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A Study of Metaphor in the Grapes of Wrath by John Steinbeck

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

First of all, we praise Allah for His limitless favors, without His assistance the dissertation cannot be accomplished.

This work is respectively dedicated to our dearest parents who stand with us whenever we need their help and encouragement, whatever we did for them, we will never redeem some of their rights on us, and to our whole families our husbands, daughters, sons, brothers , sisters, nephews , nieces for their undying support and their unwavering believe that we can achieve what we aim or intend to.

To all teachers who taught us from the beginning of our academic career until now.

We, also, dedicate this work to our beloved friends.

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Abstract

The current study endeavors to delve into the use of metaphors in John Steinbeck's literary work, "The Grapes of Wrath" (1939). Specifically, it seeks to analyze the metaphors employed within the novel and uncover the author's underlying motivations for their inclusion. This research adopts a descriptive analytical approach, utilizing stylistics and formalism as tools for examination. The study is divided into two chapters. The first chapter addresses the theoretical framework, exploring the intricate relationship between metaphor and stylistics. It aims to elucidate how metaphor, as a rhetorical device, enhances and transforms language usage. By delving into the various facets of metaphor through stylistic analysis, this chapter aims to shed light on its impact on speech, communication, and the conveyance of meaning. The second chapter focuses on the analysis of "The Grapes of Wrath," demonstrating the abundant presence of metaphors in the novel and their significance in deciphering the author's intentions.

Keywords: Formalism, John Steinbeck, Metaphor, Stylistics, the Grapes of Wrath,

Table of Contents

Dedication.....	I
Acknowledgements	II
Abstract.....	III
Table of Contents.....	IV
General Introduction.....	1

Chapter One: Metaphor in Stylistics: Theoretical Review

Introduction	7
1.1. Definition of Stylistics.....	7
1.2. Definition of Style	8
1.3. Figures of Speech	9
1.3.1 Metaphor.....	9
1.4. Stylistics and Metaphor	9
1.4.1. Definitions of Metaphor.....	10
1.4.2. Classifications of Metaphor.....	12
1.4.2.1. Mental Classification.....	12
1.4.2.2. Peter's Newmark Classification.....	13
1.4.2.3. George Lakoff and Mark Johnson Classification.....	15
1.4.3. The Role of Metaphor	16

1.4.3.1. Semantic Innovation.....	17
1.4.3.2. Developing the Conceptual System.....	17
1.5. Interpreting Metaphor.....	19
1.5.1. Exploring Metaphorical Expressions	19
1.5.2. Unveiling Implied Meanings.....	20
1.5.3. Eliciting Emotional Responses.....	20
1.5.4. Enhancing Imagery and Sensory Appeal.....	20
1.5.5. Framing Characterizations and Themes	20
1.5.6. Cultivating Reader Interpretation.....	21
Conclusion.....	22

Chapter Two: Chapter Two: Analysis of Metaphor in Steinbeck’s The Grapes

Wrath

Introduction	22
2.1. John Ernst Steinbeck: A Comprehensive Biography.....	22
2.2. Steinbeck's Literary Style.....	24
2.3. The Analysis of the Novel	26
2.3.1. Plot Summary	26
2.3.1.1. Characters.....	27
2.4. The Application of Leech's Model for the Analysis of Metaphor in " <i>The Grapes of Wrath</i> "	29

2.4.1 Exploring Surface and Deep Meanings of Metaphor	29
2.4.1.1 The First Stage.....	29
2.4.1.2 The Second Stage	30
2.4.1.3 The Third Stage	31
2.5 The Classifications of Metaphors in the Novel	31
2.5.1 Live Metaphors.....	31
2.5.2 Dead Metaphor	40
Conclusion.....	43
General Conclusion	45
References	48
المخلص	53

General Introduction

1. Background of the Study	1
2. Statement of the problem.....	2
3. Research Questions	3
4. Literature Review	3
5. Aims of the Study	4
6. Significance of the Study.....	5
7. Research Methodology	5
8. Structure of the Study	5

General Introduction

1. Background of the Study

During the late nineteenth and early twentieth centuries, the advent of modernism ushered in a transformative epoch for literary prose and poetry, engendering far-reaching consequences upon prevailing literary conventions and antecedent influences. This profound intellectual and artistic movement precipitated substantial metamorphoses in both the structural configurations and thematic content of literary genres. Modernism, distinguished by its emancipatory spirit, served as a fertile terrain for the unfettered articulation of innovative and imaginative concepts within the realm of language and literature.

Amid this era of modernity, an assorted array of pioneering literary writing styles burgeoned forth, with the modernized novel occupying a conspicuous position among them. This particular literary manifestation accentuated an intensified focus on delineating the intricacies of characters, their manifold experiences, and the labyrinthine tapestry of emotions and sentiments that infused their psychological constellations. Such facets were deftly conveyed through the vehicle of aesthetically elevated prose, exemplifying the artistic refinement that underscored modernist literary production. Notably, authors of the epoch adroitly harnessed diverse stratagems, encompassing the adroit utilization of colloquial diction and scientific nomenclature, thereby adorning their narratives with a veneer of lucidity when expounding intricate concepts of considerable complexity. Concomitantly, novel presentation techniques assumed a pioneering trajectory, whereby novel formulations incorporated audacious forays into provocative imagery, ornamental adornments, and visually evocative representations, each deployed with the aim of engendering a profound impact upon the cognitive and emotive faculties of their readership.

Within this fecund literary milieu, the commanding presence of John Steinbeck, an eminent American novelist, endows the period with a luminary figure of utmost significance. John Steinbeck, born on the 27th of February, 1902, ascended to a paramount position of literary eminence, a recognition compounded by his receipt of the distinguished accolades of the Pulitzer and Nobel Prizes for literature in 1962. Steinbeck's literary proclivities were distinguished by a steadfast adherence to naturalistic and realistic narrative techniques, eschewing idealization and availing himself of an unmitigated lens through which to depict the verisimilitudes of human existence. Themes that held intrinsic humanitarian and sociopolitical import were recurrent motifs within his oeuvre, wherein he deftly rendered the poignant sagas of toiling agrarian laborers, whose relentless struggles to enhance their subsistence conditions underpinned narratives imbued with searing veracity.

Eminently discernible in Steinbeck's literary craftsmanship is his perspicacious manipulation of figurative language, an authorial propensity that invests his prose with an ineffable grace, concurrently bestowing layers of meaning that transcend the prosaic. This evocative predilection finds resplendent manifestation in his seminal work, "The Grapes of Wrath," which, by virtue of its manifest stylistic riches, assumes a pivotal position warranting scholarly scrutiny and insightful analysis.

2. Statement of the Argument

This research conducts a meticulous and stylistic examination of metaphor usage in John Steinbeck's esteemed work, "The Grapes of Wrath." Despite Steinbeck's renowned narrative expertise, a comprehensive analysis of the specific impact and thematic significance of metaphors in this novel remains scarce. Thus, the central problem addressed here is to discern the nuances of metaphorical language's role in enriching the narrative's artistry and evoking emotive

responses. By unraveling how Steinbeck's adept application of metaphorical expressions transcends mere literal representation, this study aims to contribute to literary stylistics and foster a deeper appreciation of the artistry embedded within "The Grapes of Wrath."

3. Research Questions

The study under investigation raises the following questions:

- 1- How does Steinbeck use metaphor in his novel?
- 2- What are the interpretations of metaphors in the Grapes of Wrath?

4. Literature Review

Aristotle's (2006) concept of metaphor, discussed forms the basis for various ancient and contemporary studies. He described metaphor as a means of alluding to something else through transference. However, he limited its use and understanding to a specific societal group.

Leech, G. N. "*A linguistic guide to english poetry*" (1969) attempts to illustrate that modern linguistic ideas strengthen the study of English poetry, and that linguistic and critical sciences are not separate but complimentary. Professor Leech examines a wide spectrum of poetry and addresses various features of poetic style, such as past and present language, creative language, poetic licence, repetition, tone, metre, context, and ambiguity.

