

**METAPHOR AND METONYMY IN THE LIGHT
OF LINGO-STYLISTIC SURVEY IN ALDOUS HUXLEY'S
"BRAVE NEW WORLD"**

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One of the most important phenomena that occurs in the process of language formation is the semantic change and semantic development. Due to meaning changes the language develops, enriches and becomes perfect. The essence of a semantic change is the alteration of meaning which occurs since words are constantly and incessantly influenced by a number of linguistic and extralinguistic factors. What is intended by speakers is not exactly the same each time. If a different intention for a word is shared by the speech community and becomes established in usage then a semantic change has occurred. While investigating the process of semantic change, it becomes evident that almost every word in English may undergo a meaning shift. In most cases the new meaning is based upon the context. Still, very often words with new meanings appear in dictionaries; as a result of which they are called dead. Some words may undergo specialization of meaning, i.e. the meaning of a word may narrow in the course of the historical evolution of the language or they may also undergo generalization of meaning i.e. the meaning of a word becomes more general in the course of time. It has to be pointed out that in the majority of cases meaning shift occurs because of various stylistic devices, which give the context a transferred meaning. They are **metaphor** and **metonymy** (based on association of similarity and contiguity), **antonomasia** (based on the interplay of logical and nominal meanings of a word), **hyperbole** (which is an intended exaggeration of the word meaning), **litotes** (understatement), **irony** (based on simultaneity of the dictionary and contextual meaning), **euphemism** (paraphrasing something unpleasant), etc. Many of these devices change the meaning of a word only in one specific context. However, very often, these words start to be frequently used in a language and become established in speech.

Semantic change as a linguistic phenomenon has attracted academic discussions since ancient times. Contemporary linguistics also focuses on the problem from various aspects. The first major works of modern times were Reisiġ's "Semasiologie

oder Bedeutungslehre" (1839), Darmesteter's "La vie des mots"(1887), Breal's "Essai de sémantique"(1899), Paul's "Prinzipien der Sprachgeschichte "(1880), Stern's "Meaning and Change of Meaning with Special Reference to the English Language ", Bloomfield's "Language"(1933) and some others.

Among the above mentioned linguists' works Herman Paul's "Prinzipien der Sprachgeschichte" (1880) stands out for its precision and originality. His research is based on logical principle. He distinguishes two main ways where the semantic change is gradual (specialization and generalization), two momentary conscious semantic changes (metaphor and metonymy) and also secondary ways: gradual (elevation and degradation), momentary (hyperbole and litotes).

According to Herman Paul, metaphor and metonymy do not originate as a result of gradual almost imperceptible change in many contexts, but come of a purposeful momentary transfer of a name from one object to another belonging to a different sphere of reality¹.

In all discussions of linguistic metaphor and metonymy, one should bear in mind that they are different from metaphor and metonymy as literary devices. When the latter are offered and accepted both the author and the reader are to a greater or lesser degree aware that this reference is figurative, that the object has another name. The relationship of the direct denotative meaning of the word and the meaning it has in the literary context in question is based on similarity of some features in the objects compared.

Two examples using the term "fishing" help to make the distinction between metaphor and metonymy better. The phrase "to fish pearls" is metonymy, drawing from "fishing" the idea of taking things from ocean. What is carried across from "fishing fish" to "fishing pearls" is the domain of metonymy. In contrast, the metaphorical phrase "fishing for information" transfers the concept of "fishing" into a new domain. If someone is "fishing" for information, we do not imagine that he or she is anywhere near the ocean; rather, we transpose elements of the action of fishing (waiting, hoping to catch something that cannot be seen, probing) into a new domain (a conversation). Thus metonymy works by calling up a domain of usage and an array of associations (in the example above, boats, the ocean, and gathering life from the sea), whereas metaphor picks a target set of meanings and transfers them to a new domain of usage. It would be more illuminating to say that

¹ H. Paul, "Prinzipien der Sprachgeschichte" 1st ed. 1880; 3d ed. 1898.

the metaphor creates the similarity than to say that it formulates some similarity antecedently existing¹.

The ancients thought that metaphor carried you beyond the meaning of words. Thus, Aristotle in his “Poetics” (around 335BC), defines “metaphor” as follows: “Metaphor is the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or else by analogy.”

