely offer a contradiction or tension as Beardsley (1958) determined it, it also offers a solution, which is up to the reader to decode. (Pekonen 1996:102-106)

To avoid misinterpretations in the present study, I have decided to concentrate mainly on metaphors, metonymies and similes which do not leave much room for a literal interpretation. By this I mean metaphorical expressions that would not make any sense if understood literally. By focusing on these particular tropes and on only one character I will limit the amount of data to a more suitable size for this study and at the same time leave room for future studies that can consider all the other alternative perspectives found in this multifaceted novel.

2.3 The Various Tropes and Their Structure

In the following we shall take a look at the structure that each one of the tropes possesses. This will then clarify the relation a vehicle has to its topic and illustrate the elements under analysis later in the present study. After that I shall limit my view to those that are most abundant in my data, in other words, metaphors, similes and metonymies. But let us start by defining the word trope.

According to Montgomery et al. (1992), the different kind of figurative expressions are called "tropes". Basically there are two ways of categorising the tropes. A broader notion of metaphors comprises all the various tropes under one heading, metaphors. In a more limited view, which I shall follow in the present study, they are each regarded as separate categories; metaphors, similes, metonymies, synecdoches and irony apart. Tiina Onikki (1992:35) thinks that the problem of the broader view is that everything can become metaphorical if not categorised separately and lexically analysed. She seems to think that metaphorical expressions are generally in the role of a starting point for a study than the solution of a research problem. In other words, they provide an excellent field of study but offer no simple solution for the research problems which are often related to the way a metaphor can be interpreted and the conclusions to be made. On the other hand, Helssten (1997:14-15) wisely points out that the matter of breadth in terms of categorising metaphors is not the main

issue. Instead, she emphasises justly that the notion of metaphor has always been dependent on the prevalent theories through decades. Nevertheless, I shall rely on the limited view, which will help in the analysis as it clearly defines the elements a specific expression constitutes of.

If we start with metonymies it can be stated that they are extremely closely connected to metaphors. Lakoff and Johnson (1980:38) note that the only difference between a metaphor and a metonymy is that a metonymy uses a part of the whole to refer to the latter. For example, "The King defended his country". In this example the King represents the whole country even though he was not anywhere near the actual front lines. The notion of "country" is merely replaced by the metonymical expression "King".

A synecdoche, also works in quite a similar way but it usually takes a certain quality or characteristic to symbolise the whole. For example, the nickname "The Big Apple" represents everything that is associated with New York. The most crucial difference as Helssten (1997:13) notes is that synecdoches involve less limited associating than metonymies do. In other words, the connotations can be taken as far as the reader chooses to depending on the characteristics s/he imagines the topic to have.

We can study a good example from *FMC* of how different kind of characteristics connected to the heroine can be attributed to the associations that arise from a synecdoche. A synecdoche is used to refer to Bathsheba with the same vehicle as is later used in chapter 4.4.2 where we will discuss historical metaphors:

> 1) "I suppose I might thank you for that, Sergeant Troy," said *the Queen of the Corn-market* in an indifferently grateful tone. (*FMC*:175)

So not only is she compared to a queen with a simile, overtly, as we shall see in chapter 5.3.2, but also with a synecdoche assuming that the reader already knows who the topic is. With synecdoches, in general, it is expected that the

reference is obvious even though there are no overt signs to indicate that this particular expression is to be understood figuratively as we can also see from the above example that holds no syntactic link between the vehicle and the topic. However, as mentioned before, the contextual signals appear to suggest that this expression is not to be read literally but needs interpreting. In this passage the signals convey to the reader that since there has been no talk of an actual queen on the scene and since it was Bathsheba´s turn to answer Troy, the only logical inferring one can do, is that she is referred to as the queen of the Corn-market figuratively on the basis of her attitude and behaviour.

Irony, on the other hand, is formed when there is a contradiction between what is said and the speaker's true intention or meaning. This kind of contradiction can be formed together with speaking, gesturing and tone. And it is not uncommon that metaphors include irony, for example a belittlening tone as in the following example. To refer to a rich girl always in trouble we can use a belittlening tone and call her a "poor angel". The metaphorically used *angel* thus also holds an ironic co-meaning which becomes evident in the context the expression is used.

Similes can be easily recognised as they often include structure *as...as* or *like* when forming a comparison between the topic and the vehicle. For example, "She behaved *like* the royalty" which draws a clear connection between the woman in question and the way the royalty are thought to behave. Similes leave no room for speculations whether the vehicle is referring, for example in this case, to the topic or something else. It is evident that the characteristic behaviour of the royalty, being above all others and acting self-consciously, are made to seem similar to the way the woman is behaving. Thus the connotations of the vehicle, the royalty, are closely knit to those of the topic, the woman in question.

A metaphor, however, is based on several other factors. Kittay (1987:22) summarises the following six features of a metaphorical structure:

1. Metaphors are sentences, not isolated words.
2. Metaphor consists of two components.
3. There is tension between these two components.
4. These components need to be understood as systems.
5. The meaning of a metaphor arises from an interplay of these components.
6. The meaning of a metaphor is irreducible and cognitive.

The first four of these principles specify the structure of the metaphor and help in the analysis of the metaphor. The latter two refer to the actual interpreting of a metaphorical expression underlining the significance of both the topic and the vehicle. Kittay (1987:22) has thus created a specific table of all the main features a metaphorical expression may have both defining its structure and noting its cognitive role, which we shall address in chapter 4.1.

The notion of a metaphor being a system is why Kittay (1987) often talks about a vehicle field to refer to a broader entity used, whereas Montgomery (1992) limits his idea of vehicle to a single word. The vehicle field is also closely connected to the terms used earlier (in chapter 2.2) in connection with Minsky's frame-theory. What Kittay sums up to be vehicle fields, Minsky refers to as frames. The basic idea of a semantic field connected to the vehicle is the same in both of their studies. The semantic field of the vehicle and that of the topic must have a common element linking the two for the figurative expression to work.

3. Why Are Metaphors Used?

In this chapter I shall discuss how the role of metaphor has come to be regarded as something more than a mere decoration. I shall, in particular, concentrate further on the way a metaphor can offer additional information for the reader. But first of all, I shall define the three main functions a metaphor can have, being decorative, concretising and most importantly cognitive. I shall then address further the problems that may arise when trying to define what kind of information a metaphor includes. By studying the role of metaphor and the ways of interpreting figurative language, the significance of Hardy's metaphors will become evident and the goal of this research established.

3.1 Decorative Function

There are several theories compiled about the role of metaphor in a text and its functions. Different theoreticians have concentrated on different aspects of the metaphor. They have all come to their own conclusions about the way a metaphor functions and the focus that should be applied on studying it. For example, the first scholars, among others Aristotle (1994), thought that metaphors were used merely in a decorative sense. Today, R. Elovaara (1992), for example, summarises the functions of metaphors in three ways. She thinks that, in addition to being used as an extension of meaning, a metaphor can, in fact, be also used decoratively. This means that as the earlier theories have suggested the role of a metaphor can also be to create an eloquent style. Lakoff and Johnson (1980:3) crystallise this notion by describing how metaphors were considered to be "a device of the poetic imagination and the rhetorical flourish - a matter of extraordinary rather than ordinary language." Thus the use of metaphors was typically seen as a characteristic of language that is used merely to create a certain kind of style, to add an elegant touch to the language used and nothing more.

If we, however, take the following example from the *FMC* and analyse it on the basis of what Aristoteles called the Substitution Theory, we will see how much it leaves unexplained:

> 2) "When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to chinks, and diverging wrinkles appeared round them, *extending upon his countenance like the rays in a rudimentary sketch of the rising sun.*" (*FMC:*15)

According to the traditional view the role of the simile that is signed with *like* would be simply to add elegance into the style. Its informative value would be seen as next to nothing. On the basis of this first metaphor theory the simile is merely substituting a literal version and has no difference in meaning or effect other than creating perhaps a more poetical touch to the style. In this case the simile could be substituted with, for example, "his face was wrinkled", since that is the basic meaning behind the descriptive expression, and all that would be lost is the "rhetorical flourish". This is, however, a false conclusion for it must be kept in mind that being a decoration is not the only, and by far not the most significant, role metaphors possess.

Instead of saying that he had wrinkles, Hardy chooses to compare Oak to a rudimentary sketch of the rising sun. If we compare this expression and a literal one, it is obvious that a simile creates a more vivid and stronger image than a non-figurative sentence could ever do. The vehicle, in this case the rudimentary sketch, forms a comparison to a man´s wrinkles. This notion of similarities between the topic and the vehicle would not have been raised, had it not been for the metaphorical expression. In other words, Lakoff and Johnson (1980:56) are correct in stating that metaphors reconceptualise our way of thinking. Otherwise, we would not necessarily have linked the two domains together, a rudimentary sketch and a man´s face. This is why it is also evident that metaphors, metonymies and similes provide a novel lens through which the

reader can see everyday things, such as wrinkles, in an unusual and surprising way. This also gives grounds for my study since Hardy's metaphors do actually control the way we think about a certain character.

In addition, if the vehicle is studied more closely, there is information to be found that would have been lost in the literal equivalent. For example, the fact that the vehicle is a rudimentary sketch and not, for example, an exquisite oil painting would seem to imply that Oak's face is far from perfect. It looks like a painting that has been left unfinished, a mere sketch of what it could have been. However, the rays of the rising sun can be interpreted to symbolise something good and benevolent, as if he had much to learn and was just at the dawn of his wisdom for life. And the fact that they extend all around his face, as the rays of the sun, would suggest that the wrinkles do not necessarily make him look bad, otherwise the vehicle would not have included the sun which commonly has positive connotations.

But let us study the origin of this theory and how it later evolved. If we take a look at the very first definitions of a metaphor's role we shall arrive at the original meaning of the word *metaphora*, which according to Montgomery et al. (1992:129) means "to carry over" or "to transfer". It was commonly believed that a metaphor simply carries the meaning of one word to another remaining unaffected in the process. The object of comparison, i.e. the topic, is given a new name with the help of the vehicle and all that the reader has to realise is that the names have been changed and the original topic is now called by the vehicle's name. This notion in the classical rhetoric about the interchangeability of metaphors with literal expressions and vice versa was, however, proved to be lacking certain essential aspects that modern researchers have since then elaborated.

However, although a literal and a figurative expression may share some of the meanings and associations, when compared to the intricacy of a metaphor, a literal expression is a one-way-street. Elovaara (1992:10) agrees with this and illustrates the weakness of the traditional theories by saying that "the literal meaning lacks a metaphor's vivacity, charm and mentality". Thus it can only be concluded that it is not an irrelevant choice whether to use a literal expression or a metaphorical one, instead. The message is eventually altered in the process.

In addition to Lakoff and Johnson (1980), Black (1962) also refuses to think of metaphors as a mere stylistic element. He notes that it is evident that the role of metaphors was other than stylistic. In his view, (1966:33) a metaphoric expression is its literal equivalent when there can be no existing literal meaning. And yet, it may well be that there is no equivalent in literal expressions. A literal meaning cannot necessarily convey the same associations or even the same fundamental idea that a metaphor can. All in all, I agree with Brooks and Warren (1979) who emphasise that there are metaphors, which supply a means of saying something that simply cannot be said with a literal expression.

This statement also applies to Hardy's metaphors. For example, the metaphor he uses to describe Farmer Oak is unique:

> 3) "...and used all his hair-oil he possessed upon his dry, sandy, and inextricably curly hair, till he had deepened it to a splendidly novel colour, between that of guano and Roman cement, making it stick to his head *like mace round a nutmeg or wet seaweed round a boulder after the ebb*" *(FMC*:36)

In this simile he uses mace and seaweed as the vehicle to give a detailed image for his reader about the way someone looks. And if these expressions are taken even further by not limiting them to someone's looks, it is also possible to decipher additional information about the character. This becomes evident if the context where the metaphor is being used is taken into consideration. If a man is,

for example, described like above for the first time in a novel, it is obvious that the author compares the topic to something that would give the appropriate connotations to the reader as s/he tries to find the ground between mace or seaweed and Oak´s hair. And since seaweed is not a very elegant comparison, Hardy´s point must be that the man does not spend much time in front of a mirror but rather concentrates on more important matters, such as his work. And when he wants to look at his best, in all of his eagerness, he easily overdoes it. In this way a good metaphor may result in a thought pattern that actually reveals a lot about its topic when interpreted on the literal level. The metaphor used as an example shows how figurative expressions are not mere decorations but involve much deeper patterns of thought.

The above example also provides an interesting field of study in the sense that the metaphor connects two completely different domains to each other with a simile "his hair was *like* mace round a nutmeg or wet seaweed round a boulder". The comparison is explicit and raises immediately certain kind of connotations in the reader´s mind. The metaphor will provide us new information about Farmer Oak if we study its role as Lakoff and Johnson´s theory suggest, as a cognitive metaphor that guides our thoughts in a certain direction. This shall be demonstrated in chapter 4.2.2 where I shall explain the role of image metaphors such as the above one in more detail.