Lakoff and Johnson's (1980) introduced the idea of metaphor as a tool to grasp intangible concepts using concrete experiences. They coined the term "conceptual metaphor" to explain how concepts are interconnected.

Gibbs (2023) challenged traditional views on poetic language. He explored the connection between poetic structures of thought and common language through interdisciplinary approaches.

Charteris-Black developed "Critical Metaphor Analysis" in "Corpus Approaches to Critical Metaphor Analysis" (2004). This method reveals metaphor's conceptual reasons and expressive significance in persuasive language. Ricoeur's (2003) explored metaphor's evolution through disciplines. He discussed its role in shaping our understanding of the world While Kövecses (2010) examined the link between metaphor and culture. He highlighted universal and context-dependent conceptual metaphors, acknowledging differences within and across cultures.

These studies collectively contribute to our understanding of metaphor's role in communication and cognition.

5. Aims of the Study

The aim of this research is to conduct a thorough stylistic analysis of metaphor usage in John Steinbeck's seminal work, "The Grapes of Wrath." By elucidating the thematic significance and artistic impact of metaphors, the study seeks to uncover how they enrich the narrative and evoke emotional responses in readers. Focusing on their portrayal of the struggles faced by Dust Bowl migrant laborers, this investigation aims to contribute to literary stylistics and enhance our comprehension of Steinbeck's literary artistry. Ultimately, the research endeavors to illuminate the profound rhetorical significance of metaphor within "The Grapes of Wrath," augmenting scholarly understanding and fostering a heightened appreciation for the author's literary techniques.

6. Significance of the Study

The significance of this study lies in its rigorous stylistic analysis of metaphor usage in John Steinbeck's renowned work, "The Grapes of Wrath." By examining the thematic import and artistic impact of metaphors, this research sheds light on their ability to enhance the narrative and evoke emotional responses in readers. Focused on depicting the struggles of Dust Bowl migrant laborers, this investigation contributes to literary stylistics and deepens our understanding of Steinbeck's literary craftsmanship. Ultimately, the study illuminates the profound rhetorical value of metaphor in "The Grapes of Wrath," advancing scholarly knowledge and fostering greater appreciation for the author's literary prowess.

7. Research Methodology

The methodology adopted in this dissertation involves a comprehensive and systematic stylistic analysis of metaphor usage in John Steinbeck's acclaimed novel, "The Grapes of Wrath." To achieve this, a thorough examination of the text will be conducted, meticulously scrutinizing instances of metaphors and their contextual nuances. The study will also involve the application of established literary theories and analytical frameworks to decipher the thematic significance and artistic impact of these metaphors. Moreover, comparative analysis and close reading techniques will be employed to elucidate how these metaphorical expressions enrich the narrative and evoke emotive responses. This rigorous methodology aims to contribute to the field of literary stylistics and provide valuable insights into the artistry of metaphor within Steinbeck's seminal work.

8. Structure of the Study

The dissertation comprises two chapters: the first, titled "Metaphor in Stylistics: Theoretical Overview," delves into the examination of metaphor from a theoretical perspective

within the context of literary stylistics. This chapter explores prominent literary theories related to metaphor to establish a robust theoretical foundation for subsequent analysis. The second chapter, "Metaphor Analysis in Steinbeck's 'Grapes of Wrath'," represents the empirical application of the theoretical insights acquired in the previous chapter. Through meticulous textual examination, this chapter identifies and analyzes the metaphors present in John Steinbeck's acclaimed novel, "The Grapes of Wrath," with a focus on discerning their thematic significance and artistic impact in enriching the narrative and eliciting emotive responses from the readers. By undertaking this rigorous analysis, the chapter seeks to offer valuable contributions to the comprehension of the intricate artistry of metaphor in Steinbeck's seminal work.

CHAPTER ONE:

Metaphor In Stylistics: Theoretical Review

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Introduction	7
1.1. Definition of Stylistics.....	7
1.2. Definition of Style	8
1.3. Figures of Speech	9
1.3.1 Metaphor.....	9
1.4. Stylistics and Metaphor	9
1.4.1. Definitions of Metaphor.....	10
1.4.2. Classifications of Metaphor.....	12
1.4.2.1. Mental Classification.....	12
1.4.2.2. Peter's Newmark Classification.....	13
1.4.2.2.1. Dead Metaphor	13
1.4.2.2.2. Cliché Metaphor	13
1.4.2.2.3. Standard/Stock Metaphor	13
1.4.2.2.4. Adapted Metaphor	14
1.4.2.2.5. Recent Metaphor	14
1.4.2.2.6. Original/Creative Metaphor.....	14
1.4.2.3. George Lakoff and Mark Johnson Classification.....	15
1.4.2.3.1. Structural Metaphor.....	15
1.4.2.3.2. Ontological Metaphor.....	15

1.4.2.3.3.Oriental Metaphor	15
1.4.3.The Role of Metaphor	16
1.4.3.1. Semantic Innovation.....	17
1.4.3.2.Developing the Conceptual System.....	17
1.5. Interpreting Metaphor.....	19
1.5.1. Exploring Metaphorical Expressions	19
1.5.2. Unveiling Implied Meanings	20
1.5.3.Eliciting Emotional Responses.....	20
1.5.4.Enhancing Imagery and Sensory Appeal.....	20
1.5.5.Framing Characterizations and Themes	20
1.5.6.Cultivating Reader Interpretation	21
Conclusion.....	22

Introduction

This chapter delves into the intriguing realm of stylistics, specifically focusing on the role of metaphor within its theoretical landscape. Metaphor, as a powerful linguistic device, has long captivated the attention of scholars and linguists alike. In this theoretical review, we aim to unravel the intricate interplay between metaphor and stylistics, seeking to comprehend how this rhetorical figure enriches and shapes language usage. By investigating the multifaceted dimensions of metaphor within stylistic analysis, we aspire to shed light on its impact on discourse, communication, and the conveyance of meaning. Throughout this exploration, we shall uncover the underlying mechanisms through which metaphor infuses language with creativity, imagery, and nuance, fundamentally transforming the very fabric of expression within the linguistic domain.

1.1. Definition of Stylistics

Stylistics, as a prominent branch of linguistic inquiry, endeavors to elucidate the profound interconnections between language, form, and meaning. It diligently examines diverse linguistic components, ranging from lexical choices and syntactic structures to figurative devices, to discern their consequential impact on communication and aesthetics (Widdowson, 1975). In its pursuit of comprehension, stylistics unveils the intricate artistic techniques and rhetorical strategies deployed by writers and speakers to imbue their discourse with creativity and expression (Leech, 1969). Furthermore, the discipline delves into the profound implications of these literary and rhetorical devices, manifesting in readers' interpretations and responses to the textual intricacies at hand (Short, 1996). By unlocking these intricate linguistic patterns, stylistics enriches our cognitive grasp of language's multifaceted usage, unraveling the underlying dynamics that endow communication with profundity and artistry.

1.2. Definition of Style

Almanna and Farghal (2016) present an encompassing definition of style, describing it as the conscious or unconscious selection of specific linguistic elements from the vast array of choices available within a language. This selection process yields expressions that carry profound implications, and it is through a perceptive recognition of these intuitive choices that one can fully grasp and appreciate the impact conveyed by such features. In many instances, a mere response to the expressive potency of these choices suffices. Notably, stylistic elements, while essentially linguistic in nature, distinguish themselves by their markedness and significance.

Moreover, Ghazala (2018) affirms that style pertains to the deliberate selection of particular linguistic components, encompassing grammar, words, and especially phonetic elements. Readers assimilate and interpret style within the context of the text, as well as through the lens of their socio-cultural, ideological, and cognitive backgrounds. The field of stylistics engages in text analysis to practically substantiate this notion of style.

Figurative language, as described by Murphy and Koskela (2010), encompasses the use of lyrical and exaggerated expressions, employing imagery to evoke specific effects. The utilization of figurative language facilitates readers in inferring its intended meaning. This mode of expression is commonly found in various literary forms, including novels, poems, TV ads, and newspaper articles. Figurative language frequently employs words in a metaphorical sense, thereby transcending their conventional definitions.