Therefore, the key aspect of a metaphor is a specific transference of a word from one context into another. With regard to the four kinds of metaphors, which Aristotle distinguishes, the last one (transference by analogy) is the most eminent. All important theories on metaphor have a reference to this characterization. In historical onomasiology (a branch of linguistics concerned with the question “how do you express X phenomenon”) or, more generally, in historical linguistics, metaphor is defined as semantic change based on similarity, i.e. a similarity in form or function between the original concept named by a word and the target concept named by this word e.g. mouse: small, gray rodent→small, gray, mouse-shaped computer device.

According to recent linguistic theories language by its nature is viewed metaphorical; metaphors— stylistically and cognitively significant.

George Lakoff and Mark Johnson argue that metaphors are pervasive in everyday life, not just in language, but also in thought and action². A common definition of a metaphor can be described as a comparison that shows how things that are not alike in most ways are similar in another important way. Lakoff and Johnson give several examples of daily metaphors we use, such as “argument is war” and “time is money”. Metaphors are widely used in context to describe personal opinion or a character.

Care should be taken not to confuse *metaphor* with *simile* since in the case of the latter we have a direct comparison: “Tom is *like* a child”.

E.g. Her home was a prison. Not: Her home was *like* a prison.

In the above sentence, it is obvious that her home had some of the characteristics of a prison. Mainly, we imagine, she could not leave it. She was trapped inside. Why it was a prison we do not know, perhaps her husband forced her to stay at home; perhaps she was afraid of the outside. We suppose that the

¹ Max Black, “Models and Metaphors”, 1962.

² George Lakoff, Mark Johnson “Metaphors We Live By”, 1980.

context is to come to the fore. What is important here is that in five simple words we understand a lot about her environment, how she felt and how she behaved. In this sentence “prison” is a metaphor.

Linguists distinguish several types of metaphors. They are as follows:

• **Simple (Tight) Metaphors**

A simple metaphor has a single link between the subject and the metaphoric vehicle. The vehicle thus has a single meaning, which is transferred directly to the subject.

E.g. Cool down! [Cool=temperature]

I will chew on it. [Chew =think]

He was mad. [Mad= anger]

In the simple metaphor, the cognitive effort to understand what the author or speaker intends is relatively low and hence it may be used with a wider and less sophisticated audience. The simple metaphor may be contrasted against metaphors, which have multiple elements and meanings as in compound metaphor or complex metaphor.

• **Complex Metaphor**

A complex metaphor is a simple metaphor based on a secondary metaphoric element. For example using a metaphor of “light” for “understanding” may be complexified by saying “throwing light” rather than “shining light”. “Throwing” is thus an additional metaphor for how light arrives. Some more examples:

E.g. They stood alone, *frozen statues* on the plain.

The ball *happily danced* into the net.

• **Compound (Loose) Metaphor**

A compound metaphor is one that comprises multiple parts that are used to attract the listener. These parts may be enhancement words such as adverbs, adjectives, etc. Each part in the compound metaphor may be used to signify an additional item of meaning.

E.g. She danced, a wild and gothic fairy.

Thick, primal, blind fog descended before his eyes.

The car screeched in hated anguish, its flesh laid bare in the raucous collision.

Compound metaphors are like a multiple punch, hitting the listener repeatedly with metaphoric elements. Where the complex metaphor uses stacked layers to enhance the metaphor, the compound metaphor uses sequential words. We shall refer to the other types of Metaphor (Live and Dead, Genuine, Trite or Dead) in the analysis on Aldous Huxley’s “Brave New World”.

“*Unlike metaphor, metonymy does not try to fuse images together*”¹. Both figures involve the substitution of one term for another. In metaphor, this substitution is based on some specific similarity, whereas, in metonymy, the substitution is based on some understood association (contiguity). Metonymy is based on a different type of relation, a relation based not on identification, but on some kind of association connecting the two concepts, which these meanings represent. Thus, the name of a lecturer can stand for the subject he or she delivers.

E.g. Today we have Sarukhanyan. (Lexicology).

When people use metonymy, they do not typically wish to transfer qualities from one referent to another as they do with metaphor: there is nothing press-like about reporters or crown-like about a monarch, but “the press” and “the crown” are both common metonyms.

Our article aims at analyzing Aldous Huxley’s “Brave New World” in the context of metaphor and metonymy.