Nevertheless, to acknowledge that metaphors do actually have a more significant role in forming our thoughts and creating new images than being mere decorations or stylistic elements suggests that there is, after all, room for analysis and deduction. It motivates the present research to take a closer look at the metaphors Hardy chooses to use since they will obviously reveal something additional about the novel´s characters, something hidden behind the metaphors and similes and left out in the narrative. It seems that metaphors hold both cognitive and conceptual information appealing to the reader´s senses. These

roles shall be discussed in connection with Lakoff and Johnson's theory in chapter 4.

3.2 Concretising Metaphors

In this chapter we shall look at another role a metaphor can have in addition to its decorative role. Elovaara (1992:11) notes that a metaphor can also be used to supplement an expression. This method of using metaphors is instrumental. The basic idea behind this theory of concretising metaphors is that a metaphor can make something easier to understand by transforming an abstract idea into a concrete one. From my data, I can demonstrate how a metaphor concretises a human characteristic using the following example where Oak is describing Bathsheba's behaviour:

> 4) "...he inwardly said, 'I (Oak) find more bitter than death
> the woman *whose heart is snares and nets*!'" *(FMC: 157)*

The first natural conclusion to be made is that this sentence is to be understood figuratively since the contextual signals suggest that a literal meaning makes no sense in this context. A human heart cannot include actual snares and nets since it is a living organ. As we proceed with the analysis we come to Elovaara's (1992) first principle about the logical opposition mentioned on page 11. According to Beardsley (1958:142), the principle of congruence is actually a question of choice. The reader must choose the characteristics that in his/her mind seem to be in congruence with the metaphor itself and the context it is in. In other words, we may conclude that the snares and nets Oak refers to are not concrete ones used for hunting or fishing. The expression is used figuratively to refer to Bathsheba's cunning way of getting men's attention and then playing with their emotion. Oak is trying to tell Bathsheba that love is not a game where you can use different kind of strategies to manipulate the feelings of others.

It is also evident that as Fainsilber and Ortony (1987) found in their study about the concretising role of metaphors, the stronger the emotions being described,

the more vivid the metaphors being used. In the above scene Oak is deeply disappointed in Bathsheba, the woman he protects from herself and whom he still carries on loving. For the first time, he actually reprimands Bathsheba for her actions and decides to let her finally hear his mind. Thus the metaphor he uses is filled with bitterness and strikes at the very core of Bathsheba, her heart. The one part, which is thought to be inhabited by a person´s soul and have all the elements that define who you are. If this part is said to be "all snares and nets", then the expression lets us believe that nothing benevolent can be thought of the heroine.

And yet, the principle of abundance (see p.15) can replace or complement the first principle of congruence by giving a large amount of possible interpretations to choose from. For example, the word "snare" can be thought to comprise several adjectives to describe its topic. If a woman´s heart is mere snares and nets, it can be understood to mean a woman who is always scheming and preparing emotional traps for others or a woman with a tangle of emotions, but the expression can also refer to an entrapment from where you can be either saved or left to wallow, a bundle of emotions tightly kept together with a net or whatever comes to the reader´s mind.

Hellsten (1998:64) supports this view that regards concretising as one of metaphors roles and notes that this is realised by comparing the object to something familiar and commonly recognised. And in the case of an abstract notion such as love, something tangible, for example,

5) Love was encircling her *like a perfume*. (*FMC*:153)

In this example love is made concrete by using a sense of smell as the simile´s vehicle. It is in accordance with what Black (1979) says about a metaphor being more concrete than its literal equivalent. He points out that a metaphor replaces abstract and conventional images by using images that appeal to the reader´s

senses. In other words, an abstract idea becomes more concrete as it is based on human senses, as in the example of the sense of smell. A vivid image of the abstract thought, love, is portrayed in figurative language. The abstract has thus become a concrete image in the reader's mind having replaced the abstract thinking with image thinking.

However, Elovaara notes (1992:16) that a metaphorical expression does not have to be restricted to merely visual expressions. It can also contain information about things other than visual qualities. David Perkins (1978:58) gives a good example of this by using a sentence such as: "You come inside the fingers of rain". In this metaphor there is a similarity in the way fingers touch and the way a rain can feel (in other words touch). The rain looks like and feels like fingers do. Perkins thinks that most of the metaphors used are based on something else than the similarity of sense perceptions.

The same thing can be said about some of Hardy's metaphorical expressions. They comprise information that goes beyond visuality. For example, when Hardy compares Bathsheba to a caged leopard the semantic field that unites the woman and the leopard does not involve her appearance. Rather, this metaphor emphasises the quality of her character and her behaviour in certain kind of situations. The other metaphors connected to Bathsheba together with Hardy's narrative seem to suggest that she is a very strong minded person who knows how to keep her position as a landowner and to earn the respect of her men. All this can be backed up with Hardy's own words when the novel's narrative is studied closer. It is thus evident that Hardy did not use figurative expressions as a mere decoration or concretiser but, rather, their role is much more significant as will be demonstrated in the analysis section.

After all, there is a reason why Hardy, among others, chose to compare his heroine, for example, to a caged leopard instead of simply saying that she was angry or enraged. For one, it is clear that such metaphors offer a lot more information about the character in question than one or two adjectives. A caged leopard creates several thoughts and images in the reader´s mind that would have been lost or remained unevoked if a literal expression had been used instead. Metaphors are considered not only to refer to one single word but they seem to dynamise the whole sentence as Elovaara (1992:22) remarks in her studies. This coincides with what Kittay earlier said about metaphors being systems rather than a single figurative word. The metaphor thus adopts the main role in a sentence and becomes the focus of attention. What Elovaara means by stating that metaphors dynamise the whole sentence is that their role is often much more complicated than being a decorative or concretiser. To dynamise a thought appeals to the same idea that Lakoff and Johnson have about the metaphor´s cognitive role as a sculptor of thoughts and conceptions.

Elovaara (1922) also explains how the traditional theoreticians thought that metaphors were used in the role of replacing an abstract notion with a concrete one because it was more to the reader´s liking. For example, instead of saying that a man called Richard is brave, saying that he is a lion, is more concrete. Black (1979) disagrees with this hedonistic notion of the function of metaphor. A metaphor´s function in fiction cannot be seen as merely a source of pleasure for the reader especially since there is no evidence for this kind of outcome. Furthermore, the traditional view of the decorative and instrumental function do not give any additional significance for this particular trope. Thus it is logical to conclude that a metaphor´s role as a decoration or an element that concretises a thought is not nearly as important as its cognitive role, which changes the way we think.

3.3 General Pointers on Why Metaphors Are Used

It can be said that metaphors actually have various functions besides being decorative and concretising. Inns and Jones (1996:11) list the following four main properties that they think metaphors have:

1) to compactly convey ideas
2) to enable people to see beyond their existing conceptual frameworks
3) to serve as a starting point for theory development
4) to offer the researcher access to participants' interpretations of situations as they are revealed through participants' use of metaphors

Points 1 and 2 are consistent with what Lakoff and Johnson (1980) believe to be the essence of metaphors. Figurative expressions are more powerful in their compactness to convey the original idea than a literal one and to quote Barrett and Cooperrider (1990:222) they permit us "to see the world anew" and thus go beyond our usual conception of the world.

It is surprising that although we earlier understood from what Pekonen (1956) claimed that metaphors offer a decoded solution, but a solution nevertheless, Inns and Jones (1996:11) claim quite the opposite. They suggest that metaphors offer only a starting point for further studying but do not necessarily offer one correct solution. This alludes to point 3, which sees metaphors as a place to start developing a theory. However, it may be that Inns and Jones referred to an overt solution as metaphors only propose a multifaceted one as suggested in connection with what Elovaara (1992) said on this same notion earlier. In fact, metaphors may offer several interpretations and they may all seem as acceptable as the next one. And as point 4 stresses, metaphors offer only the participants' interpretation of the present situation and not a scientifically proved neat and compact solution that Inns and Jones were probably striving for. In connection with my study, this 4th point correctly suggests that the analysis of the metaphors in *FMC* is only my personal interpretation of the situations and characters. It is

then up to the reader to make up his/her mind whether to agree with them or not.

4. Metaphor Theory by Lakoff and Johnson – Cognitive Role

As I pointed out in the introduction, the goal of this study is to show how metaphors provide us a lens through which we can study the topic. I have limited my view to one of the main characters in *FMC*, the heroine Bathsheba Everdene, because she is the most interesting and controversial character in the novel. Her development from a young girl flattered by any man's attention to a self-assured runner of a large inheritance farm is depicted in the novel through the most vivid and powerful metaphors. I will try to demonstrate how metaphors show us her different characteristics as she fights for her rights, gets into difficult situations and survives it all.

As we have discussed in the present study, the role of metaphor is a varying one. Metaphors can be used as decoratives or as concretisers but my main interest lies in their cognitive role, which will be elaborated in the following chapter. It is this revolutionary role that forms the core of my study. The reason why I have separated this section from the ones where we discussed the other roles a metaphor can have, is that the notion of metaphors reconceptualising our view needs to be emphasised as a separate section as it is one of the most revolutionary theories created about metaphors. This chapter will also lead us to the actual data giving us the much needed perspective for understanding the basis of the analysis.

4.1 Metaphors as a Means of Constructing Perception

Lakoff and Johnson (1980) revolutionarised the study of metaphor by suggesting that these elements of literature and our everyday life were not

actually mere decorations to create a more poetic style of speech or writing or used only in the role of concretisers, but were often used unconsciously as if they were part of the way we structure our thoughts. According to them, metaphors have a crucial role in our culture as expressions that can reconceptualise the way we apprehend things around us. They also believe that metaphorical expressions are not uncommon but are tightly woven into our everyday language. And this is precisely how the role of metaphor is defined today within cognitive linguistics. It reconceptualises our view of everyday matters and affects us in various ways by offering us a lens through which we can, for example, examine the various characteristics and qualities of the world. In the following I shall demonstrate this further.

As an example of what Lakoff and Johnson (1980:4) mean by saying that our conceptual world is metaphorical, they refer to our way of, for example, perceiving the concept of argument as war. They propose that the language of argument is to be understood literally since it is ordinary for us to refer to an argument with the concepts of warfare. We talk about arguments in this way merely because we also think about them as warfare although there is no physical battle going on. The same applies for the example I used earlier (example 2). We perceive e.g. a man´s face as a rudimentary sketch because we think of it as such. Thus the metaphors Hardy uses affect the way we think and create a certain image in our mind of the character in question. In other words, the most important point Lakoff and Johnson (1980) are making, is that metaphors are not just a matter of language and style. Instead, metaphors make us think of the topic from a certain perspective creating an informative source of expression that compiles various aspects about the character.

Lakoff and Johnson's (1980) cognitive theory is the latest one in the field of studying metaphors and Lakoff later continued with Kövecses (1997) to elaborate his original theory. The theory he created is closely linked to what Koski (1992) says in the following extract:

> 6) "Pragmatically it is crucial that a speaker chooses his/her manner of stating something in the following way: I know that x is not y but I shall, nevertheless, call it y because I want to give the impression that y somehow resembles x." (Koski 1992:14)

The idea behind this statement is the notion Lakoff and Johnson (1980) introduced to us about how metaphors change the way we conceptualise the topic (x) and thus not only concretise and create strong images but also submit a whole semantic field for inspection. And it is precisely this semantic field that reveals novel characteristics about the topic, which may not have occurred to the reader before. I chose Lakoff and Johnson's theory as the frame of my study because of this interesting way of perceiving the role of metaphors and also because it emphasises the role of the vehicle (y). This will provide a wide enough perspective for my research considering the abundant amount of data to be found in *FMC*. And it is also a given fact that their theory is widely acknowledged among metaphor studies and has had an immense impact on this particular field.

Lakoff and Johnson's (1980) cognitive theory has elements of experientialism as well. This idea means we experience our world through experience and since we all have a similar type of body, the early experiences can be said to be alike in certain ways. Thus it may be concluded that the most essential mental images we have are universal, which would seem to suggest that our interpretations of a particular metaphor are also in some respects similar to one another. (Nikanne 1992:69) Thus we do not need to strive for the one correct answer or defend a particular interpretation over other possible ones, instead we can be confident

that by providing all the various possibilities of interpreting a particular metaphor we offer a sufficient amount of solutions from which each reader can make his/her own conclusions.

Lakoff, especially, is interested in the human conceptualising capacity, including the use of metaphors. In his work *Women, fire and other dangerous things*, Lakoff (1987:302-303) puts forward the idea of our experiences being universal. What makes them similar is our common upright orientation, our bodies regarded as containers, our ability to sense etc. However, several of our domains of experience do not have a preconceptual structure. We use metaphors to structure such domains. In other words, metaphors are tools with which we may better comprehend different kind of experiences. Lakoff (1987:303) himself said that this ability to use metaphor as a lens to understand something familiar in a whole new respect is: "one of the great imaginative triumphs of the human mind."

Elovaara (1992:22) belongs to the same school as Lakoff and Johnson. She reminds the reader that already in the thirties Bedell Stanford called a metaphor "the stereoscope of ideas". In other words, two pictures are seen through one lens, which creates the effect of depth and unity. I think that this definition is an accurate one and establishes the modern theoretical frame in the study of metaphors. As we have seen from the earlier examples, a metaphor combines two elements, two separate contexts, in a unique and original way. One thought is described with the help of another thought combining two semantic fields under one topic.