Consequently, a strong interdependence exists between vocabulary and figures of speech. Figures of speech and semantics are intricately intertwined, as the comprehension of figurative meanings often proves challenging without a firm grasp of the literal meanings of

words, along with their associated connotations. As a result, many individuals tend to disregard non-literal expressions when reading news articles, magazines, newspapers, or books, as interpreting a phrase literally may engender a sense of peculiarity or ambiguity. Tarigan (1995) posits that figurative language plays a pivotal role in vocabulary development and serves to facilitate the process of semantic learning.

1.3. Figures of Speech

According to Beckson and Ganz(1975) when figurative language is used metaphorically, including through metonymy, irony, metaphor, hyperbole, and understatement, its intended meaning can be inferred. Therefore, the figurative language is a form of communication that utilizes figures of speech as a tool for comparing different things and achieving a literal meaning.

1.3.1Metaphor

Leech (1969) noted that metaphor creates the illusion that the tone and vehicle are identical, but as other authors have pointed out, this illusion can often seem more genuine substantial than the literal world of understanding.. However, from a linguistic perspective, the figurative meaning of a metaphor always relies on a literal meaning as its foundation

1.4. Stylistics and Metaphor

Stylistics and metaphor are integral elements of language that hold significant importance in literary expression and communication. Stylistics, as a branch of linguistics, focuses on the analysis of linguistic features within texts, exploring how these elements contribute to the overall style and meaning. Metaphor, a widely-used rhetorical figure, involves the substitution of one word or concept with another, creating an implicit comparison and

enriching the language with vivid imagery. This paper aims to investigate the profound relationship between stylistics and metaphor, shedding light on how figurative language choices affect stylistic expression and readers' interpretation.

1.4.1. Definitions of Metaphor

The concept of metaphor has been subject to various interpretations by Western philosophers, with Paul Ricoeur, drawing from Aristotle's teachings in his seminal work "The Rule of Metaphor," describing metaphor as an enhancement of personal language through the alteration of a word's conventional meaning and its connection to something else, independent of the immediate context of a sentence. Aristotle, recognizing the profound power of metaphor, esteemed it as a testament to one's consummate mastery of language and an embodiment of their creative genius. As he eloquently stated, "Metaphor is the greatest form of wording, for this alone cannot be imitated from others, and it is a sign of natural talent, since to use metaphors well is to have insight into what is alike" (Poetics, 2006, p.56).

During the Middle Ages, scholars and linguists adhered to Aristotle's approach, characterizing metaphor as an intricate stylistic tool that evoked aesthetic and artistic effects, captivating the reader. These historical perspectives align with contemporary definitions provided by modern English dictionaries and encyclopedias, which classify metaphors as linguistic devices employed by writers and creators.

Cuddon (1999) delineated metaphor as a figurative language technique predominantly prevalent in poetic literature, wherein a word or concept "becomes" another word by virtue of its characteristics. This analogy highlights the dissimilarities between the two elements. The comparison between the components of a metaphor, referred to as Tenor and Vehicle, is founded on implicit similarities within the explicit analogy approach.

According to Geoffrey Leech metaphor is associated with a particular rule of transference, which we may simply call the 'Metaphoric Rule', and which we may formulate: F='similar to L'. That is, the figurative meaning F is derived from the literal meaning L in the sense of 'like L' or "it is as if L' .This metaphoric meaning is carried out through the employment of explicit constituents Tenor (the part of the metaphor used to describe to the audience), Vehicle (the portion of the metaphor used as an image to compare it with for better understanding) , and Ground (the real meaning that tenor and vehicle share)(1969).

According to The Comprehensive Literary Dictionary, metaphor constitutes a linguistic instrument that establishes a comparison between two disparate entities without utilizing the words "as" or "like." It accentuates similarities between seemingly incongruent concepts or objects. Metaphors empower authors to metamorphose individuals, places, objects, and ideas into various imaginative forms, thereby facilitating the creation of vibrant and evocative imagery, enabling readers to perceive the subject matter from novel and captivating perspectives (Bonn, 2010).

David Punter provides a linguistic and rhetorical perspective, defining metaphor as an artistic and aesthetic phenomenon, establishing connections between contrasting ideas and objects. This transformative process enables one entity to assume the attributes of another and vice versa. In summary, the concept of metaphor can be elucidated through the following key points:

- a. Metaphor serves as a literary device utilized by authors, poets, and linguists.
- b. The originality of a metaphor lies in its analogous link between the two meanings of a word (Tenor and Vehicle).

c. The evolution of metaphor has been seen as a conceptual framework aimed at evoking human behavior and thought.

d. Metaphor's influence has contributed to the expansion of dictionaries due to the emergence of new meanings (Bonn, 2010)..

As evident from the foregoing, while historically regarded primarily as a literary tool employed by writers and poets, some contemporary scholars have broadened the scope of metaphor, elevating it to a conceptual framework for exploring human cognition in everyday situations.

1.4.2. Classifications of Metaphor

Linguists categorize metaphors based on their distinct components and their relationships between them. These components are known as Tenor, Vehicle, and Ground. The classification sections may differ depending on the origins and schools of thought of linguists and researchers. Prominent figures in this field include David Edward Cooper, Henry Watson Fowler, Peter Newmark, George Lakoff, and Mark Johnson.

1.4.2.1. Mental Classification

This categorization, as posited by Fowler and Cooper, hinges upon the recipient's awareness of metaphors, presenting two distinct types: live metaphors and dead metaphors. According to Fowler (1926), a live metaphor denotes a scenario wherein both the sender and the receiver of a metaphorical phrase are conscious of its metaphorical nature, recognizing it as a substitute for a similar phrase that holds genuine meaning (Fowler, 1926). Conversely, a dead metaphor refers to the usage of a metaphorical expression so extensively embedded in our everyday language that its original figurative significance has waned. Cooper supports this idea

by contending that the more we disregard its metaphorical essence and treat it as a literal equivalent, the diminished impact the metaphor imparts (Fowler, 1986).

1.4.2.2. Peter's Newmark Classification

Peter Newmark presents a comprehensive classification of metaphors based on their antiquity or novelty. The six categories are as follows:

1.4.2.2.1. Dead Metaphor

These metaphors have become so extensively utilized in daily language that their artistic and poetic qualities have faded, and they are now perceived as literal expressions. They often emerge from linking terms related to space, time, body parts, natural phenomena, and human activities. Examples include phrases such as "seeds of doubt," "lend a hand," "by his share," "World Wide Web," and "branches of government" (Joseph Conrad, 1995).

1.4.2.2.2. Cliché Metaphor

This type of metaphor circulates widely among the general public, relying on emotional and colloquial language to convey ideas in an emotional and sentimental manner. Examples include expressions like "head over heels in love" (Ghazala, 2006, p.148) and "they breathe profits; they eat the interest on money" (Steinbeck, 1992, p.43).

1.4.2.2.3. Standard/Stock Metaphor

Retaining its technical and aesthetic qualities despite relative novelty, this metaphor fulfills an effective and functional role. While some metaphors become dead due to overuse, the standard metaphor preserves its emotional and affective elements, resonating with individuals. Joseph Conrad's novel "Heart of Darkness" offers an example of this type of metaphor, describing a military camp lost in a wilderness as "like a needle in a bundle of hay – cold, fog,

tempests, disease, exile, and death" (Conrad, 1995, p.34), often found in political speeches and newspaper editorials.

1.4.2.2.4. Adapted Metaphor

This metaphor closely resembles the standard metaphor and reflects common cultural habits and behaviors within a society or country. For instance, the expression "The ball is in their court now" reflects English society's love for football and has become ingrained within their language (Ghazala, 2006).

1.4.2.2.5. Recent Metaphor

Representing an updated metaphor of unknown origin, this type gains widespread usage and becomes a fundamental component of a language. Examples in English include words like 'Womanizer' and phrases like 'head-hunting,' which denotes hiring two people for executive positions or persuading someone to vacate their position in return for financial incentives and higher roles (Newmark, 2006).