As we have already mentioned metaphor and metonymy are types of semantic change. Semantic change is not a change in meaning per se, but the addition of a meaning to the semantic system or the loss of a meaning from the semantic system while the form remains constant. Moreover, the most frequent transfers are based on associations of similarity or contiguity.

Thus, metaphor is a transfer of meaning based on similarity, and metonymy is a meaning shift based on contiguity.

According to H. Paul metaphors may be based on the following types of similarity: *similarity of shape, similarity of position, similarity of function and behaviour, and similarity of colour.*

We have tried to analyze all these metaphorical similarities in Aldous Huxley’s “Brave New World”.

E.g. *Not philosophers but fret-sawyers and stamp collectors compose the backbone of society.*(p.1)

Backbone is the vertebrate spine or spinal column. The word has undergone transfer conditioned by similarity of function and gained an additional meaning of “a main support or major sustaining factor”. The word “backbone” accounts for a metaphor showing similarity of function.

“*Ass!*” said the Director, **breaking** a long **silence**. (p. 5)

The word “Ass” literally meaning an animal in the above example denotes a

¹ Thomas Harrison, <http://www.brainquote.com/quotes/thomasharr259629.html>

stupid, obstinate or perverse person. Thus, it is used metaphorically showing similarity of behaviour.

The word combination “break silence” is also an example of metaphor, as in the sentence “break” is equal to “stop, end”. This type of metaphor is simple, dead. Another example of dead metaphor is represented in the following sentence

E.g. *Mr. Foster’s enthusiasm was **infectious**.* (p.5)

“Infectious” is defined as “capable of causing infection” and as Foster’s enthusiasm spread rapidly to others, it is characterized as infectious. The word is a simple dead metaphor.

*The explosions ceased, the bells stopped ringing, the **shriek** of the siren **died down** from tone to tone into silence.* (p.9)

The sentence contains two metaphors: “shriek” and “to die down”. A “shriek” is a wild or involuntary cry; the sound that a siren makes resembles that very cry. “To die down” is a dead metaphor, which means “to stop”.

*Out of the **tail of her eye** she could see Benito Hoover gaping with astonishment.* (p. 24)

This is a metaphor based on the similarity of position, since “tail” is “the rear end or a process or prolongation of the rear end of the body of an animal”.

In this work we also encounter cases suggestive of a complex similarity.

E.g. *“Take hold of those metal knobs on the **arms of your chair**,” whispered Lenina* (p. 67)

The word “arms” is a metaphor based on the similarity of function, shape, and position.

It is acknowledged that from the linguistic point of view metaphors are classified into

- **Live and dead metaphors**

Live metaphors are offered and accepted with a consciousness of their native nature as substitutes for their literal equivalents, while *dead metaphors* have been so often used that the speaker and hearer have ceased to be aware that words used are not literal. A dead metaphor is the one that remains unnoticed since it has become so common in the language.

E.g. *“...still, we mean to **beat** them if we can...”* (p. 3)

The word “beat” has the meaning of “to strike repeatedly”; while in this context it means “to win”. It is obvious that here we deal with a dead metaphor.

*“I see,” said the student, and was silent, **lost in admiration**.* (p. 9)

The phrase “lost in admiration” is a dead metaphor, having the meaning of “completely admiring”.

*The light was **frozen, dead, a ghost.*** (p. 1)

Here we have a case of live metaphor as the light is compared with a “ghost”. Supposedly the author wanted to state that the light like a ghost is transparent and invisible. Besides, the adjectives dead and frozen are ascribed to the word “light” which accounts for the live metaphor.

Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus, we distinguish: genuine and trite (dead) metaphors.

• **Genuine metaphors** are metaphors, which are absolutely unexpected. They are unique in the sense that they are formed just on the spot.

*History is **bunk.*** (p. 15)

In this sentence the word “bunk” is defined as “nonsense” which states that it is a genuine metaphor.

*Psychically, it was **a rabbit hole**, a mitten, hot with the frictions of tightly packed life, reeking with emotion.* (p. 16)

From the sentence we conclude that the word combination is suggestive of a shelter which is compared with a “rabbit hole”; small or dark, uncomfortable or incommensurable; a vivid example of a genuine metaphor. Stylistically “**a rabbit hole**” is not interchangeable with “a bad shelter” since in this case the whole expressiveness and colour of the sentence will be distorted.