The thoughts from one domain help thus to see the other domain in a different light and add a novel perspective especially if the metaphor is constructed from surprising elements. In other words, if the topic and vehicle provide an exciting and unthought of connection, the reader will be offered a new way of thinking

altogether. The vehicle is not just an ornament or a camouflage for the actual meaning. It is a necessary tool for creating a new way of perceiving something conventional and everyday.

Elovaara (1992) talks about psychoanalysts, Freud among others, who have proved how one attitude or line of action created in one situation can be transferred to another. A behaviour that is applied in one kind of situation can thus also be applied to another, a completely different kind of situation. This also applies to metaphors. The borrowed attitude is the metaphor's vehicle. Thus the manner in which the vehicle has been seen and thought of is transferred to the topic. The topic can then be seen in a completely different light that may provide a new and surprising way of conceiving.

Lakoff and Johnson (1980:5) are the only researchers who emphasise the meaning of a changed perception of the topic. This is one of the reasons why I rely on their discoveries as the latest and most advanced in the field of studying metaphors. They believe that metaphor is not just a matter of language, a deviant of some sort, but more a matter of thought processes. However, the linguistic aspect does not appeal to these modern researchers. Instead, they focus on the concepts behind the expressions as I shall, too, by studying the semantic fields uniting the topic to the vehicle. Lakoff and Johnson crystallise the existence of metaphors in their work *Metaphors we Live By* in the following manner: "Metaphor is understanding and experiencing one kind of thing in terms of another".

The cognitive theory is based on the notion that the connotations connected to the topic do not necessarily refer to the definition a dictionary might give, for example, in the expression " a man is a wolf to another man" it is not purposeful to understand the vehicle literally, in other words that a wolf is a vicious predator. Instead the connotations vary from one culture to another. The

understanding of a metaphor thus depends crucially on the fact that beliefs are actively followed. To understand a metaphor, different kind of beliefs must be accessed quickly and one way of making sure that the cultural connections are understood, is to study how dictionaries define a certain word since many words have figurative meanings that are considered to be either archaic or poetical. Therefore, it is also important that the interpretations will be backed up by the narrative, in other words, by Hardy himself to achieve validity for this study. It is easier to make assumptions about the meaning of his metaphors if it can be shown from the narrative that he describes the heroine in the same way there, too. To be able to identify the same characteristics in both occasions give a solid basis for the interpretation and thus the results of the study.

Another cognitivist, Kenneth Burke (1945:503), agrees that a metaphor offers the reader a perspective, which allows him/her to see something that is conditioned by something else. So, for example, man is allowed to be seen through the conditions of wolves and their characteristics. Lakoff and Johnson (1980) call this process fitting. It unfolds the characteristics that come to mind from the vehicle, the wolf, and fits them to the topic, the man. A metaphor would not work without these projections. The same notion is emphasised in their theory about the way a metaphor reconceptualises our thoughts of the topic. In the above example, man is no longer something purely human, sophisticated and intelligent but is, instead, reduced to the state of an animal on the basis of a few characteristics that seem to unite the two. Such characteristics could, for example, be possessiveness about your living space and belongings, aggressiveness when attacked, having the same kind of social hierarchy where the leader of the "pack" has to be recognised by all etc. These conceptions are formed through the metaphor and thus the cognitive power figurative expressions have is immense, as Lakoff and Johnson have established in their theoretical work.

4.2 Cognitive Role

As Lakoff and Johnson have stated, a metaphor's cognitive significance comes from the fact that a metaphor restructures the way things are normally perceived in everyday life, for example, we begin to see the similarities between a gem and a woman although one is inanimate and the other animate. But since the structure includes both the literal and figurative meanings, no ultimate meaning can be found. In other words, a metaphor cannot be paraphrased completely and accurately. The irreducibility is tightly woven together with the incongruity between the two existing domains.

All in all, as both Lakoff and Johnson (1980) and Kittay (1987:39) remark, the cognitive force of a metaphor does not come from providing new information about the world. Lakoff and Johnson have, however, shown that the significance of a metaphor comes from reconceptualisation of information that is already available to us. Information, which is not stated clearly or conceptualised has no great cognitive value to a reader. Metaphorical expressions, however, give the reader the tools to accommodate and assimilate information as I shall do in my analysis. They are the primary way in which we experience new things, in fact, they are at the centre of our ability to learn and emphasise our creative thinking skills.

More specifically, Lakoff and Johnson (1980) suggested that if we use metaphorical language in discussions, we use it in our thinking as well. And as we think metaphorically, our thoughts are also organised in the same way. This can only mean that we perceive the world surrounding us in a metaphorical manner, by comparing something unfamiliar to something we know a bit better. Thus, figurative language may even be revolutionary in the way they are used to construct the world and the way they open new ways of conceptualising an everyday thing. The actual interpretation process is thus an interesting one to

study since it provides the tools for analysing a metaphorical expression. It elaborates the process we go through in our minds when we attempt to find the so called missing links between the topic and the vehicle. In this sense, Hardy's metaphorical expressions provide ideal data for studying innovative language.

Furthermore, Lakoff and Johnson believe that figurative expressions can usually be understood because of a similarity between it and the issue at hand. This refers to the two different domains, the topic and vehicle domain, we have discussed earlier. To interpret a word or a phrase, the element/s of similarity has/have to be recognised and transferred into a new context as I have done in my analysis of the examples used earlier. I have fitted the image of queen to the image of Bathsheba and thus transferred the connotations of a queen to a new context domain. It is thus evident that the actual recognition of similar elements is carried out by comparing both the literal and figurative meanings. The literal meanings are fitted into the metaphorical meanings in order to interpret the metaphor accurately. This process of fitting non-literal meanings is referred to by Lakoff and Johnson (1980) as interpreting a word or a phrase metaphorically.

The meaning of a metaphorical word/expression is transferred through the interplay of the vehicle and the topic. These transitions of meanings are transfers from the field of the vehicle to the field of the topic. What is actually transferred, are the relations which move from one semantic domain to the next, distinct content domain. In the following example this can be illustrated further:

> *7) No gem ever flashed from a rosy ray to a white one more rapidly* than changed the young wife's countenance. (*FMC*:280)

This metaphor unites two semantic fields by a common ground, the way something changes colour in a certain situation. The vehicle, a gem, is part of a semantic field that includes similar characteristics as Bathsheba has when she blushes. In this example the literal meaning of the vehicle, a gem flashing in the

same colour as a blushing person, is transferred to the topic through the metaphorical expression. The topic is clearly stated, a young wife, and it is easy to see that semantic field connecting the two is their colour. However, if we proceed further with the analysis of possible connotations forming the ground in this metaphor, we may conclude that young women are generally often referred to as gems being precious in the emotional sense. This deducting combines the elements even more closely and forms an interpretation of the metaphor.

4.2.1 Conceptual Metaphors

According to Lakoff and Johnson (1980) the concepts that direct our thoughts also affect our daily routines. For example, thinking about death *as a journey* helps us to deal with the sorrow. Or to imagine someone *going into deep sleep* takes of the pain we have about someone who stops breathing. His *going away*, *passing away* or *moving to heaven* give us a way to discuss about a kind of a tabu. It gives us the tools to conceptualise a painful thing as something natural and peaceful. We use our concepts to structure everything we experience in this world. These notions define the way we relate to other people and how we interpret things around us. Our whole conceptual system thus plays an important part in structuring our everyday realities. It would then be only logical to conclude that since our conceptual system is largely metaphorical, the way we think, act and experience are also matters of metaphor.

Lakoff continued his studies with Turner in 1989 and made a distinction between conceptual metaphors and image metaphors. Basic conceptual metaphors are the ones we use in our everyday life and which we share among the members of our culture. They are formed unconsciously and organise our thoughts about the world almost automatically. Conceptual metaphors are systematic since they fix a correspondence between the structure of the domain to be understood (e.g. death) and the structure of the domain in terms of which we are understanding it

(e.g. departure). These metaphors are typically understood in terms of common experience. Furthermore, they are widely conventionalised in language because there are several words and idiomatic expressions in our language whose interpretation depends upon those conceptual metaphors.

A good example of a conceptual metaphor is the following one where a typical link between a vessel, a ship, and a woman is created through a metaphorical expression. In this extract Hardy describes the heroine´s mental state like so:

> 8) "Batsheba began to feel unmistakable signs that she was inherently *the weaker vessel.*" (p.208)

This example is taken from a scene where Boldwood lectures her about the way she has behaved. She sent as a joke a love letter to Boldwood and as his feelings for her became stronger, she chose to ridicule the whole event.

The conventional idea of regarding ships as feminine is used as a basis for this metonymy. It is common to refer to ships in the English language with the pronoun "she". The name of Bathsheba is replaced with the vehicle and thus the interpretation of its figurative meaning is done almost automatically since the link between boats and women is so fixed. The author´s assumption is that the reader will make the connection and understand that the word "vessel" is referring to the novel´s heroine. In other words, the metonymy consists of an interaction between two separate contexts as Lakoff and Johnson suggest.

However, there are no words or idiomatic expressions whose meaning depend upon a conceptual connection between death and a banana. Thus conceptual metaphors can be used as a basis for creating unconventional metaphors. These unconventional metaphors are usually extended thoughts from the conceptual, everyday ideas.

4.2.2 Image Metaphors

However, not all metaphors map conceptual structures onto other conceptual structures. There are also metaphors, which involve the mapping of images. Metaphoric image-mappings work the same way as conceptual ones, by mapping the structure of one domain onto the structure of another. However, the crucial difference lies in that the domains are mental images. A good example of image metaphors can be found in the beginning of Andre Breton´s poem Free Union referred to by Lakoff and Turner (1989:93) "In the case of My wife [...] whose waist is an hourglass" where it is clear that what links these conceptions together is the fact that a woman´s waist is similar in shape to that of an hourglass. The metaphor is thus based on an image; the literal meaning of the words do not belong to the same semantic field. However, in our minds we map the middle of an hourglass onto the waist of the woman. We do this although the words do not imply which part of the hourglass they are referring to. As Lakoff and Turner note (1989:90) "The words are prompts for us to perform mapping from one conventional image to another at the conceptual level". But at this point it is also good to point out what the researchers themselves stress. Namely, metaphorical structuring is always partial. If it were total, if we truly thought of a woman´s waist as a part of an hourglass, one concept would actually become the other and not be understood in its terms. (Lakoff and Johnson 1980:12-13)

In chapter 3.1 we discussed the decorative role of metaphor and in that connection I used the simile about Oak´s hair looking "like mace round a nutmeg or wet seaweed round a boulder after the ebb". If we study the same example as an image metaphor it will be opened up in a completely different way. First, the reader would imagine what kind of plants are mace and seaweed. Mace is the dried outer covering of a spice called nutmeg and thus not an example of beauty but rather of dryness. Seaweed, on the other hand, is not a very stylish plant either, especially if it has dried onto a boulder, which would suggest that Oak´s

head is not exactly a very handsome one but rather like a huge stone. When the vehicle (mace and seaweed) and the topic (Oak) are thus united by a sign of a simile (like) the characteristics of one have to be compared to the characteristics of the other. Lakoff and Johnson (1980) call this process of applying characteristics from one domain to the next *fitting* as does also Charniak (1979) in chapter 2.1. The process itself shall be exemplified in chapter 4.

Anyway, the metaphor used above is not a common one since we do not immediately think of hair when we see nutmeg or wet seaweed. And this is precisely what makes it so interesting to have the vehicle and topic united by a sign of simile. We reconceptualise our thoughts about the topic and then interpret the metaphor through the vehicles by finding the common characteristics, in other words, the ground. The metaphor gives us a lens through which we can study the topic in a new light. A literal expression would have described Oak´s clumsy appearance but the image becomes much stronger if the figurative expression appeals to our visual senses.

Wheelwright (1962) continues by saying that the essential thing is that a metaphor illustrates the similarity between a concrete thing, the vehicle, and the object of comparison, the topic. The topic is assumed to be less familiar to the reader even though it might be considered to be more important and significant than the vehicle. For example, in the example above, the man is the focus of attention. Nevertheless, he is seen as the object, which is less familiar to the reader. Yet, a part of his persona is revealed in the metaphorical expression used above. These expressions not only give the reader an idea about the way this particular person looks like but thinks, behaves and sees himself, too.

We can study another example of this phenomenon in the form of one of Hardy´s metaphors:

> 9) "This giving back of dignity for dignity seemed to open *the sluices of feeling* that Boldwood has as yet kept closed" (*FMC*:133)

The metaphor "sluices of feeling" is also an image metaphor. Feelings and sluices have little in common in the literal level but if we think about the connotations connected to a sluice and human emotions, there are various similarities to be found. For example, if one keeps strong emotions bottled inside as Boldwood had done, the slightest provocation may cause a situation where they are expressed with the same kind of force as that of the gushing water in an open sluice. The image of an open sluice is mapped onto that of a man letting all his inhibitions go and showing what he feels. But, nevertheless, the metaphorical structuring is only partial since we map certain characteristics from the notion of a sluice on to the way in which Boldwood´s emotions act.