1.4.2.2.6. Original/Creative Metaphor

This metaphor possesses exceptional artistic and aesthetic value, serving as a potent poetic device used by writers and poets to express their unique vision, life experiences, and messages. Consequently, it significantly enriches both the original and target languages' lexicons with fresh and innovative connotations. An exemplar of this metaphor can be found in Joseph Conrad's novel "Heart of Darkness," where he vividly describes the horizon where the sky meets the sea, stating, "In the offing the sea and the sky were welded together without a joint" (Conrad, 1995, p.31).

1.4.2.3. George Lakoff and Mark Johnson Classification

George and Mark (1980), categorized metaphors according to their cognitive and perceptual functions in our daily lives, they developed through contemporary theory. They identified four types of metaphor: positivist, orientational, structural, and ontological. It helps to explain how metaphors are constructed and how they are used to help us better understand and navigate the world around us.

1.4.2.3.1. Structural Metaphor

Johnson and Lakoff (as cited in Kövecses, 2012) have posited the notion of a structural metaphor, wherein a particular conceptual system undergoes a transformation to align with another conceptual system. To illustrate this concept further, the example presented by Johnson and Lakoff pertains to the metaphorical application of the war system to describe the structure of the argument system.

1.4.2.3.2. Ontological Metaphor

The entity and matter metaphor encompasses the utilization of expressions denoting abstract concepts and treating them as concrete, tangible physical entities. This notion was expounded upon by Johnson and Lakoff in their seminal work, *Metaphors We Live By* (1980), wherein they proposed that metaphors are formed by drawing parallels between the structure of abstract systems and the structure of physical systems. To illustrate, the abstract concept of "life" might be challenging to portray directly; thus, a tangible physical object is employed as a metaphor to facilitate comprehension and aid in understanding its essence.

1.4.2.3.3. Oriental Metaphor

Lakoff and Johnson (1980) define a directional metaphor as any metaphorical term that includes directional concepts such as higher, independent, inside, outside, in front of, behind,

above, below, deep, superficial, central, or marginal in its meaning. These metaphors is used to link "target areas" to one another for ease of perception through a spatial space as a "margin center" or a specific direction "as up-down".They also divided directional metaphors into two categories: those that denote height and elevation, which they view as positive values, and those that denote a fall and decline, which they view as negative values.

Lakoff and Johnsen showed how our minds tend to reason from an allegorical perspective by using the examples they came up with above. The use of space metaphor "*upward*" in the phrase "*I'm feeling up*" emphasizes optimism and a sense of excitement. On the other side, the metaphor "*I'm feeling down*" which implies sadness and melancholy. These examples demonstrate how different cultures have different ideas about these things. Lakoff and Johnson claimed that the metaphor is a representation of what we actually do on a daily basis, which is why they went into great depth to explain it in their book *Metaphors We Live By* (1980).

1.4.3. The Role of Metaphor

Metaphor is a creative and imaginative field that involves eliminating the difference between the 'Tenor' and the 'Vehicle' by expressing the same idea. Metaphor is often appreciated for its aesthetic and artistic qualities. Linguists and rhetoricians have long recognized metaphor as a type of statement and verbal embellishment that serves to bring two distant facts closer together.

While a simile involves the comparison of two things using the same measuring tool and maintaining each comparison' s literal meaning, a metaphor links two facts so closely together that the meaning they carry helps to create a new, beautiful picture.. Linguists like Paul Ricoeur, David Punter, I.A Richards, George Lakoff, and Mark Johnsen, who have studied the metaphor and have recognized their artistic and rhetorical function. However, the innovation and

aesthetic beauty of metaphors can sometimes make them seem strange or vulgar to readers who are not familiar with the metaphorical language.

1.4.3.1. Semantic Innovation

In the scholarly discourse, Paul Ricoeur (2013) ascribes profound significance to metaphor, perceiving it as a "semantic event" tasked with extending its "semantic innovation" and engendering novel terms that echo its essence. Ricoeur regarded metaphor as a prime agent in expanding the semantic field within language. In his seminal work *The Rule of Metaphor*, he expounded, "[Metaphor] is at once an event and a meaning, an event that signifies an emergent meaning engendered by language" (p.154).

Furthermore, Ricoeur delved into the utilization of metaphor, asserting that the emergence of a novel meaning can be viewed as a linguistic creation. Upon its adoption by a substantial segment of the linguistic community, the newly formed meaning integrates into the shared lexicon, contributing to the polysemy of lexical entities and thereby enriching the language's history as a code or system (Ricoeur, 2003, p.155).

Building upon this foundational understanding, the ingenuity of rhetorical and eloquent individuals has yielded the creation of innovative metaphors, along with fresh language uses and functions. This creativity fosters continuous evolution within linguistic expression, as language perpetually expands its horizons through the dynamic interplay of metaphorical innovation

1.4.3.2. Developing the Conceptual System

Traditional linguists and rhetoricians viewed the concept of metaphor as something unusual and offensive. However, the new theory created by Johnson and Lakoff in cognitive

linguistics builds fresh foundations for understanding metaphor. The fundamental tenet of this theory is that metaphors function both cognitively and existentially in reality due to their connection to the metaphorical world. According to this philosophy, ideas and actions, rather than words and expressions, provide a useful instrument for incorporating thoughts and deeds in all areas of our daily life. As a result, our conceptual framework, which directs the course of our thoughts and actions, is metaphorical in nature (Lakoff&Johnsen, 1980).

According to cognitive theory, metaphors are not just a tool of language; they have both epistemological and ontological meaning in reality because they are connected to the world of ideas and actions, rather than just the world of words and expressions. Supporters of this approach assert that it is more than just a language tool; rather, it is an intellectual and behavioral framework that encompasses all aspects of our daily life. From this perspective, metaphors are included in both the conceptual and symbolic structures of humans because they play a fundamental role in forming the "conceptual system" that governs human cognition, experience, and behavior in daily life.

If most of our conceptual systems are allegorical in nature, then it follows that most of our thoughts, daily experiences, and behaviors must be metaphorical in nature. This is corroborated by the following quote from Lakoff and Johnsen which claim that“if we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what experience, and what we do every day is very much a matter of metaphor” (Lakoff & Johnsen 2003, p.8).

The two prominent scholars under scrutiny approached the role of metaphors in everyday life from a perspective that transcends their traditional portrayal as mere linguistic devices. They probed into the pervasive nature of metaphors, asserting that their influence

extends beyond language and permeates various aspects of human cognition, emotions, and behavior. Metaphors, as they expounded, serve not merely as tools for conveying specific truths about the universe or existence but as comprehensive means of expressing a wide array of facts and experiences. This encompasses a substantial proportion of our actions and feelings, which inherently rely on metaphorical constructs. Consequently, metaphor assumes the character of an epistemological tool, playing a profound role in shaping how individuals perceive, understand, and engage with the world around them.

Metaphors are valuable because they can compensate grammatical mistakes as well as deficiencies in vocabulary and sentence structure. As all abstract meanings are related to thought, metaphors are the sole means to accurately communicate human intellect because conventional language usually fails in this area.

1.5. Interpreting Metaphor

Stylistic interpretation of metaphor delves into the nuanced and multi-dimensional facets of figurative language. Metaphors serve as creative vehicles that infuse literary expression with vivid imagery and emotional resonance.

1.5.1. Exploring Metaphorical Expressions

In the stylistic interpretation of metaphor, Steiner (1978) closely examined the linguistic choices made by authors to create metaphoric expressions. They analyze the syntactic structures, word choices, and semantic associations that craft metaphors, identifying how these choices contribute to the overall aesthetic and emotional impact of the text.