*Fanny's voice was a **trumpet**...* (p. 75)

As we know “trumpet” is a wind instrument which emits a loud sound; accordingly, from the writer's comparison we conclude that Fanny has got a sharp and loud voice. This is also a case of genuine metaphor.

• **Trite or dead metaphors** are those, which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language.

*The eyes are **blank.*** (p. 11)

The word “blank” means “empty”. The sentence suggests that those eyes contained no information or lacked expression. The expression is so wildly used that, being a dead metaphor, it is no longer understood as such.

*The eyes of the saluting students almost **popped out** of their heads.* (p. 14)

In this sentence we have a simple dead metaphor, as eyes can not “pop out” of one's head. The writer merely wanted to state that the students were absolutely astonished.

Metonymy is based on some kind of association connecting two concepts.

The transfer may be conditioned by spatial, temporal, causal, symbolic, instrumental, functional and other relations.

*E.g Bernard pushed away the proffered **glass** impatiently.* (p. 36)

“Glass” is “any of various amorphous materials formed from a melt by cooling to rigidity without crystallization”, whereas in the sentence it means “a drinking container made out of glass”. This is metonymy, when the name of the article comes from the material it is made of.

*“Do they read **Shakespeare**?” asked the Savage as they walked, on their way to the Bio-chemical Laboratories, past the School Library.* (p. 65)

The proper noun “Shakespeare” here stands for the works of the eminent English poet and playwright. It accounts for a case of metonymy.

*Still leaning against the incubators he gave them, while the **pencils** scurried illegibly across the pages...; where the **Alphas** and **Betas** remained until definitely bottled; while the **Gammas**, **Deltas** and **Epsilons** were brought out again, after only thirty-six hours, to undergo Bokanovsky's Process.* (p. 2)

The word “pencils” is metonymy, as the writer did not mean the pencils themselves but the people who were writing with them.

People in Brave New World are genetically divided into five Greek letter categories.

Alpha is the first letter of the alphabet; consequently, it means “first”. Alphas wear grey; these are the intellectuals of society. Some examples of professions can be World Controllers (Alpha double Plus), Directors of Hatcheries, and Wardens.

“Beta” means “Pre-release version” or “Better”. Betas are mulberry colored; these persons are somewhat intelligent and often work as mechanics.

Gammas wear green; often work as machine minders/manipulators, butlers, and other semi-thought-provoking jobs.

Deltas wear khaki; they are helicopter attendants, cold pressers, screw-cutters, package packers; are mass produced and have no individuality.

Epsilons wear black, they can't read or write. They are workers, liftmen, foundry-workers, carriers, semi-morons.

We can undoubtedly confirm that all the above mentioned examples manifest contiguity.

Many proper names in the book come from the names of well-known people; being associated with some striking feature they possess or activity they have carried out.

*Henry Foster and the Assistant Director of Predestination rather pointedly turned their backs on **Bernard Marx** from the Psychology Bureau: averted themselves from that unsavoury reputation.* (p. 14)

“Henry Foster” is derived from the name of American industrialist Henry Ford; and “Bernard Marx” from Claude Bernard (or possibly Bernard of Clairvaux or possibly Bernard Shaw) and Karl Marx.

*“This is the Controller; this is his fordship, **Mustapha Mond.**”* (p. 14)

“Mustapha Mond” comes from Mustapha Kemal Ataturk, founder of Turkey after World War I, who pulled his country into modernization and official secularism; and Mond, an apparent reference to Brunner Mond, a division of Imperial Chemical Industries.

*From her dim crimson cellar **Lenina Crowne** shot up seventeen stories, turned to the right as she stepped out of the lift, walked down a long corridor and, opening the door marked **GIRLS' DRESSING-ROOM**, plunged into a deafening chaos of arms and bosoms and underclothing.* (p. 15)

Lenina Crowne is associated with Vladimir Lenin, the Bolshevik leader during the Russian Revolution.

Fanny** worked in the Bottling Room and her surname was also **Crowne. (p. 16)

“Fanny Crowne”, from Fanny Kaplan, famous for an unsuccessful attempt to assassinate Lenin is ironically Lenina’s friend in the novel.

*And looking at **Benito Hoover**, she couldn't help remembering that he was really too hairy when he took his clothes off.*(p.24)

“Benito Hoover” is from Benito Mussolini, director of Italy; and Herbert Hoover, then President of the United States.