The third example on the same topic as the above one will illustrate what Lakoff and Johnson (1980) meant by extending the meaning of a conventional metaphor:

> 10) The only superiority in women what is tolerable to the rival sex is, as a rule that of the unconscious kind; but superiority which recognises itself may sometimes please by suggesting possibilities of capture to the subordinate man. *This well-favoured and comely girl soon made appreciable inroads upon the emotional constitution of young Farmer Oak.* (*FMC*:35)

This metaphor "made appreciable inroads upon the emotional constitution of young Farmer Oak" uses the widely conventionalised metaphor that you can "open the gates" to, for example, someone´s heart. The more common metaphor on the same topic would be "opening your heart to someone" or "letting someone in your heart" where "the emotional constitution" is replaced by a more

concrete element such as the heart to allude to someone falling in love. Both of these metaphors give us an image of heart being some sort of a building where you can "open the gates" and "let someone in".

The metaphor Hardy uses is an extension of the more common ones. He creates an image of an inroad to Oak´s heart and then follows this image by placing Oak´s emotional constitution at the end of the inroad as a goal Bathsheba is aiming at. The word "inroad" is defined in Webster´s dictionary as "a hostile entrance into a country, a raid or any forcible encroachment". In other words, it is not a definition connected to falling in love. But if we interpret the metaphor in its context, it is clear that Hardy is emphasising the unwillingness of Oak to fall in love with this vain and self-assured girl. Nevertheless, Bathsheba forces herself into his heart, into his emotional constitution. Thus Hardy creates a strong image of an abstract idea of someone falling in love and at the same restructures the way we are used to understanding this emotion. Instead of gates, we now picture an inroad leading, not to Oak´s heart, but to his *emotional constitution*, a more poetically expressed goal that seems to involve every single emotion this man can have, from love to hate. The choice of words, using the verb *inroad*, also reveals that Bathsheba is, indeed, going to steal his heart and not give it back for some time despite of Oak´s feeble attempts to remain unmoved by her.

However, in none of the three examples above does the author explain what is the similarity between the topic and the vehicle, between the woman´s waist and an hourglass or between Boldwood´s emotions and a sluice, or between Oak´s feelings and the inroads to his emotional constitution. Instead, through fitting the mental image of a sluice on to that of emotions, the reader will be able to see the connection and realise that the vividness and strength of a metaphor is far beyond a literal expression especially when strong emotions are concerned. Yu (1995), also a cognitivist, confirms this notion of metaphors being central in the

description of emotional states in general. Namely, he compared the way English and Chinese use metaphorical expressions to convey feelings of anger and happiness and came to the conclusion that in spite of some differences (mainly in Chinese using more body parts i.e. conceptual metaphors, especially internal organs in their expressions) the descriptions of emotional states comprised more metaphorical language than the ones describing behaviours.

This study result supports the hypothesis that metaphorical language works as a tool to express that, which is difficult to express using literal language alone. In the above example describing the same vivid image of a sluice breaking down on a literal level would not have the same intensity and concreteness as the original expression. Fainsilber and Ortony (1987) also found that the cognitive theory holds true in connection with metaphors expressing deep emotions. The stronger the emotions are, the more metaphorical expressions are used to describe the mental states. The result was interpreted to be consistent with the view that metaphors provide a particularly effective and colourful form of description.

Anyway, image metaphors can trigger and reinforce metaphors that map conceptual knowledge and inferential structure. Mapping one image onto another can lead us to map knowledge about the first image onto knowledge about the second. This is precisely what I will do in my analysis. I shall reflect my knowledge about the vehicle to the topic and consider the alternative interpretations choosing the most appropriate one in regard to the narrative. The result is that covert information about the topic is revealed through the vehicle. Again, Lakoff and Turner (1989:93) give a good example of this in the form of André Breton's poem "Free Union":

> 11) My wife whose hair is a bush fire
> Whose thoughts are summer lightning

With such surrealist poetry, different readers commonly understand the poem

differently since the mappings are not conventional. Lakoff and Turner (1989:93) suggest that if we study the mapping between hair and bush fire, we might acknowledge that the outline of hair could look like flickering peaks and wisps of flame. Or we might map the colour of fire onto the wife's hair making her thus a redhead.

Such possible mappings, as mentioned above, where one image-structure is mapped onto another might lead us to explore possible knowledge mappings. For example, bush fires are to be controlled, considered dangerous and break out without warning. This could lead us to think that the image of the wife's hair is actually a manifestation of her mind - its uncontrollability, spontaneity and volatility. This kind of interpretation might make her appear not only dangerous but also a fascinating and interesting character.

A source image can also be mapped onto a target image to create an image in the target domain. For example, the phrase given by Lakoff and Turner (1989:94):"thoughts are summer lightning" maps our image of summer lightning onto the domain of thought. This mapping concretises the image of thoughts making them appear as a particularly powerful lightning bolt. We know that lightning illuminates and, metaphorically, we know that thought also illuminates also based on the conventional metaphor of understanding. Namely, Lakoff and Johnson (1980) have found that metaphors, which deal with understanding often use the sense of seeing as the vehicle. E.g. someone may ask you "Do you now see what I mean?" where the verb *see* is used metaphorically to mean "Do you now understand what I mean?". But not just any thought can be considered to be a lightning. Lightning is instantaneous and for a thought to correspond this characteristic, it has to be a flash of intuition, which may seem to come from nowhere. Its force may in this perspective be similar to that of a lightning bolt.

Thus we may conclude that metaphors are more than just mere words or a part of the language we use. They are conceptual thoughts that organise the way to act, speak and think as Lakoff and Johnson have noted (1980). The meaning of a particular metaphor is not in the words themselves, but in the reader's mind. It is ultimately created in the knowledge mappings that can be made on the basis of the metaphor in question. And as shown above, these image mappings are a source of knowledge. They can provide the reader with information about the target domain without specifically spelling it out. The freedom of interpreting and understanding a metaphor leaves many doors open for the reader. The reader's interpretation is merely one way of looking at the image. This is also why this particular study is a subjective one. When interpreting a metaphor it is impossible to remain objective since the expression will connotate certain characteristics in the researcher no matter how broad the theoretical framework is. The main point is that all the possible interpretations are considered and then the most likely ones are fitted to the topic according to the contextual signals.

Nevertheless, when all this information about image metaphors is applied to Hardy's metaphors and similes in *FMC*, it is obvious that they, too, include information such as the Breton's poem mentioned above. Hardy's metaphors convey vivid and precise descriptions about a character's appearance, his/her way of thinking and moving and also the way the character is perceived by others. All this information is, however, hidden behind the metaphorical words and expressions. The information has to be decoded, in other words, fitted from one domain onto the next so that the metaphorical expressions fit the context and make sense to the reader.

As mentioned before, the purpose of this study is to try and find out what kind of information Hardy has hidden behind each metaphor. He has chosen to describe each character with particular metaphors and similes to capture his/her characteristics and fictional dimensions best. However, the interpretations have

to be limited to the most essential ones in order not to loose the object of the study. This process of choosing may leave many interpretations unexplored but that is always the case when doing research on metaphors or other subjects that include interpreting. The analysis can only be done on the basis of the goals of the study and relying on the analyst´s intuition, skills and creativeness. Otherwise, the amount of the data would turn out to be enormous and the aim of the study lost in the extensive research that this would require. After all, a study must choose one particular perspective and then concentrate on finding the proof for its hypothesis.

5. Interpreting Hardy´s Metaphors

In this chapter I shall proceed to the analysis of Hardy´s metaphors in *FMC*. I shall analyse the metaphors, similes and metonymies I have found connected to Bathsheba, the main heroine in the novel. The metaphors shall be divided into four main categories according to their vehicle; nature-, historical- and mythological-, biblical- and culture vehicles. Each expression will then be analysed on the basis to what they compare Bathsheba to. I shall explore the connotations connected to the vehicle and show how the separate semantic fields are linked under one title, the heroine and her characteristics, whether they be physical or psychological.

Bathsheba is, in my opinion, the most intreaging character in *FMC* because her development into a strong-willed woman who chooses to run a large farm in a patriarchal society all by her own, can be seen extremely well in the metaphors used about her. Hardy´s metaphors depict her mental state in each scene with such accuracy that the reader begins to understand the importance of these figurative expressions as something more than decorations or concretisers. The way her physical appearance reflects her thoughts and attitudes towards the people around her can all be seen in the metaphors. Thus we arrive at the core

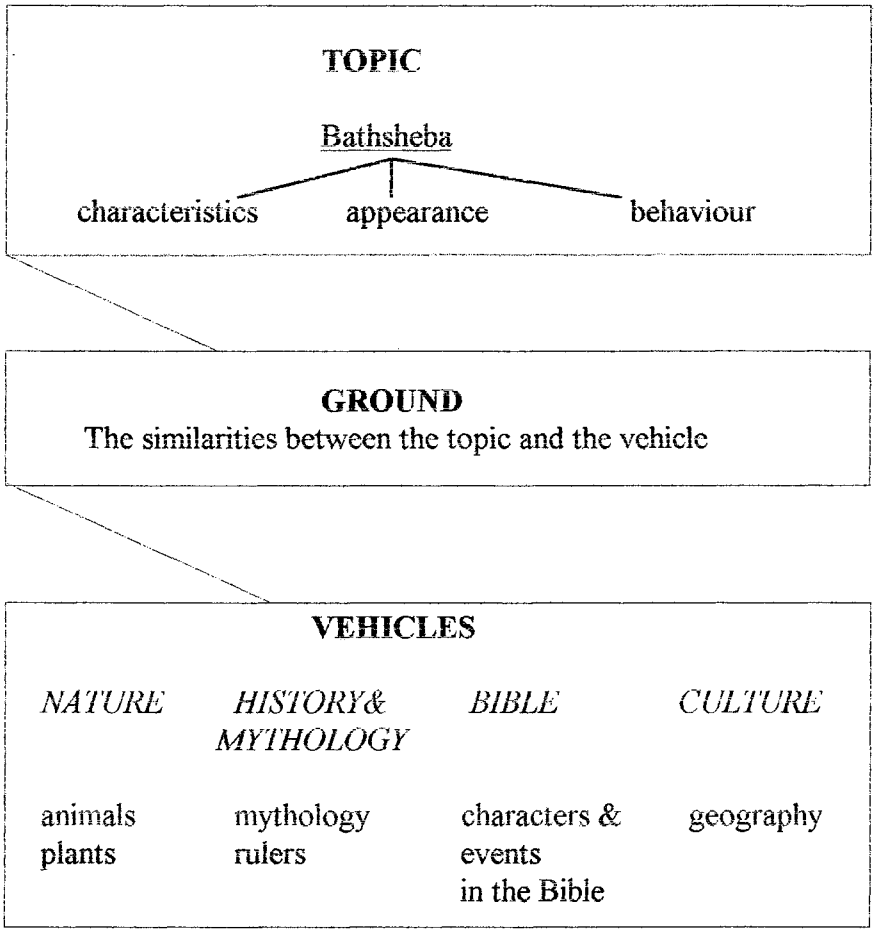
of the present study, namely, how the metaphors reconceptualise our view of the heroine and the kind of elements they introduce to the reader who mainly relies on the narrative to get familiar with the heroine herself. The other main characters in the novel are Mr Boldwood, a silent but rich farmer, Mr Oak, a good and respectable but poor man and Sergeant Troy, a man who loves women and money but loses both. From the other women, Fanny, plays the most important role as Troy´s first love whom he lost because of his own pride.

But first, I shall illustrate the manner in which I will categorise the data, in other words, show with the help of a diagram what kind of structure my analysis will have. This will also demonstrate how I will divide the metaphors according to their vehicle. Then in chapter 5.2 I shall refer to the narrative. This will portray the heroine in Hardy´s own words and give the reader a sense of how she is described in general. It is then easier to see the connection of the actual interpretations I have done from the metaphors in chapters 5.3.1 to chapter 5.3.4. It is also necessary to note that the metaphors, metonymies and similes included in my data shall be numbered executevily.

5.1 The Categorising of the Data

The notion of vehicle offering information about the topic is the main focus of this study. For example, if the topic of the metaphor is the heroine of the novel, Bathsheba, my goal is to study the vehicle and illustrate the ground that combines the vehicle to the topic. If the metaphor is connected to Bathsheba, its topic will naturally also relate to her character, appearance or behaviour in one way or other. Thus I hope to be able to define what kind of a character Hardy has tried to portray to the reader by using creative and innovative metaphors. The following diagram will elaborate my method of structuring the data:

Fig.1 The structure of the data



Hardy's metaphors are constructed from certain vehicles and the different kind of vehicles are categorised according to their subject so that the elements may be looked at more closely. The result is that we arrive at four different categories of vehicles. First of all there are metaphors that use nature references. These metaphors use plants, animals and other things connected to nature, such as water, forests, sky etc as their vehicle. Secondly, there are metaphors that use historical references as a vehicle. They may allude to famous characters in our history to emphasise a certain quality in a person. Thirdly, there are biblical references that are connected to either biblical characters or famous scenes in the Bible. And lastly, there are metaphors that relate to high culture such as art and

literature. A character´s looks may be compared to a painting by a famous artist or her appearance may be linked to the style of another fictional character.