1.5.2. Unveiling Implied Meanings

Metaphors often carry implicit meanings that extend beyond their surface appearances. Stylistic interpretation seeks to unearth these implied meanings, enabling readers to discover underlying themes, symbolism, and connotations that enrich the literary experience. By decoding these hidden layers, readers gain insight into the author's intended message and the deeper significance of the text. (Steiner, 1978)

1.5.3. Eliciting Emotional Responses

According to Zhang (2010), Stylistic interpretation acknowledges the emotive power of metaphors. Metaphorical language appeals to readers' emotions, enabling them to connect with the text on a personal level. Zhang analyzed how metaphors evoke various emotions, such as joy, sorrow, fear, or nostalgia, and how they intensify readers' engagement with the narrative.

1.5.4. Enhancing Imagery and Sensory Appeal

Through metaphor, writers create evocative imagery that engages readers' senses and imagination (Lakoff& Johnson, 1980). Stylistic interpretation focuses on how metaphors heighten sensory appeal, allowing readers to vividly experience the narrative world. By immersing readers in a realm of sight, sound, taste, touch, and smell, metaphors elevate the literary text into an immersive and enchanting experience (Lakoff& Johnson, 1980).

1.5.5. Framing Characterizations and Themes

Metaphors play a pivotal role in framing characterizations and themes within a narrative (Gibbs, 1994). In fact, stylistic analysis explores how metaphors shape the portrayal of characters, align them with specific attributes, and contribute to their overall development. Similarly, Gibbs examines how metaphors reinforce central themes and motifs, unifying the text's underlying messages.

1.5.6. Cultivating Reader Interpretation

Stylistic interpretation acknowledges that readers bring their own experiences and perspectives to the text (Cameron, 2003). Metaphors facilitate this interplay by inviting readers to actively engage in the process of interpretation. The open-ended nature of metaphors encourages diverse readings, allowing readers to derive personal and subjective meanings from the text. (Cameron, 2003)

Conclusion

The stylistic analysis underscores the transformative influence of metaphors on literary texts, imbuing them with eloquent poetic expression and profound emotional depth. These imaginative linguistic devices transcend the confines of ordinary language, granting readers an immersive and sensorial journey through evocative imagery and aesthetic appeal. Through meticulous scrutiny, stylistics unveils the deliberate artistry and craftsmanship inherent in each metaphor, thus solidifying its pivotal role in shaping the allure and splendor of literature. Metaphors, functioning as cultural repositories, serve as reflections of prevailing societal norms and historical contexts, facilitating a profound connection between readers and profound truths encapsulated within their condensed and evocative expressions. The emotive power of metaphors fosters a heightened interpretive process, fostering a captivating expedition of readers' emotions and perceptions as they delve into the literary narrative. Ultimately, the profound metaphoric marvels within literary discourse open a gateway to an expanse of imagination and creative exploration, thereby extolling the prowess of writers and leaving an enduring impact on the minds and hearts of readers.

CHAPTER TWO

Chapter Two: Analysis of Metaphor in Steinbeck's

The Grapes Wrath

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Wrath

Introduction	22
2.1. John Ernst Steinbeck: A Comprehensive Biography	22
2.2. Steinbeck's Literary Style	24
2.3. The Analysis of the Novel	26
2.3.1. Plot Summary	26
2.3.1.1. Characters	27
2.3.1.1.1. Tom Joad.....	28
2.3.1.1.2. Jim Casy	28
2.3.1.1.3. Ma Joad	28
2.3.1.1.4. Pa Joad.....	29
2.4. The Application of Leech's Model for the Analysis of Metaphor in " <i>The Grapes of Wrath</i> "	29
2.4.1 Exploring Surface and Deep Meanings of Metaphor	29
2.4.1.1 The First Stage.....	29
2.4.1.2 The Second Stage	30
2.4.1.3 The Third Stage	31
2.5 The Classifications of Metaphors in the Novel	31
2.5.1 Live Metaphors.....	31

2.5.2 Dead Metaphor	40
Conclusion.....	43

Introduction

A myriad of qualities permeates the literary creations of authors, encompassing genres such as poetry, journals, correspondence, narratives, and historical accounts. American literature derives its substance from a rich tapestry of intellectual literary movements, including but not limited to the Harlem Renaissance, imagism, naturalism, realism, romanticism, and transcendentalism. In contemporary times, American literature occupies a paramount position within the global literary landscape. The luminary figure of John Steinbeck stands as a testament to the profound influence that certain authors have wielded over the course of American literary history. Steinbeck's unique stylistic prowess has enraptured countless discerning readers. Among his most distinguished opuses is the magnum opus, "The Grapes of Wrath," a work that serves as the focal point of analysis in this chapter. The chapter commences with an exploration of Steinbeck's biographical profile and his distinctive writing style. Subsequently, it delves into a comprehensive analysis of the novel, encompassing an examination of its characters and a succinct summary. The concluding segment of this chapter undertakes an application of the Leech model of metaphor analysis to "*The Grapes of Wrath*," affording an in-depth exploration of both the surface and profound implications embedded within metaphorical constructs.

2.1. John Ernst Steinbeck: A Comprehensive Biography

John Ernst Steinbeck, an eminent figure in American literature, is widely acclaimed for his remarkable achievements as the laureate of both the Pulitzer Prize and the Nobel Prize in Literature in the illustrious year of 1962. His journey on this mortal coil commenced on the 27th day of February in the year 1902, in the city of Salinas, situated within the venerable territory of California, a constituent part of the United States of America. The early chapters of Steinbeck's life were etched against the backdrop of an Episcopalian household, where he assumed the role

of the third progeny among a brood of four, a product of the union between Mrs. John Ernst Steinbeck and Mr. Olive Hamilton.

Throughout his academic journey, Steinbeck's brilliance was evident, culminating in his graduation from Salinas High School in 1909. In 1925, he embarked on a course of study focused on English literature at Stanford University, situated in close proximity to Palo Alto, although it's noteworthy that he did not attain a degree from the institution. Steinbeck's affiliations extended to The League of American Writers, and in 1935, he aligned himself with the Communist Organization.

In the realm of personal relationships, Steinbeck ventured into matrimonial commitments with three distinct women: Mrs. Carol Henning, Gwyndolyn Conger, and Elaine Anderson Scott. The conclusion of his first two marriages was marked by divorce, leaving Elaine Anderson Scott as the sole spouse to endure the test of time. Steinbeck, in his role as a family man, fathered two sons, Thomas Myles and John Steinbeck IV. Tragically, his life was claimed by a confluence of the influenza pandemic and heart disease on December 20, 1968.

Steinbeck's literary gifts emerged during his adolescence, endowing him with the honorary titles of "the bard of the people" during centennial celebrations and a venerable icon within American literary circles. A pervasive theme within the majority of his literary endeavors was the nuanced exploration of pressing social and economic issues, which can be attributed to his upbringing in a family of modest financial means. Among Steinbeck's substantial body of work, he is distinguished for his extensive collection of short stories, novels, and non-fiction publications, numbering an impressive 33 in total; notably: *Cannery Row* (1945), *East of Eden* (1952), *Tortilla Flat* (1935), *Of Mice and Men* (1937), *In Dubious Battle* (1936), *The Pearl* (1947), *The Short of Reign of Pippin IV* (1957) and *The Winter of Our Discontent* (1962).

2.2. Steinbeck's Literary Style

John Steinbeck earned renowned for his adept mastery of the naturalistic and realist literary style, deliberately shunning idealization in favor of unearthing the unembellished verities of existence. This deliberate choice enabled him to adeptly immerse his readers in the intricate tapestry of emotions and experiences of his central characters in his literary oeuvre. Steinbeck's distinctive literary craftsmanship is underscored by its hallmark simplicity and idiosyncrasy, often serving as a potent medium for the dissemination of trenchant social commentary.

One of the most salient hallmarks of Steinbeck's literary repertoire lies in his adroit utilization of a diverse array of linguistic forms, encompassing informal and colloquial expressions. This deliberate linguistic choice endowed his narratives with a palpable authenticity, affording readers an unvarnished glimpse into the linguistic idiosyncrasies and lifestyle nuances prevalent during the eras in which his narratives were situated.