*He could have sat between **Fifi Bradlaugh** and **Joanna Diesel.*** (p33)

“Fifi Bradlaugh” is derived from the British political activist and atheist Charles Bradlaugh, while “Joanna Diesel” from Rudolf Diesel, the German engineer who invented the diesel engine.

*Instead of which he had gone and blindly planted himself next to **Morgana.***(p.33)

“Morgana Rothschild” is from the Rothschild family, famous for its European banking operations.

*And it was that great lout, **Tom Kawaguchi**, who now took the seat between them.* (p.33)

“Tom Kawaguchi” comes from the Japanese Buddhist monk Ekai Kawaguchi,

the first recorded Japanese traveler to Tibet and Nepal.

The last arrival was Sarojini Engels.(p.33)

“Sarojini Engels” is derived from Friedrich Engels, co-author of the Communist Manifesto along with Karl Marx and Sarojini Naidu, an Indian politician.

Sometimes metaphor and metonymy appear merged in one and the same sentence.

E.g. A troop of newly arrived students, very young, pink and callow, followed nervously, rather abjectly, at the Director's heels. (p. 1)

The word “pink” is used metaphorically in this sentence meaning “fresh, inexperienced, and young”; this type of metaphor is simple, dead ; yet if we investigate the semantic changes the word has undergone, we will see that it is also metonymy: the color gets its name from the flowering plant of the same name.

The examples analyzed above prove to be a kind of implement through which Aldous Huxley reveals the core of stylistic devices and makes the reader feel closer to the characters and the novel.

We dare to notice that the success and the popularity of the book “Brave New World” is to some extent conditioned by the abundant usage of such stylistic devices as Metaphor and Metonymy.

In conclusion, we state: Metaphor and Metonymy are universal for all languages and in all of them they have the same stylistic power. Metaphor and Metonymy can be made in different ways since the way various nations associate things considerably differs.

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**ՓՈՒՍԱԲԵՐՈՒԹՅԱՆ ԵՎ ՓՈՒՍԱՆՈՒՆՈՒԹՅԱՆ
ԼԵԶՎԱՌՃԱԿԱՆ ՔՆՆՈՒԹՅՈՒՆԸ
ՕԼԴՈՍ ԶԱՔՍԼԻԻ «Օ՝ ԶՐԱՇԱԼԻ ՆՈՐ ԱՇԽԱՐՀ» ՎԵՊՈՒՄ**

Լիլիթ ՍԱՐՈՒՍԱՆՅԱՆ

ԱՄՓՈՓՈՒՄ

Հոդվածի նպատակը իմաստափոխության երկու տեսակների՝ փոխաբերության և փոխանունության լեզվաոճական առանձնահատկությունների քննությունն ու պարզաբանումն է Օլդոս Զաքսլիի «Օ՝ հրաշալի նոր աշխարհ» վեպում:

Հենվելով հայտնի լեզվաբանների, մասնավորապես Հ. Փոլի «Լեզվի Պատմության Սկզբունքները» (H. Paul's "Prinzipien der Sprachgeschichte", 1880) տեսության վրա՝ դիտարկել ենք փոխաբերության և փոխանունության նմանություններն ու տարբերությունները, անդրադարձել ենք գեղարվեստական գրականության մեջ իմաստափոխության այս երկու տեսակների առանձնահատկություններին և դրսևորումներին:

**ЛИНГВОСТИЛИСТИЧЕСКОЕ ИССЛЕДОВАНИЕ
МЕТАФОРЫ И МЕТОНИМИИ В РОМАНЕ
ОЛДОСА ХАКСЛИ “О, ДИВНЫЙ НОВЫЙ МИР”**

Лилит САРУХАНИЯ

РЕЗЮМЕ

Целью статьи является исследование и объяснение лингвостилистических особенностей двух видов смысловых инверсий – метафоры и метонимии в романе Олдоса Хаксли “О, дивный новый мир”.

Основываясь на работах известных лингвистов, в частности на теории Г. Пауля “Принципы Истории Языка”(H. Paul's “Prinzipiender Sprachgeschichte”, 1880), мы рассмотрели сходства и различия метафоры и метонимии, а также исследовали особенности и средства выражения этих двух видов инверсии в художественной литературе.