All in all, this categorisation demonstrates how vast Hardy´s general knowledge about nature, history, the Bible and our culture, in general, is. It also reflects the attitude the author had towards his reader. He assumed quite clearly that his metaphors would be understood even though their vehicles can be quite original. Hardy supposed the reader to be a civilised person who would immediately have a picture in his/her mind, for example, of a Turner´s painting. This assumption allowed him to create skilful metaphors and use them to reflect, support and create complete personalities for his fictional characters.

The main goal in this chapter is, however, to examine metaphors, firstly, by uniting two separate domains with a common ground and then to study how this ground can be regarded as a link to the character´s or the topic´c personality. The interpretation gives the reader a wider and a more complete picture about the character´s personality, appearance and general behaviour. The information is merely hidden behind the figurative language and needs to be deciphered by systematic analysis of the topic, vehicle and, most importantly, the ground.

5.2 Bathsheba in the Novel

Before we proceed to the data of this study, it is necessary to examine how Bathsheba is, in general, portrayed in the novel. The narrative is, after all, the source of information that gives the reader the image Hardy was trying to create for his heroine. Thus we shall first look at the examples from the narrative and then in the following chapter 4.4.1. study how the metaphors are connected to the characteristics portrayed in this part of the study.

Bathseba is portrayed in the novel as a very beautiful and attractive young woman. She has a certain kind of exotic beauty that appeals to men who have

lived all their lives in the countryside and are used to women who dress and behave modestly. Bathsheba Everdene does neither. Instead, she wears clothes that emphasise her perfect body. "She appeared in her new riding-habit of myrtle green, which fitted her to the waist as a rind fits its fruit" (*FMC*:154). She loves colours that draw attention to her and her behaviour is far from being modest. She acts and thinks like a queen. She enjoys the attention paid to her and uses it to her advantage both in her love life and in her livelihood as a farmer.

The very first time she appears in the novel makes a lasting impression on her first suitor, Gabriel Oak. And later on Bathsheba's beauty is elaborated by further comments from Hardy. Let us study some of the first comments made by Hardy:

> 12) "The wagon was laden with household goods and window plants, and on the apex of the whole sat a woman, *young and attractive* [...] *The handsome girl* waited for some time idly on her place" (*FMC*:17)
> "...at such a leafless season they invested the whole concern of horses, wagon , furniture and *a girl with a peculiar vernal charm.*" (*FMC*:18)

This gives the image of a girl who is still young and beautiful symbolising everything that appeals to men. At the beginning of the novel she is thus portrayed as a girl with a special emphasis on her innocence. The word "vernal" underlines this since it is a poetic expression and is often used in the sense that something feels like spring, is fresh and youthful.

But when this beauty on the outside has been introduced to the reader, Hardy reveals a new dimension of Bathsheba by elaborating what she is like from the inside:

> 13) "There was a bright air and manner about her that seemed to imply that the *desirability of her existence could not be questioned*; and this rather saucy assumption failed in being offensive because a beholder felt it to be, upon the whole, true. (*FMC*:28)
>
> "Bathsheba's beauty belonging rather to the *demonian* than to the angelic school, she never looked as well as when she was angry" (*FMC*:144)

It is thus obvious that she is beautiful and desirable, but what makes her even more interesting, is the fact that she uses her beauty as a tool, so that even though her suitors can see how arrogant and self-satisfied she is, they can not resist her charm. They cannot argue that she is not entitled to act as though she knew she was beautiful. This is also why Hardy refers to her beauty as demonian. In the beginning she is described as a young innocent girl but as she grows more aware of her beauty and the power it offers her, Hardy describes her beauty as demonian. He makes the reader think of her charm as a mere trap for men and a handy tool for Bathsheba to get whatever her heart desires.

Hardy comments on her appearance later in the novel by comparing her to other British women:

> 14) "...she could have been not above the *height to be chosen by women as best.* All *features of consequence were severe and regular.* It may have been observed by persons who go about the shires with eyes for beauty that in English women classically-formed face is seldom found to be united with a figure of the same pattern, the highly-finished features being generally large for the remainder of the frame; that a graceful and proportionate figure of eight heads usually goes into random facial curves. *Without throwing a Nymphean tissue over a milkmaid, let it be said that here criticism checked itself as out of place, and looked at her proportions with a long consciousness of pleasure.*" (*FMC*:28)

Typically for Hardy, the beauty of Bathsheba is examined with extreme care. He starts with her height being of the best kind, then moves on to her features, which are stated to be severe and regular. This creates an image of a classical beauty. The interesting point is that at the same time as Hardy describes her looks, he also refers to the fact that English women are not generally considered to be very nice looking. He points out that even though a woman's face were regular, the rest of her body will then ruin the effect. The fact that Bathsheba is beautiful from head to toe is what makes her appearance so exceptional. Both her face and her body are close to perfection in the aesthetic respect.

Hardy does not want to go to the extreme in applauding her heroine and states that he is not going to make her into a Nymph, a poetical expression for a spirit of nature envisaged as a beautiful maiden. Nevertheless, he points out that there is no room for criticism when her looks are described. He does this cleverly with a metaphor, "...criticism checked itself as out of place, and looked at her proportions with a long consciousness of pleasure". Thus he humanises criticism as something that can actually have a consciousness and make decisions. This is an excellent example of Hardy's innovative and original skills of creating metaphors that combine totally novel ideas as for example, making an abstract idea such as criticism concrete by giving it humanistic characteristics of checking itself and having a consciousness. The effect this creates is both concretising and reconceptualising.

The metaphor concretises the idea of criticism of someone's beauty by giving an abstract notion concrete characteristics such as checking itself and deciding that there is no role for it to play. This kind of humanising also reconceptualises our way of thinking since it brings a new perspective to both the language and to the way we are used to perceive things. Normally, few people would think that criticism as a concept is able to check itself and then come to some sort of conclusion. This kind of thinking would be quite revolutionary in the way we organise our thoughts. Yet, as a metaphorical expression, it makes sense since it unites two different domains, the abstract and the concrete. In this case the metaphor would suggest that if criticism itself does not find a fault in Batsheba's beauty, neither should any one else. A clear elaboration that concretises the thought.

Bathsheba's character is built further as an independent and strong woman as Hardy describes her. "She never, by look, word or sign, encouraged a man to approach her - she had felt herself sufficient to herself, and had in the

independence of her girlish heart fancied there was a certain degradation in renouncing the simplicity of a maiden existence to become the humbler half of an indifferent, matrimonial whole." (*FMC*:277) In other words, Hardy is trying to point out that Bathsheba regarded her position as a young and free maiden better than being married. She had always been enough for herself and there had not been a desire to marry, except until Sergeant Troy came along and made a lasting impression with his arrogant behaviour and flashy uniform.

But even when Bathsheba found out about Troy's old fling, Fanny, who was pregnant with his child but died of hunger and poverty without Troy knowing it, she stood by her husband. Hardy makes his point by stating: "It is only women with no pride in them who run away from their husbands. There is no position worse than of being found dead in your husband's house from ill-usage, and that is, to be found alive through having gone away to the house of somebody else...Stand your ground and be cut to pieces." (*FMC*:306) This reflects brilliantly the kind of society the novel is situated in. The morals of the Victorian period were extremely strict and even cruel if one thinks about the statement above that it would be better to die than to seek help from someone else than your own husband was considered as high morals. This meant that Bathsheba had to wait in the forest for someone to take Fanny's coffin from her living room, before she could return. Instead of even thinking about going to Boldwood or Oak, she spent the night in a swamp waiting and wondering what was going on in her own home.

5.3 The Heroine through Metaphors

But now that we have studied Hardy's narrative comments about Bathsheba's beauty and character, it is easier to see the connection between the metaphors Hardy uses and the kind of image he has created about Bathsheba in the narrative. I have created four categories to divide the metaphors into according to their vehicle. The first one consists of nature vehicles, in other words,

references to animals and plants. The second category includes historical references to famous people and ancient mythology. The third category comprises of biblical references, scenes and people from the Bible. And the fourth category has all the cultural metaphors where the vehicle is from the world of either art or literature.

5.3.1 Natural Elements as Vehicles

Let us begin with the first category, nature. In this chapter we shall study altogether nine examples of metaphorical expressions, which have an element of nature as their vehicle and refer to their topic, Bathsheba. The comparisons made reveal features about her outlook , way of movement and her general characteristics. All in all, there will be six similes and three metaphors analysed and interpreted according to the semantic fields they create.

Let us begin with the first one, a simile, which describes the way Bathsheba looks like for the first time she is described in the novel:

> 15) Her face was red and moist from the exertions,
> *like a peony petal before the sun dries off the dew.* (*FMC*:39)

In this simile the topic is Bathsheba's face and the vehicle, the peony petal before the sun dries off the dew linked by a simile signified with *like*. The question of ground then arises as we study the similarities between the topic and the vehicle. What is the conceptual connection, as Lakoff and Turner (1989) would have put it, uniting the heroine and the plant? It is naturally the appearance of the flower, an expression Lakoff and Johnson would categorise as an image metaphor. The colour of the flower, the softness of a petal and its perfection in proportion fit Bathsheba. She has blushed from exertion, has a perfect skin and regular features as Hardy mentioned in the novel. Thus the simile is based on the similar mental image we are offered of the flower and the heroine. They are connected by their similar physical appearance and colour.

This simile is also very poetic in its detailed attention to the flower. Not only has Hardy chosen a peony for the comparison but in particular the kind of peony that still has dew on it before the sun will evaporates it. In general, I think it is common that women are compared to flowers in poetry, novels and plays. For example, Shakespeare compared a woman to a rose. Furthermore, there are expressions such as "her face was white as a lily" that illustrate certain characteristics of a woman´s face. In this case the choice of a peony is logical since the colour is red, just as Bathsheba´s face after the exertion. Additionally, she is perspiring which explains the dew on the peony petal. Thus the ground is both the colour and moist. All in all, this kind of expression adds a poetic effect to the style of writing. Hardy could, after all, have said that her face was red and she was sweating; rather, he wanted to remain true to his style and describe Bathsheba´s face as something beautiful and delicate. This he does by emphasising the heroine´s feminine side and compares her to a flower.

The seeds of a peony were once carried around the neck, according to *Brewer´s Dictionary of Phrase and Fable,* as a necklace to protect its carrier against the powers of darkness. If this is applied to Hardy´s simile, it would suggest that Bathsheba herself is portrayed as a good person as she is compared to the flower itself. Furthermore, *the Shorter Oxford English Dictionary* states that the word peony is also used as an attribute or an adjective to refer to something that is dark red, especially cheeks. Thus the reference to peony is also a logical one since Bathsheba´s cheeks are rosy but the detail about the dew as her perspiration is the result of Hardy´s own innovative mind. Basically, it is question of choice, as I have stated earlier, to decide which of the interpretations would be the closest one.

Lakoff and Johnson (1980) talked about the process of fitting the literal meanings into the figurative ones. In the process, as we saw above, we took the different qualities of a peony and fitted them into Bathsheba so that we could see

the similarities and find out why the comparison was made between these two particular elements. If we take another example of this process of fitting and study it with the help of Figure 2 and 3 below, we shall be able to understand better how a metaphorical expression actually works. For example:

16) "She fleed at him *like a cat.*" (*FMC*:77)

The process of interpreting begins with the reader first comparing Bathsheba to the literal meaning of a cat in order to be able to define the similarities. The comparison is once again made through a simile signified with the word "like". In this case what combines the heroine to a feline, is her quick movement, the ferocity with which she is ready to defend what is hers and perhaps also the fact that women are often compared to cats in fiction, especially when they are angry.

Secondly, as the similarities have been established, the literal meanings in the form of connotations are reflected on Bathsheba. The framework of a cat is thus linked to her and the reader begins to think of her as a feline. Bathsheba seems to act, behave and move like a cat so the simile is an accurate one. The process of fitting the connotations connected to one domain, the cat, are now also reflected in the other domain, Bathsheba. This can also be illustrated in a diagram that Kittay (1987:29) among others used to demonstrate how the two separate domains have a common "ground". The method of analysis is the same as I have applied in this study but I have not included the pronunciation of the terms since it bears no relevance in my hypothesis, which is linked to the figurative meaning of the expressions.

For example, in Figure 2 seen below (p.60), the term cat is used on a literary level to refer to the actual animal that purrs and kills mice on the countryside. Figure 3 (p.60) illustrates how cats can be seen as animals possessing human characteristics. The idea of both Bathsheba and a cat having some identical

characteristics, such as quick movement and independence from others makes the metaphor possible. The ground in this case is the connotations that can be linked both to the way a cat behaves and how Bathsheba reacts to the situation.

But metaphorical expressions can also be regarded as a means of concretising a certain image of the topic. In the example the vehicle, combines the heroine and a cat in the reader´s mind. At the same time it reflects the heroine´s characteristics: a woman who is quick in her moves, independent in her stature and dangerous when threatened, just like a cat. This image is concretised in the reader´s mind through the connotations linked to both of the elements. This notion also applies in the above example. The image of an angry and defensive woman is intensified in the use of a vivid vehicle.