Much akin to the methodology embraced by writers of global repute, John Steinbeck strategically harnessed the power of repetition within his compositions. This judicious repetition served as a thematic leitmotif, artfully underscoring the salient motifs and messages encoded within his prose, thus captivating the reader's attention and enhancing the resonance of his intended impact.

Furthermore, Steinbeck adroitly employed a contrapuntal narrative structure in his literary compositions, wherein both narrative and lyrical chapters harmoniously coexisted. For instance, Cynthia Burkhead perceptively elucidates, "The final effect is symphonic, with the inter chapters providing the effect of the full orchestra and those chapters focusing on the Joad family providing the solos" (p. 65).

Moreover, Steinbeck employs first-person pronouns such as "I" and "we" to enhance the clarity of his writing style and convey his personal experiences: "For here 'I lost my land' is changed; a cell is split and from its splitting grows the thing you hate_ 'We lost our land. 'The danger is here, for two men are not as lonely and perplexed as one. And from this first 'we' there grows a still more dangerous thing: 'I have a little food' plus 'I have none.' If from this problem the sum is 'We have a little food' the thing is on its way, the movement has direction. Only a little multiplication now, and this land, this tractor are ours...This is the beginning from 'I' to 'we'." (Steinbeck, 1939, p. 206).

As a realist writer, he employs elision to enhance the emotional response of readers, leaving narrative elements for them to fill in with their own emotional reactions and memories. For example, Tom said, "I'm [am] gonna go down an' [and] take a bath...How's [is] Granma [Grandmother]?"

...Couldn' [Couldn't] seem to wake her up" "Tom says we get the livin' [living] Jesus burned outa [out of] us..." She's [is] jes' [just] wore out...Anybody comin' [coming] with me...well, we're [are] here...what ya [do you] think, Pa [father]?" (Steinbeck, 1939, pp. 201-203).

Furthermore, many of his ideas and the use of Christian religious elements, such as Eucharist, biblical references, and the mention of Jesus, are prevalent throughout the novel. These elements aid readers in understanding the characters' spiritual concerns and their relationship with religion.

"I figgered about the Holy Spirit and the Jesus road. I figgered, 'Why do we got to hang it on God or Jesus? ...honesty in the preacher's eyes. "You can't hold no church with idears like

that,” The preacher said slowly_“here’s you that I baptized right when I was in the glory roof-tree. “Well_did you take any good outa that baptizin’ ? (Steinbeck, 1939, pp. 32-33).

As previously elucidated within this chapter, John Steinbeck's literary prowess is distinguished by his singular and unadorned writing style. This style is notably imbued with the reflections of his personal experiences, particularly his interactions with prominent leftist writers, journalists, and labor union figures.

Among Steinbeck's oeuvre, "*The Grapes of Wrath*" stands as one of his most revered realist novels. This narrative unfolds the poignant saga of a destitute family of tenant farmers, compelled to depart from their Oklahoma homestead amidst the tumultuous backdrop of the Great Depression. Its initial publication in 1939 marked a watershed moment in American literature, meriting not only the coveted Pulitzer Prize for Fiction but also the esteemed National Book Award in 1940. Furthermore, Steinbeck's enduring literary contributions culminated in the pinnacle of recognition, as he was bestowed the Nobel Prize for Literature in 1962.

2.3. The Analysis of the Novel

2.3.1. Plot Summary

"*The Grapes of Wrath* " narrates the plight of the Joads, an impoverished family of diligent farmers hailing from Oklahoma. Their agonizing ordeal, marked by the harsh tyranny of drought and the elusive promise of the American dream, unfolds against the backdrop of the tumultuous 1930s. In response to their dire circumstances, they embark on a migration westward to California, fueled by the hope of securing better living conditions and opportunities for themselves.

John Steinbeck masterfully depicts the living conditions endured by individuals, particularly those belonging to the working class, who confronted the relentless adversity of the American Depression. Drawing from his own experiences, Steinbeck traversed a path akin to theirs, laboring as a stable groomer and later as a fruit picker on farms. Through his vivid prose, he illuminated the profound bitterness of existence, the injustices perpetuated by class distinctions, and the pervasive racial discrimination that plagued his society during his formative years.

During the rainy season, the Joads confronted a perilous situation, grappling with the relentless surge of floodwaters. Their salvation hinged on the presence and resourcefulness of Tom, forcing them to take refuge atop their vehicle. Ultimately, the family finds shelter from the elements, and Steinbeck concludes his narrative with a poignant scene: Rose of Sharon, following her recovery from childbirth, selflessly nourishes a dying man through breastfeeding.

2.3.1.1. Characters

The cast of characters within "The Grapes of Wrath" includes an array of significant figures, each contributing to the intricate tapestry of the narrative. Notable characters encompass Tom Joad, Jim Casy, Ma Joad, Pa Joad, Rose of Sharon, Thomas, Winfield Joad, Muley Graves, Ivy and Sarah (Sairy Wilson), Agnes Wainright, Ezra Huston, Granmma, Grandpa, Noah Joad, Ruthie Joad, Al Joad, Connie, Uncle John, Floyd Knowles, and Willie Eaton, as well as Mr. and Mrs. Wainright.

Within the character analysis of this novel, our focus will be primarily directed toward the central figures: Tom Joad, Jim Casy, Ma Joad, and Pa Joad.

2.3.1.1.1. Tom Joad

Tom Joad, the offspring of Ma Joad and Pa Joad, stands as the protagonist of this narrative, serving as a conduit for Steinbeck's thematic undercurrents. He emerges as a character characterized by his benevolence, albeit tempered by a quick temper and a compassionate disposition. Moreover, Tom assumes the role of the narrative's linchpin, advancing the storyline through his leadership, sagacity, and innate dignity.

In the face of the most arduous of circumstances, Tom Joad exhibits remarkable resilience, thoughtfulness, and ambition, setting him apart from his kin. His portrayal as a heroic figure is striking, as he epitomizes ideals of social justice and optimism despite enduring profound suffering.

2.3.1.1.2. Jim Casy

Jim Casy assumes a pivotal role in shaping Tom's transformation and character development. This complex character possesses a passive disposition, yet emerges as a crucial figure in representing the moral voice of the novel. His focus centers predominantly on the spiritual fortitude of the people, serving as both a teacher and preacher. Casy sacrifices himself to safeguard Tom, driven by a commitment to the greater social welfare.

2.3.1.1.3. Ma Joad

Ma Joad, Tom's mother, shoulders the primary responsibility for the Joad family, exemplifying the essence of motherhood through her provision of sustenance and emotional support. She emerges as a symbol of unwavering strength, hope, profound kindness, self-sacrifice, wisdom, and astuteness. Ma Joad intuitively understands the nature of her family and adeptly navigates the tumultuous waters of adversity. She functions as the family's mediator

during disputes, their physician in times of illness, and the driving force behind unity, elevating her family's welfare above her own.

2.3.1.1.4. Pa Joad

Pa Joad, Tom's father, occupies a pivotal role in the narrative, marked by his compassionate heart and mindfulness. His ceaseless toil and unrelenting determination are evident as he battles to shield his family from the relentless clutches of poverty. However, he grapples with the helplessness that arises in confronting the hardships that assail him. Consequently, his wife, Ma Joad, assumes the mantle of household leadership in California, bearing the brunt of the family's social, financial, and psychological burdens.

2.4. The Application of Leech's Model for the Analysis of Metaphor in "*The Grapes of Wrath*"

2.4.1 Exploring Surface and Deep Meanings of Metaphor

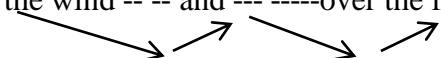
In the pursuit of a comprehensive analysis of metaphor within "*The Grapes of Wrath*," we turn to Leech's conceptual framework, which delineates three distinct stages to be rigorously examined during this analytical endeavor:

2.4.1.1 The First Stage

This initial phase of analysis necessitates a meticulous dissection of the constituents within the metaphoric expression. These constituents are to be methodically segregated onto separate lines, distinguishing between the "L" (Literal) and "F" (Figurative) components. It is of paramount importance that these lines remain devoid of any extraneous or trivial elements.

For example:

Literal meaning: the wind -- -- and --- -----over the fallen corn



Figurative meaning:----- cried whimpered // // // // (Steinbeck, 1939, p 5).

Ditto marks and blanks serve distinct purposes within the context of metaphor analysis. While both elements play a pivotal role in the analytical process, they exhibit fundamental differences in their applications.

Ditto marks, belonging coordinately to both the literal and figurative interpretations, are employed to underscore the congruence between these two realms. They serve as indicators of continuity, emphasizing that a particular element remains consistent and unchanged in meaning across the metaphorical transition.

In contrast, blanks serve a distinct function by denoting textual gaps. These gaps may manifest in either the literal or figurative meaning, signifying areas where the metaphorical interpretation departs from the literal sense or where certain details are intentionally left unsaid. Blanks are instrumental in delineating the boundaries of metaphorical divergence and highlighting areas where the figurative meaning deviates from the concrete and explicit.

2.4.1.2 The Second Stage

The second phase involves the substitution of blanks with approximate conceptualizations of the elements of meaning that have the potential to occupy these gaps. In this stage, two lines are employed to delineate the metaphor's components: the upper line representing the "tenor" (TEN) and the lower line representing the "vehicle" (VEN). It is imperative that both lines adhere to the criterion of making complete "literal sense." Consequently, the tenor represents the component of the expression that pertains to the literal aspect, complete with its contextual grounding, while the vehicle encapsulates the figurative dimension of the metaphor.

For example:

TEN: the windblows and howls over the fallen corn.

VEH: animate cried // whimpered // // // // (Steinbeck, 1939, p.5)

2.4.1.3 The Third Stage

The third and arguably most pivotal stage entails the discernment of the link or relationship of similarity between the tenor and the vehicle. This critical phase is integral to extracting the genuine meaning encapsulated within a metaphor.

In conclusion, the analysis of a metaphor stands as a paramount technique, enabling the identification of its fundamental components and their contextual implications. This process elucidates the intricate interplay between the literal and figurative dimensions, providing valuable insights into the metaphor's layered meanings.

2.5 The Classifications of Metaphors in the Novel

2.5.1 Live Metaphors

In "*The Grapes of Wrath*" by John Steinbeck, a notable live metaphor emerges in the following passage: "the last rains came gently, and they did not cut the scarred earth." (Steinbeck, 1939, p.3).

A. Literal meaning: the last rains came gently, and they did not cut the _____ earth.


Figurative //: // // // // // // // // // // // // scarred

B. Tenor: the last rains came gently, and they didnot cut the [fissured, etc.] earth.

Vehicle: // // // // // // // // // // // scarred [face].

According to Leech's framework for analyzing explicit metaphors, the process involves identifying the two integral components of the metaphor. In the metaphor "the scarred earth," the component "the scarred earth" serves as the vehicle, conveying its implied meaning of "fissured." Concurrently, the implied but omitted word "man" represents the vehicle, while the explicitly stated word "earth" serves as the tenor. This delineation underscores the interplay between the figurative and literal dimensions, revealing the metaphor's nuanced layers of meaning.

Within the pages of "The Grapes of Wrath" by John Steinbeck, a metaphor surfaces: "a bank or a company can't do that, because those creatures don't breathe air" (Steinbeck, 1939, p.43).

A. Literal meaning: because those _____ don't breathe air

 Figurative //: // //creatures // // //

B. Tenor: because those [institutions] don't breathe air
 Vehicle: // // creatures //// //

In John Steinbeck's "The Grapes of Wrath," the metaphor "those creatures" is employed to draw a striking parallel between companies and banks and living beings, including humans and animals. Steinbeck's intention is to illustrate that, much like living creatures, banks and companies can experience financial hardship, bankruptcy, profit loss, and the necessity to safeguard their resources. By likening these financial entities to living creatures, Steinbeck emphasizes their vulnerability and the potential for their economic well-being to be at risk.

This metaphor highlights Steinbeck's adept use of figurative language to convey complex ideas and social commentary within the novel. It underscores the dynamic nature of metaphor as a literary device, enabling readers to grasp nuanced concepts through the juxtaposition of seemingly dissimilar elements.

In John Steinbeck's "The Grapes of Wrath," a metaphor emerges: "... until the roots were freed by the prying wind..." (Steinbeck, p. 5).

A. Literal meaning: until the roots were _____ by the prying wind

Figurative //: //// ////freed //// // //

B. Tenor: until the roots were [pulled up] by the prying wind

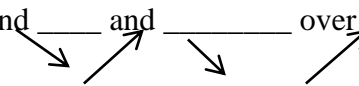
Vehicle: // //[animate] //freed // [animate]

In John Steinbeck's "The Grapes of Wrath," the metaphor "until the roots were freed by the prying wind" takes on a layered meaning. Steinbeck employs this metaphor to vividly depict the uprooting of wheat plants by the relentless force of the wind. However, the metaphor extends beyond the literal description of natural forces affecting vegetation.

Steinbeck uses this metaphor to draw a parallel between the uprooting of the wheat plants and the plight of the "Okies," the landless and impoverished individuals and families who suffered under the exploitation and abuse of banks and landowners during the Dust Bowl era. By likening the wind's action to that of a free man, Steinbeck underscores the idea that, just as the wind liberates the plants from their fixed positions, there is a potential for individuals to break free from oppressive systems and circumstances.

This metaphor exemplifies Steinbeck's narrative prowess, allowing readers to grasp the interconnected themes of environmental hardship, social injustice, and the human spirit's resilience. It serves as a poignant symbol of both nature's unpredictability and humanity's capacity for transformation and emancipation.

Another metaphor appear in the text through: "..., and the wind cried and whimpered over the fallen corn "(Steinbeck, 1939, p.5).

A. Literal meaning: and the wind _____ and _____ over the fallen corn.

 Figurative //: // // // cried // // // // whimpered // // // //

B. Tenor: and the wind [blows] and [howls] over the fallen corn

Vehicle: // [animate] cried // whimpered// // // //

Within John Steinbeck's "*The Grapes of Wrath*," the metaphor "the wind cried and whimpered" serves as a poignant depiction of the wind's ferociousness as it wreaks havoc, particularly on the wheat crops. However, this metaphor extends beyond its literal description of the wind's destructive force.

Steinbeck employs this metaphor to draw a striking parallel between the wind's emotional turmoil, reflected in its cries and whimpers, and the dire circumstances faced by the people of Oklahoma during the Dust Bowl era. The catastrophic situation in Oklahoma, marked by poverty, displacement, and suffering, is metaphorically linked to the wind's destructive nature. In essence, the wind becomes a symbolic representation of the collective misery endured by the people in the region.

This metaphor underscores Steinbeck's ability to convey complex themes and emotions through the interplay of natural elements and human experiences. It serves as a poignant reminder of the novel's overarching themes of environmental hardship and social upheaval, resonating with readers on both a literal and symbolic level.

The author uses another metaphor in “sleeping life waiting to be spread and dispersed” (Steinbeck, 1939, p.20).

A. Literal meaning: _____ life waiting to be spread and dispersed.

Figurative //: sleeping // // // // // //

B. Tenor: [quiet, unmoving] lifewaiting to be spread and dispersed.

Vehicle: sleeping [animate] // // // // // //

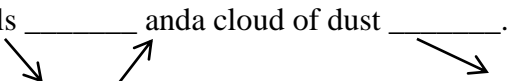
John Steinbeck employs the phrase "sleeping life" to encapsulate the prevailing sense of quietude and inactivity in Oklahoma during a particular period. The term conveys a profound sense of dormancy, as if the very essence of life and vitality had been stilled. Steinbeck's choice of this phrase serves as a deliberate attempt to highlight the stark absence of activity and motion in Oklahoma during that era.

Furthermore, this phrase extends its significance to encompass the human condition, symbolizing a state of dormancy or lethargy among the individuals residing in Oklahoma. It characterizes a population often perceived as inactive or lacking agency due to the challenging circumstances of the Dust Bowl and economic hardship.