It is clear that one component of the simile, the vehicle, can be used as a means of organising and conceptualising the other, the topic. In other words, *cat* can be used as a way to conceptualise Bathsheba´s personality. To elaborate, if there is a topic, which is a conceptual content including all the possible connotations, and if the vehicle has a conceptual content too, different from the topic, then every metaphorical expression comprises two contents which work as two simultaneous perspectives or categories. The two contents can also be thought of as two separate frames including stereotypical features and beliefs. In these separate semantic fields the whole entity that creates the metaphorical expression can be viewed both separately or together. We can study the literal meaning of the cat or we can see Bathsheba through the lens Hardy offers us, in other words through the connotations linked to a feline.

The common semantic field between the cat and Bathsheba is formed when a set of words is applied to a domain that is connected by some content. Kittay (1987) emphasises that any experiential, phenomenal, or conceptual domain may be a content domain. Such terms as "cat", "feline" and "lion" belong to the same

semantic field relating to the same topic. This is also the case with vehicle and topic. They are exhibited in the same semantic field relating to the same area of the world as we see from Figure 3 below. In some texts the topic is named in the text, and in others it has to be inferred.

Fig. 2 Literal level

TERM

Cat

Fig. 3 The connecting semantic fields

METAPHOR

The TERM "cat"	The idea of cat as a quick and ferocious animal when attacked
the idea of Bathsheba attacking the man trying to steal her property the idea of workers (and their social and economic hierarchy)	

meaning (one approximation): the characteristics of a cat are parallel to those of Bathsheba

This simile describes Bathsheba's youthful behaviour through the image of a bowed sapling:

> 17) "Springing to her accustomed perpendicular *like a bowed sapling*, and satisfying herself that nobody was in sight..." (*FMC*:28)

This simile describes the way she moves and how fit and young she still is. The scene takes place in a forest where Bathsheba went riding and thinking she is alone she mounts her horse and lays back against the horse. The topic in this

simile is evidently Bathsheba and the vehicle is a young tree, a sapling. The ground that combines the two domains is the way a woman and a young tree can bend without braking. This characteristic can be thought of both as physical and as mental but nevertheless, the mental image of a young woman being like a sapling is a vivid one.

The simile describes Bathsheba´s body in the sense that as a young woman Bathsheba is flexible and in a good condition. It creates no difficulty for her to get on a horse. It even looks easy from a spectator´s perspective. If we think of the image of a bowed sapling from a psychological perspective it could refer to the way Bathsheba manages difficult situations. As an example we can take the scene where she found out about Fanny and took her in a coffin to her own home and waited for her husband to arrive. It was a huge psychological exertion to realise that her husband had had a relationship with a woman who now lies dead in her living room with a child in a coffin. But even after a tragedy such as this, she had the strength to continue farming and later realised that Gabriel was the husband she had wanted in the first place.

However, the word sapling can also refer to Bathsheba´s young mind and that she still has a lot to learn about both relationships and her position as the head of her uncle´s farm. The idea of a sapling growing to become a strong and mighty tree would support this notion of the young heroine´s path to becoming a strong independent woman. On the other hand, sapling means also literally a youth or an inexperienced person. In any case, it emphasises Bathsheba´s youthfulness and her good condition as a healthy and beautiful woman, but also the psychological growth she has ahead of her. So once again the metaphorical expression is used, as Mooji (1976:14) says, as a powerful tool to create s strong mental image.

The next simile signified with the structure "as...as" describes Bathsheba's moving with another vehicle that has a reference to nature:

> 18) "Her own steps instantly fell *as gently as snowflakes.*"(*FMC*:166)

The topic of this simile is Bathsheba's steps and the vehicle snowflakes. The ground is the subtlety with which both the snowflakes and her feet touch the ground, both having the same kind of gentleness in their motion. The vehicle portrays a conceptual expression of Bathsheba's way of moving as something that can be described soft, controlled and careful. It is as if Hardy is trying to give her the likeness of a fairy, who disappears without a sound and whose moving can only be compared to elements of nature. The conception we have of snowflakes moving is thus transferred to the way a woman can move.

Mac Cormac (1985:9) would in such an instance say that metaphors are necessary in describing the unknown. This fits the metaphorical expression above since the reader is constantly trying to build an image of Bathsheba as the novel's heroine. Every piece of information adds a new feature to her in the reader's mind. The way she acts, thinks, looks like and moves are all characteristics that complement her persona. Petrie (1979:439) refers to metaphors as bridges between the known and the unknown. In this example, the simile uses a familiar vehicle, snowflakes, to describe Bathsheba's way of moving. The vehicle thus permits us to form a more complete picture of the character and learn more about her as we proceed.

This idea of Bathsheba moving as gently and noiselessly as snowflakes is supported by another description of her moving on a scene where Gabriel has just asked her to marry him. Oak turns his head away for just a minute and the following happens:

19) "He heard *what seemed to be the flitting of a dead leaf upon the breeze*. She had gone away." (*FMC*:30)

Once again her moving is described as being quick and inaudible. She simply disappears if she wants to. If the above metaphor is studied a bit closer it may be stated that the verb "to flit" is in general used about butterflies and such quick and light creatures, just the way Bathsheba is portrayed in the novel. The verb also has an additional meaning of escaping obligations. This meaning would suit the scene quite well since she was trying to avoid giving any answer to Gabriel. And she also succeeded in this by leaving abruptly and noiselessly.

The sixth image metaphor describes Bathsheba's mental state as she hears that Troy's clothes have been found from a beach and that he has disappeared without any trace. The news hit her quite hard since she had been wondering for some time what had happened to her husband. He had just left after Fanny had been buried, without a letter or word.

20) "*The ice of self-command which had latterly gathered over her was broken, and the currents burst forth again, and overwhelmed her.*" (*FMC*:326)

The topic in this metaphor is Bathsheba's mental state and the vehicle is ice and water. The ground is the way Bathsheba's emotions rose to the surface after having hidden them for a long time. This event is similar as the melting of ice and the torrents of water that succeed it. The metaphor can be classified as an image one since the way we see emotions bursting forth when long kept hidden is similar to the way water behaves when the ice melts as the spring comes suddenly. We share this image and it has become systematic in the sense that the example above can be thought of as an extension of these idioms. The idea of overwhelming emotions is carried over to the way Bathsheba's cool front melts and the melting waters rush forth.

It is only logical, in my opinion, that Hardy continues to compare Bathsheba's mental state to a the melting of ice in the spring since she has been earlier described as vernal and young, just like the season itself. The ice of self-control is also a good description of the process of hardening oneself in the face of misfortunes. Extending the idea of ice breaking and currents overwhelming her creates a strong image of the way emotions affect her. After all, she has just lost a part of her crop because of a party her husband decided to give for all the workers on the farm. On top of this Troy had been gambling the money which Bathsheba had been saving with special care. All these factors have hardened her to survive any situation and try her best to manage in them.

The next simile signified with "as" describes further the mental state that Bathsheba is in as she is waiting for Troy in the living room watching Fanny's coffin and wondering how much of the gossip she has heard about their relationship is actually true.

> 21) "...her loneliness then was to that of the present time *as the solitude of a mountain to the solitude of a cave.*" (*FMC*:293)

This example compares the image of Bathsheba's two mental states at two different points of time through a simile. In the beginning of her marriage to Troy Bathsheba's loneliness is that of a mountain but at the end of it, it is that of a cave. The topic is thus Bathsheba's mental state at two different levels and time periods and vehicles are a mountain and a cave. The ground is the way all of these symbolise loneliness, a mountain being alone with its height separate from the rest of the surroundings and a cave as a small place where you are cut of from the rest of the world by cold and dark rock walls.

This simile could be interpreted so that before when Bathsheba was still wild and free, she was like a mountain. In other words, she was alone but in a position superior to all others. She was the head of her farm and she had the upper hand of her suitors, both Gabriel and Boldwood. They were the ones to

run after her and she loved every second of their attention, every confession of love made to her. But when Troy charmed his way into her house and took the position as the master of the house, she had to give in. This turned her solitude from that of a mountain to the solitude of a cave. She was now restricted to her house and her duties were shared with Troy, who successfully spent money in betting and gambling. However, in the Victorian times, in which the novel is set, there was little a wife could do but try and talk sense into the man. This made her solitude even bigger since she had lost part of her authority on the farm, and she had to provide for her husband, too. She had come down from her mountain to live in a cave.

The emotional pain Bathsheba was going through as she was informed that in all likelihood Troy was dead, is illustrated in the following extract:

> 22) "She looked back upon that past *over a great gulf, as if she were now a dead person*, having the faculty to meditation still left in her, by means of which, *like the mouldering gentlefolk of the poet's story*, she could sit and ponder what gift life used to be." (*FMC*:330)

This image metaphor has actually three separate metaphorical expressions that I have emphasised with italics. The first one is a nature metaphor describing the way Bathsheba sees her past over a great gulf. The topic is her past and the vehicle a gulf. The ground that unites the feeling of passing over a great gulf is the way her past seems distant between now and what seems to Bathsheba as ages ago.

The second expression "as if she were now a dead person" is a simile, which is not actually a figurative expression using nature as its vehicle but gives us an accurate image of her mental state at the point where she is certain that Troy has drowned. The expression "as...if" belongs to one of the signs that are characteristic of similes. The comparison between her mental state to that of the physical one is made overtly. She feels so unattached to the situation that like a

dying person she can detach herself from the events and inspect them as an outsider. Her emotions have in a way frozen over and she feels no connection to her husband´s death and her own situation as a widower. Thus she is *like* a dead person.

The third simile "like the mouldering gentlefolk of the poet´s story" illustrates the way Bathsheba felt when she was told about Troy´s supposed tragedy. This simile would actually belong to the culture category but since I prefer not to separate it from its context I shall analyse the whole sentence with all of its three metaphorical expressions, each one of course separately. Thus the third simile cleverly refers to a story by Robert Browning (1855) called *The Statue and the Bust*. *Brewer´s Dictionary of Phrase and Fable* informs us that this story is based on a story connected to Ferdinando dei Medici´s statue in Florence. Basically it is about two lovers, such as Bathsheba and Troy, who exchanged glances through a window. First they decide to elope but then surrender to tolerate various kind of hindrances, until, eventually, their passion withers away and eventually dies away. In memory of their love, he places his statue and she her bust near their windows so that the habit of looking at one another may continue forever.

This particular expression has a clever vehicle since the author obviously assumes that his reader is familiar with Browning´s story and its similarity to Bathsheba´s situation. The mouldering gentlefolk are the people who grieved over the young couple´s dead love just as Bathsheba´s maid Liddy and her suitor Gabriel have to watch her suffer because of her husband´s disappearance. The ground that unites thus the mouldering gentlefolk and Bathsheba is the way they regard their past as something worth remembering, a gift. The topic is Bathsheba herself and the vehicle, the gentlefolk in the Browning´s story. Hardy thus uses another story to refer to a similar kind of situation in *FMC*.

All in all, this simile is one further example of the intricacy in Hardy's metaphors. The author evidently assumes a vast general knowledge from his readers in order to use such expressions. It is also evident that these kind of metaphors bring something additional to the story. The expression would have been hard to paraphrase without loosing its strength. In this case, paraphrasing would have seemed more than clumsy if one thinks about the story connected to the "poet's story" and then linking it as such to the narrative. In this metaphor, as in so many others, Hardy combines several aspects in one sentence. Firstly, it includes three separate metaphorical expressions. Secondly, the first metaphors uses nature, the second simile compares her to a dead person and the third simile has a cultural vehicle referring to an ancient story. In other words, the third simile in this sentence would belong to the Culture category, but if the sentence were broken up, its coherence would suffer and the meaning of a separate part of a sentence would be ambiguous. Thirdly, the reference to literature requires detailed knowledge in order to be able to define the ground between the topic and the vehicle.

The ninth nature simile related to Bathsheba describes her way of dressing and how it also reflects the kind of person she is. I referred to this simile earlier as I explained her difference in dressing when compared to other farm people:

> 23) "Then she reappeared in her riding-habit of myrtle green, which fitted her to the waist *as a rind fits its fruit*." (*FMC*:154)

The rind of a fruit means the peel or skin of a fruit. In this simile the topic is Bathsheba's riding outfit and the vehicle is a fruit. The ground that unites these two is naturally the resemblance between the tight fit of her skirt and that of a fruit's skin. The simile draws here an overt image comparison between a fruit and a woman's waist. Thus we reconceptualise our view of the female waist to fit that of a fruit and find them similar in the sense that a person's clothes can fit her as well as the rind covering a fruit. However, as I have demonstrated earlier,

metaphors can also refer to other features as well than purely physical ones. They can also symbolise the character's personality since the way a person looks is often connected to how one feels.

This particular simile is, first of all, a reflection of how important outward appearance is to Bathsheba. Her outfits have to suit her perfectly to satisfy her. She takes time in choosing the right kind of clothing and is careful about the way it makes her look. This self-conscious attitude also reflects her attitude towards men. She wants to please them by taking care of her appearance but the final choice of a groom has to be up to her. Her confidence in her appearance and the power to choose can also be proved if we take a look at the description Hardy gives about this subject "In those earlier days she had always nourished a secret contempt for girls who were slaves for the first good-looking young fellow who should choose to salute them." *(FMC*:277)

In other words, she wants to stay independent and remain single as long as she can. She wants to be able to choose who is good and rich enough for her. The fantasies about marrying a perfect man do not allow a man like Boldwood to step in the scene and take her with him. Instead, she uses her beauty to tease the silent farmer. For example, in the scene where the above simile appeared, Boldwood wanted to talk to her about his feelings for her. She had no intention of committing herself to him but, nevertheless, she wanted to be beautiful just to make the silent and steady farmer uncomfortable in her presence. She even pretended not to understand what he was trying to say just to make him more embarrassed. She is in the chooser's role and can manipulate the situation and the other's feelings in any way she wants to.

This simile concretises well the visual side of Bathsheba's outfit. There is no need for detailed explanation about the way her riding suit fits her body or how well it looks on her. Instead, the image is portrayed with the help of a

metaphorical expression. It can also be stated that only a vain person would choose a riding outfit separately, especially since she lived on the countryside where the main thing is, of course, that the outfit is practical and useful. But Bathsheba was a woman of high position being the head of the household and farm. As Gabriel stated in one point of thinking about her, "she has her faults, vanity." (*FMC*:19)

On the basis of these metaphorical expressions Bathsheba is portrayed as an independent and an immensely beautiful woman. The reader can see how she begins to understand the power of beauty in a village where other women are plain looking and wear working clothes from day to day. A girl as astounding as she is with a good self-esteem could actually choose her husband. Or at least that is what she thinks, until a Sergeant Troy comes along and she can count herself in the class of women she used to feel contempt for. For after all, if Troy was not the first, he was the second suitor who swept her away.

5.3.2 Historical and Mythological Vehicles

The second category of metaphorical expressions consists of metaphorical expressions that use either historical or mythological vehicles to form their comparisons. We shall study five examples from the novel. The first one will be an example of a synecdoche using a particular characteristic of a historical figure as the vehicle, the second one will be a metonymy also with a historical reference, the third example is of a simile with a mythological vehicle. The fourth one has actually two metaphorical expressions, the first one concerning Bathsheba and structured as a simile with a historical term as the vehicle and the second one referring to the men on the market with a metonymy having a mythological vehicle. The last example compares the heroine to a historical god through an overt simile.

This example from the *FMC* will, first of all, illustrate how complicated the process of inferencing can be and how much is demanded from the reader in Hardy´s case:

> 24) "Bathsheba´s was an impulsive nature under a deliberate aspect. *An Elizabethan in brain and a Mary Stuart in spirit*, she often performed actions of the greatest temerity with a manner of extreme discretion. Many of her thoughts were perfect syllogisms; unluckily they always remained thoughts. Only a few were irrational assumptions; but, unfortunately, they were the ones which most frequently grew into deeds." (*FMC*:138)

The topic of this synecdoche is a conceptual one of Bathsheba´s personality and her controversial behaviour in relation to her thoughts and her actions. Hardy describes these controversies in two different ways. First, by using a synecdoche and referring to particular characteristics of historical characters such as Elizabeth´s wit and Mary Stuart´s spirit, and secondly, by explaining the synecdoches on a literal level. However, his first supposition is that the reader understands the connection between Elizabeth, Mary Stuart and his heroine, Bathsheba. This assumption is based on the notion that the reader knows English history and is familiar with the characters used as references.

To use an expression such as "an Elizabethan in brain" suggests that Batsheba was as clever and independent as the English Queen herself. According to the dictionaries Elizabeth, too, was considered to be a strong, resolute and energetic woman with a fiery temper, exactly like Bathsheba. She was also thought to be very intelligent as she studied foreign languages and succeeded well in her studies according to her teachers. Mary Stuart, on the other hand, was a queen who was suspected of several conspiracies, schemes and plots. She was thought to have political wisdom but when affected by passion, capable of criminal folly.

All these characteristics suit Hardy's heroine perfectly. She, too, had the knowledge to run a farm almost by herself, to make important decisions and get the trust of the farm workers. She had a fiery temper and got mad at men who assumed too much of her actions and words. These links, among others, between the topic and the vehicle are evident but they can only be revealed through inferencing and in this case through general knowledge about the Queens of England and what they were considered to be as persons. The rest of the passage used as an example does not give the same information, it merely emphasises Bathsheba's tendency to act upon a whim and yet to possess the ability to deliberate.

It could also be concluded that the above example presumes that the reader knows the facts explained in the analysis, the historical background and the kind of a queen Elizabeth was in the English history. Thus the synecdoche can be said to be a conceptual one as it relies on the common knowledge of the two Queens and their characteristics.

There are a couple of examples where Hardy alludes to the ancient, historical terms. For example,

> 25) "Then *this small thesmothete* stepped from the table, and surged out of the hall" (*FMC*:91)

This metonymy replaces Bathsheba's name and refers to her according to the dictionaries as one of the six inferior young archons in ancient Athens who, who were judges and lawgivers. The topic is the heroine herself and the vehicle, a thesmothete. It is a bold assumption from Hardy that his reader would know a term such as this and yet he gives no explanation for it in the novel. It is up to the audience to find out who these thesmothetes were. These kind of vehicles also make it difficult to form a conceptualisation of the semantic field since without recognising the word *thesmothete* there is no other clue in the text. The

reader has to infer on the basis of the context. Nevertheless, the image metaphor is portraying an image of a young strong-willed woman with the help of a reference to a historical group of people.

The scene was the following: Bathsheba had just held her first meeting on the farm and announced to be her own bailiff. This would suggest that a thesmothete could be a person who is strong minded, has a clear goal ahead of her and is willing to strive for it at any cost. The actual ground between the topic and vehicle in this case is Bathsheba's behaviour. She acts like a judge or a person passing laws as she states how and by whom the farm will be run and what is the position and salary of each of her men. However, it would be difficult to define this ground accurately without the information about thesmothetes.

The other example in this category refers to an ancient Greek God and uses an overt mythological simile requiring some general knowledge from the reader:

> 26) "We now see the element of folly distinctly mingling with the many varying particulars which made up the character of Bathsheba Everdene. It was almost foreign to her intrinsic nature. Introduced *as lymph on the dart of Eros* it eventually permeated and coloured her whole constitution." (*FMC*:193)

This image uses an ancient God of love and passion, Eros, having blood on his love darts as a vehicle and the topic is Bathsheba's emotional state signified with a simile *as*. Bathsheba is as astounded as if Eros would have been if his dart had had blood on it. The image is quite vivid in this simile. Both Bathsheba and Eros are amazed by an event that they were not prepared for. The expression is also accurate in the sense that Bathsheba was devastated to learn about her husband's affair, the man she had dependended on loving her as on the very first day they met. It is as if the dart of Eros on her chest had begun to bleed. Her bubble had burst and her heart was broken.

Hardy underlines her position as a married woman in the following comment taken from the narrative:

> 27) "Bathsheba loved Troy in the way only self-reliant women love when they abandon their self-reliance [...] Weakness is doubly weak by being new." (*FMC*:193)

As soon as Bathsheba has fallen in love for the first time, Hardy no longer describes her as the independent and headstrong woman she had earlier appeared to be. Now she is a heroine who has no power over her emotions and seems to be guided merely by her own folly.

As another example of a vehicle field (or a framework) we may study the following two similes where Hardy describes a scene from the Corn Market where Bathsheba has gone to sell her crops:

> 28) "However, the interest was general, and this Sunday's *début* in the forum, whatever it may have been to Bathsheba as the buying and selling farmer, was unquestionably a triumph to her as the maiden. Indeed, the sensation was so pronounced that her instinct on two or three occasions was merely to walk *as a queen among these gods of the fallow, like a little sister of a little Jove*, and to neglect closing prices altogether." (*FMC*:99)

The two similes in this passage, first one signalled with *as* and the second one with *like*, consist of separate conceptual vehicles although they have a common topic, Bathsheba. However, the topic is not merely the heroine herself but also her attitude towards the men on the Corn-market, the way she feels knowing that she is the object of admiration and the way she then behaves and moves being aware of this fact. The metaphorical expression used is a field that consists of all the elements connected to Bathsheba's character or as Kittay puts is "the vehicle is an element of a semantic field while the topic is part of some content domain that may not be articulated by a set of lexical items" (Kittay 1987:34). This statement can be understood to mean that by using a metaphor Hardy can include several Bathsheba's characteristics in one expression and that the figurative connotations could not be reached on a literal level.

Kittay (1987) continues by stating that with some figurative expressionsit is extremely difficult to define a single idea to which the vehicle might be referring. I think this is true as we can see from both of the examples used above. There is no one characteristic that the similes are referring to, instead they reflect several aspects of Bathsheba´s personality. The connotations that link both the vehicle "queen" and Bathsheba need only to be recognised to have the information imbedded in the vehicle. And this information will naturally reveal facts about the topic as they are both portrayed in the same light.

If we analyse the above similes more closely, we shall find that Hardy´s vehicles require familiarity with mythological references, among other things, to be able to get to the information embedded in the comparison. The first simile refers to Bathsheba as the queen, once again (she is also compared to Queen Elizabeth in chapter 4.4.2), among the gods of the fallow. The overt comparison to queen, signalled with "as" suits Bathsheba´s personality well since she acts and thinks like one. She enjoys being the focus of attention and little things such as one man among all the rest *not* watching her, perplexes her and makes her uncomfortable.

On the other hand, the reference to the Roman Gods of the fallow is a covert metonymy that refers to the men on the market. This link is left to be inferred since the only signal of a figurative expression is a contextual one, as the appearance of actual gods would not fit the scene. Thus the idea of the men on the market is replaced with the notion of "gods of the fallow". Hardy emphasises the men´s superior stature towards nature as those who take their living off the land. The comparison is an interesting one because the farmers cannot control the success of their crops but are usually dependent on weather conditions. Nevertheless, they are the ones who provide people with food and in this role can be considered as one type of gods.

The second simile connected to Bathsheba refers to Jove, the main god in Roman mythology, who was according to the dictionaries considered originally to be an agricultural god and the fact that Hardy writes "the little sister of a little Jove" emphasis Bathsheba´s young age and the fact that she is a woman. The belittlening tone conveys Hardy´s attempt not to create an image of a powerful and frightening god of laws and principles, which was the role Jove got later in literature. He was, after all, considered to be etymologically the equivalent of Zeus in the Greek mythology. However, the presence of two *littles* makes sure that even though Bathsheba appears and behaves like a queen and a goddess at the market place, her youthfulness and inexperience show through the cool front.

5.3.3 A Biblical Vehicle

In this chapter we shall study the only metaphor that has a biblical vehicle included in the present study. However, the connotations of this singular metaphor are quite far reaching and thus provide the most interesting subject for study as we may see in the following:

> 29) "The sadness of Fanny Robin´s fate did not make Bathsheba´s glorious, *although she was the Esther to this poor Vashti*, and their fates might be supposed to stand in some respects contrasts to each other." (*FMC*: 294)

This conceptual metaphor, where the name Bathsheba is replaced with Esther and the name of Fanny with Vashti, refers to biblical characters involved in a similar story as the two heroines in Hardy´s novel. Again, Hardy offers another story as the vehicle to show the topic in a novel light. The internet provides us with the biblical story behind this metaphor. It took place when Xerxes was the King of the Medes and Persians. One day he gave a feast to the nobles and the princes of 127 provinces over which he ruled. On the same day, Queen Vashti, his wife, also held a feast to her women subordinates. On the seventh day of the feast the King commanded Vashti to appear before the princes to show her

beauty to his guests but on her refusing to obey, the King, acting on advice from his courtiers chose the Jewess, Esther, to take her place.

If we now study the metaphor in relation to this biblical legend, we may conclude that Bathsheba had taken the place of poor Fanny who had suffered a lonesome death in a pauper house. And although Bathsheba lived in a great manor, was wealthy and had a good looking husband, her victory was all but glorious. She was alone and the love between her and Troy had withered away at betting tables and pubs where he had spent her fortune. In any case, the two stories are very similar. And since Hardy has made this comparison it would be logical to assume that the Victorian readers would have recognised the story and seen the connection. Hardy restructures the scene by using an elaborate vehicle and making the reader collect the pieces to understand who these Vashti and Esther were.

At this point where the reader has become to know Bathsheba well as the novel approaches its end, it is also important to point out how metaphors can also give a new perspective to a familiar topic or as Mooji (1976:16) puts it: "Metaphors contribute to an insight in what is already well-known". Bathsheba has shown many sides of herself in the course of the plot but now we are given a new insight to her position as a married woman whose husband´s mistress has metaphorically taken her place. Up till now she has been struggling to keep herself together as her childhood dreams about a gallant and handsome husband have turned into dust. Placing her in a biblical story with a lesson to be learnt, Hardy underlines her poor faith and the fact that she is now paying for her past follies.

It would be hard to decipher the literal meaning from this metonymy as it comprises so much additional information about Bathsheba´s position. And it would be hard to imagine how this deciphering could be done since the basic

notion is in the story of Esther and Vashti and not in a single characteristic. Thus it may be concluded that metonymy is a true system of ideas, as Kittay (1987) stated earlier (in chapter 2.2) in this study. This particular metonymy holds a range of details linked to a biblical story. Such a metaphor forces the reader to think about the connection and understand how the two women from different times are, nevertheless, similar in position.

This metaphor obviously presumes that the reader is well enough educated to recognise the names and make the connection between the topic and the vehicle. The metaphor could be classified as a conceptual one since the biblical stories are shared among the members of our culture and thus are common knowledge to people familiar with the Bible. And as Lakoff and Turner (1989) pointed out the conceptual metaphors can also be used as a basis for creating unconventional metaphors as we discussed in chapter 3.2.1. So instead of relying on the most well-known stories, the selection of which I'm sure is wide, Hardy chooses a biblical one from our distant history. The vehicle thus also assumes the role of a moral lesson and not just a bedtime story that has two women in love with the same man as Hardy has in *FMC*.

5.3.4 A Cultural Vehicle

The last category involves a metaphor that has a cultural vehicle, a geographical location. This one refers to a British town, Danby, thus falling into the category of cultural knowledge:

> 30) "In an instant Bathsheba's face coloured *with the angry crimson of a Danby sunset.*" (*FMC*: 140)

This reference to Danby says little or nothing to people who are not familiar with the specific place. After all, a mental image such as this does not work as completely as it should if the reader does not share the same image as the author had in mind. Naturally, a person who does not know what a *Danby* sunset is

like can picture one that s/he is more familiar with, but then again Hardy had his reasons for picking this particular place to refer to. He probably thought that nature is at its best on the countryside and his favourite location being this particular town made it a logical choice for the vehicle to describe a sunset full of bright and strong colours.

The topic of this metaphor is the colour of Bathsheba´s face and the vehicle is the colour of crimson in Danby at sunset. Danby is actually a small village in the northern England and as such may be a familiar comparison to the English readers. The addition of the metaphorical adjective "angry" describes Bathsheba´s mood in the situation. It is also logical that the comparison is made between the colours that both suggest a shade of red, the first one of a person who is angry and the second one a setting sun.

But the question still remains, how many of the Finnish readers would have seen the connection between a setting sun, especially in Danby, and a woman´s face? This is what makes metaphors a unique part of the language. Barrett and Cooperrider (1990:222) wrote about this in their article and pinpointed the role of metaphor in this respect very accurately; "Metaphors are an invitation to see the world anew". This invitation offers the reader an insight to as familiar a topic as a person´s face. It draws the link between a Danby sunset and a character whose face colours with an angry crimson. Both, the small village and Bathsheba, are thought to be extremely beautiful but instead of stating it on the literal level, Hardy chooses to make the comparison and give the image vivid colours. The effect is much more powerful. The reader sees her face anew.

6. Results

The six nature similes and three metaphors analysed in chapter 5.3.1 are all somehow connected to elements of nature; to flowers, trees, different forms of water, mountains, gulfs and fruit. They all either describe Bathsheba´s appearance, her character or her mental state providing a vivid image for the reader of a woman learning new things about herself and others as she proceeds from one stage of life to the next. The difference in the use of vehicles can be seen if the topics are examined more closely. When Hardy describes her appearance he uses such delicate elements of nature as the petals of a flower to create an image of perfect beauty as though nature had designed her face to match that of a wild flower. The thought of this fragile image of a petal with a drop of dew still on is reflected on the heroine and the reader is guided to think of her beauty as close to perfection.

Furthermore, the one example describing her appearance in her unusual riding habit compares the clothing to that of a rind on a fruit. The reader is thus offered an image of a beautiful woman who also dresses accordingly. She appears to know what kind of clothing emphasises her best qualities and although living in an area where such clothing is very uncommon on women, she chooses to differ from the rest. The mental image of at he heroine´s tight figure corresponds with the one we have about the rind of a fruit in the sense that they both fit their object. Consequently, the analysis of this metaphor could have been taken as far as to compare the heroine to the qualities of a fruit but since no specific fruit is determined, I chose to discard this possibility.

When Hardy describes Bathsheba´s movement such vehicles as a cat, a sapling, snowflakes and a dead leaf are used. First of all, the use of such fierce animal as a cat creates a strong mental image that makes the reader think of the heroine as a strong and courageous woman. She is not afraid of defending what rightfully

belongs to her. Her cat-like movement in the sense of her flexibility as a young woman is also emphasised in the metaphor using a bowed sapling as the vehicle. Furthermore, she is described not only as a woman who bends and moves quickly but also noiselessly as we saw in the analysis of the two latter vehicles. Indeed, she appears to the reader´s mind to be one with nature in that her appearance and movement are both compared to the elements of nature.

When Hardy illustrates Bathsheba´s mental state the vehicles he uses are as strong image metaphors as the above ones. Thus when the heroine´s feelings are under comparison, strong images of currents bursting forth and the solitude of a mountain are used as vehicles. This reflects the kind of emotional turmoil she is under in the scenes where the metaphors are used. The emotions need equally strong and striking vehicles to be able to convey the way she is feeling at that particular point. And what could be more powerful than comparing her mental state to that of a dead person. No further explanations are required to describe her present state of mind besides this image metaphor.

All in all, it seems that Hardy prefers to use image metaphors when he utilises elements of nature as vehicles rather than conceptual ones. Perhaps this is due to his ambition to create novel expressions and create the most original and surprising metaphors. On the other hand, conceptual metaphors are usually quite widely used and have become conventionalised, which would suggest that their strength in forming a unique and impressive metaphor does not compare to that of an image metaphor.

In chapter 5.3.2 we saw five examples exhibiting Bathsheba in historical and mythological metaphorical expressions. These five examples included one historical synecdoche, two metonymies (from which the other one had a different topic, the men on the market) and three similes. Earlier I mentioned how the heroine is compared to a queen through a metonymy to refer to her queen-like behaviour in the Corn market. The first metonymy in the category of

historical vehicles also compares her brain to Queen Elizabeth´s and her spirit to Mary Stuart´s. The mental image is immensely elaborate taking the two precise qualities of the above mentioned English queens and considering the resemblance between Bathsheba and them. It obvious that Hardy wants the reader to think of the heroine as a queen who is later lowered from her self-appointed throne to meet the realities of life.

The second example in this chapter uses a term from the ancient Greek to refer to the topic. The vehicle thus requires a certain amount of general knowledge to be interpreted correctly. The reader has to be familiar with the role of thesmothetes in order to make the connection between them and Bathsheba, otherwise the meaning of the metonymy is lost. Nonetheless, this image is very accurate in portraying the heroine´s attitude among her subordinates. It also goes well together with the earlier used queen metaphors as both of these vehicles signify strength, wisdom and superior position/attitude.

The third mythological simile focuses on Bathsheba´s surprisement as she learns new qualities about her husband. This particular image is extremely detailed and draws a minute image of the scene where Eros, the ancient god of love, finds traces of blood on his dart. It is a scene as surprising as the one where a wife finds that her husband has been concealing a mistress from her. Once again the metaphorical expression is far more powerful than a literal description of the event would have been.

The last two examples concern historical references to a queen and the ancient historical god, Jove. Hardy introduces such a character from the past as Jove, an agricultural god, relying once again on the reader´s vast general knowledge about Greek mythology etc. On the other hand, if one is familiar with all of these references, the metaphors work exceptionally well.

In chapter 5.3.3 we discussed biblical metaphors that either had a reference to biblical characters, scenes or stories. This chapter also attests how familiar Hardy is with the Bible as he makes the comparisons to stories less familiar to the researcher. In this connection we can truly use the term semantic field or a frame to identify the vast amount of detailed information included in a single metaphor. The reader must, first of all, recognise the connection between the scene in the novel and that of Esther and Vashti in the ancient history. The biblical story are very similar to the scenes Hardy uses them in and the biblical characters have similar qualities as the heroine does. The difficulty of interpretation lies in the knowledge we possess. Unless we already have a frame with the title of e.g. Esther and Vashti, we remain in the dark about the meaning of the metaphorical expression.

The cultural metaphors in the last chapter, 5.3.4, are scarce if we focus on the heroine alone. Otherwise, there could have been found several examples of cultural vehicles in a metaphorical expression. However, the only one found with the topic of Bathsheba will have to do for this last category of metaphors. As in the examples of the previous two categories, the historical and mythology vehicles and biblical ones, the interpretation of cultural metaphors calls for some knowledge as well. It remains unclear to the reader why the name Danby, in particular, is used to refer to a particular shade of red unless the image of a setting sun in this picturesque village is an everyday thing to him/her. To Hardy it, nevertheless, was a very familiar place and thus the comparison was self-evident to him. Such an attractive heroine deserves an equivalent to refer to the colour of her face. Perhaps this was his reader to choose a town like Danby. One can only speculate.

7. Conclusion

The primary purpose of this study was to examine how the metaphorical expressions (including metaphors, similes, metonymies and synecdoches) Hardy uses reflect certain characteristics, demonstrate particular qualities of the heroine and in general support and offer the reader information that is not otherwise stated in that particular connection. The study was based on the hypothesis that metaphors reconceptualise our view of the topic and structure our thoughts accordingly. The notion and significance of metaphors providing us a lens through which we are able to see the topic anew constituted the core assumption of the present study.

The reason for emphasising the role of the vehicle is the fact that it provides a novel lens through which we can study the topic, the object of comparison. In this connection Lakoff and Johnson (1980) give a perfect justification for my study by stating that it is through metaphorical expressions that we understand the world around us and using them unconsciously makes them even more efficient as it proves that what they do is actually control the way we think, behave and act. Thus as the results showed it may be concluded that Hardy's metaphors guide our view of the characters. His figurative expressions affect us unconsciously so that we bit by bit form a more complete image of the character relating new features to her personage.

This theory of the cognitive power metaphorical expressions have supported my hypothesis that Hardy's metaphors include additional information about the novel's characters. The heroine is described in the narrative but this image of her is constantly complemented by the use of accurate and vivid figurative expressions that Hardy uses throughout the novel. Through them he reveals to the reader hidden qualities that come forward only with the aid of the vehicle they are portrayed through. For example, the mental strength she possesses is

not evident from the narrative but as we interpret the comparisons made between her and the English queens, a cat or a thesmothete we understand one of her characteristics on a much deeper level.

The results of this study are also in substantial agreement with the earlier studies conducted on the various roles a metaphor can have. As Aristotle found, metaphorical expressions do actually add a rhetorical flourish as we saw e.g. in the simile using a peony petal as the vehicle. Such a common event as sweating is suddenly turned into an image of something as beautiful as a dew drop on a petal of a flower. We also saw how Elovaara's (1992) definition of metaphorical expressions as concretisers worked in the example provided from the *FMC*. Love became an element to be sensed as it was compared to perfume. Thus all three roles, as decorative, concretising and cognitive elements were discussed and examined through examples from the novel and found to be in agreement with the latest study as well as this one.

There were naturally several limitations to this study as presumably there are in any study that focuses on a particular phenomenon. One limitation is, first of all, the topic. This study focused solely on the heroine although there would have been abundant data to be found also for the other characters in *FMC*. This shall, nonetheless, offer a field of study for future research.

Secondly, the focus of this study was limited to the four categories. In addition to nature, historical and mythology, biblical and cultural metaphors there were a number of figurative expressions using such vehicles that would not have fallen to any of these categories. However, to give the analysis a clear structure it was essential to draw the line somewhere and thus form the present categorisation. However, other possible categories may be added to the present ones in future studies.

Thirdly, as opposed to the theoretical framework used as a basis for this study, other theories compiled about the meaning of metaphor are available. Their focus varies from the present one to that of, for example, interaction, e.g. Black´s (1979) Interaction Theory. The choice is ultimately up to the researcher to make. Although, it has to be noted that Lakoff and Johnson´s (1980) is the most recent and appreciated one.

Lastly, the categories of cultural and biblical vehicles could have produced more informative results if the focus had been on more than one character of the novel or on other Hardy´s works. Nevertheless, to demonstrate the various qualities Hardy´s metaphors can have, I thought it necessary to include these categories with their singular representatives since they had the right topic for the present study. After all, they do provide an example of a detailed cultural and biblical metaphor that once again strives for an accurate comparison between the topic and the vehicle.

At this point of the study it is also necessary to state that my choice of regarding metaphorical expressions through he limited view is one alternative among others. The broader view, which does not separate the different kind of figurative expressions, could have been just as useful in the analysis. However, I felt it necessary to be able to study how some expressions draw an overt comparison (such as for example similes) and others form a covert one demanding the reader to establish the topic and the vehicle and see the link in their semantic fields. The difficulty is, nevertheless, that each of the tropes is a metaphor in the sense that they are all figurative expressions meant to be understood on the figurative level. However, I maintained my perspective by referring to each trope according to their appropriate term to avoid confusion. In the future studies perhaps a broader view would be more useful as the references would be easier to make. They would all be metaphors and specific references to their structure could be made if seen necessary.

Finally, when dealing with the meaning of metaphor it has to be kept in mind that no scholar or scientist can offer a correct solution or interpretation to any of the problems a metaphor comprises. The result is always biased and affects our thoughts accordingly. The researcher can only offer all the various possibilities and then leave the final conclusion for the reader. Thus, the aim of this study does not lie in giving the correct answers, but in illustrating how metaphors can open our eyes and turn something already familiar to an element of surprise and fascination.

I think Perelman (1982:124) put it well when he formulated the following statement: "the certainty prevails that philosophic thought, and perhaps all creative thought, cannot do without [metaphors]." Let us then explore the path of the metaphorical world in the future, too, for it is long and winding.

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