By employing "sleeping life," Steinbeck adeptly captures the essence of stagnation and stillness, effectively conveying the somber atmosphere that permeates the narrative. This

phrase becomes a poignant reflection of the socio-economic challenges and the struggle for survival faced by the characters in "*The Grapes of Wrath*."

In his example: "the wheels screamed and a cloud of dust boiled upAnd now a light truck" (Steinbeck, p.22).

A. Literal meaning: the wheels _____ and a cloud of dust _____.


Figurative //: // // screamed // // // // // boiled up

B. Tenor: the wheels [made a rubbing sound] and a cloud of dust [rose in the air]

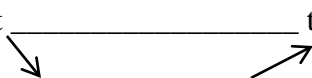
Vehicle: [animate]screamed // // // // // boiled up

In John Steinbeck's narrative, the phrase "The wheels screamed" is employed to vividly describe the deafening noise produced by the car's wheels. While on the surface, it serves as a literal description of a high decibel sound, Steinbeck imbues it with a deeper metaphorical layer. By using the word "screamed," he evokes a visceral sense of fear and pain akin to the anguish of the people in Oklahoma during this turbulent period. The metaphorical scream of the wheels becomes symbolic of the collective suffering and distress experienced by the characters in the novel. Through this use of metaphor, Steinbeck effectively conveys the emotional and psychological toll of their circumstances.

Within Steinbeck's writing style, the term "the dust" is a metaphorical device employed to engage the reader's attention and evoke emotional responses. While on the surface, it may refer to the physical dust that pervades the environment during the Dust Bowl era, it holds a deeper metaphorical significance. In the context of the narrative, "the dust" serves as a metaphor for the unexpected sadness and hardships that individuals often encounter in their lives.

Steinbeck uses this metaphor to underscore the unpredictability and adversity inherent in the human experience.

In John Steinbeck's "*The Grapes of Wrath*," the passage reads: "If they could only rotate the crops they might pump blood back into the land" (Steinbeck, p. 43).

A. Literal meaning: they might _____ the land


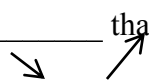
Figurative //: // // pump blood back into

B. Tenor: they might [improve the fertility of] the land

Vehicle: // //pump blood back into [the human body]

Steinbeck employs the metaphor "pump blood back into the land" to convey the potential for improving soil fertility. This metaphor draws a parallel between revitalizing the land and the circulation of blood in the human body, highlighting the idea that sustainable agricultural practices can infuse new life into the soil. Steinbeck's metaphor underscores the concept of nurturing the land's well-being, deepening the connection between humanity and the environment within the narrative.

Another metaphor in "You 're buying years of work, toil in the sun; you're buying a sorrow that can't talk » (Steinbeck, p.118).

A. Literal meaning: you are buying, _____ that can't talk



Figurative //: // // // a sorrow // // //

B. Tenor: you are buying[a land full of sad memories] that can't talk

Vehicle: //[feel] [a deep]sorrow // // //

In this passage by John Steinbeck, "You're buying a sorrow that can't talk," the author vividly captures the act of acquiring businesses, lands, and people's properties laden with the weight of sorrow, painful memories, and the collective dystopia experienced by the people of Oklahoma during that challenging era. Steinbeck employs this metaphor to underscore the idea that such acquisitions encompass not only physical assets but also the profound emotional and psychological burdens borne by the individuals who endured significant suffering during the Dust Bowl period. Through this metaphor, Steinbeck effectively conveys the complexities of ownership, emphasizing the interconnectedness of human experiences and the enduring impact of historical hardships on both individuals and their tangible possessions.

In John Steinbeck's "The Grapes of Wrath," the passage indicates: "The bank - When the monster stops growing, it dies" (Steinbeck, p. 44).

A. Literal meaning: When the ----- stops growing, it -----


Figurative meaning // //monster // // dies

B. Tenor: When (the bank) stops growing, it (goes bankrupt)

Vehicle: // the monster // // // dies

According to Leech 's model, to identify the two parts of the implicit metaphor, the word "monster" is referring to everything makes person fear such as Loch Ness Monster in which describes the bank abuse, mistreatment of people and taking over their land in Oklahoma. Steinbeck used "monster" which is the implied meaning and the tenor at the same time to represent "the bank" in this novel which is the vehicle. Furthermore, bankrupt is another metaphor which describes monster 's death so Steinbeck used "dies" that is one of the human features to indicate bankruptcy and banks closed that mean the end and death of monster.

these animals. Steinbeck uses this metaphor to convey a vivid sense of the animals' existence and their contribution to the living world. Through this metaphor, he underscores the notion that life is not only a concept but also a sensory and physical reality.

"In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage." (p,477)

A. Literal meaning: _____ of wrath are filling and growing heavy



Figurative //: the grapes // // // // // //

B. Tenor: [lots, a great deal] of wrath is filling and growing heavy

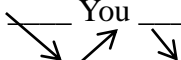
Within this passage, the metaphor "the grapes of wrath" is utilized by Steinbeck to symbolize the collective anger, hatred, and resentment harbored by the emigrants, particularly directed towards the banks. The metaphor draws a parallel between the growing intensity of these negative emotions and the ripening of grapes for wine production. Steinbeck's use of this metaphor underscores the depth of the characters' antipathy towards capitalism and the financial institutions they perceive as oppressive.

These metaphors exemplify Steinbeck's literary prowess in using symbolism to convey complex emotional and thematic dimensions within the novel, inviting readers to delve into the characters' psychological and social struggles.

2.5.2 Dead Metaphor

Metaphor Analysis 1: "...the land is poor. You scabbled at it [land] long enough." (p,43)

A. Literal meaning: the land is _____ You _____ it long enough.



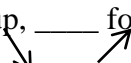
Figurative //: // // // poor scabbled _____ at // // //

B. Tenor: the land is [unfertile] You [farmed, cultivated] it long enough

Vehicle: [animate] // poor // scabbled at // // //

In this passage from John Steinbeck's *"The Grapes of Wrath,"* the metaphor "the land is poor" is employed to depict the earth as possessing qualities akin to impoverishment. By using this metaphor, Steinbeck signifies the land's infertility and its inability to provide the essential elements for sustaining life. The act of "scabbling" at the land for an extended duration emphasizes the characters' persistent struggle to cultivate barren soil in pursuit of a decent livelihood.

Metaphor Analysis 2: "Cars lined up, noses forward, rusty noses..." (p,84).

A. Literal meaning: Cars lined up, _____ forward, rusty _____


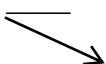
Figurative //: // // noses // // noses

B. Tenor: Cars lined up, [fronts] forward, rusty[fronts]

Vehicle: // // noses // // nose

Within this passage, Steinbeck uses the metaphor "rusty noses" to describe the front ends of cars. This metaphor likens the physical appearance of cars, particularly their front sections, to noses. By doing so, Steinbeck employs a visual metaphor to conjure an image of vehicles aligned with their "noses" pointed forward. This metaphor enhances the reader's perception of the scene, emphasizing the physical positioning of the cars.

Metaphor Analysis 3: "...the tractor is dead." (p,157)

A. Literal meaning: he need not come back [...], for the tractor is _____


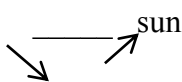
Figurative //: // // // // // // // // // dead

B. Tenor: he need not come back [...], for the tractor is [broken, not working]

Vehicle: // // // // // // // // [animate] // dead

Steinbeck employs the metaphor "the tractor is dead" to describe the non-functionality of the tractor. This metaphor draws a parallel between the inoperable machine and a lifeless entity, such as a deceased individual. By using this metaphor, Steinbeck underscores the absence of movement and productivity, highlighting the tractor's malfunction as akin to a cessation of vital functions, similar to a lifeless body.

Metaphor Analysis 4: "...and the skin reddening under the fierce sun." (p,167).

A. Literal meaning: [...] and the skin reddening under the  sun

Figurative //: // // // // // // // fierce

B. Tenor: the skin reddening under the [sweltering; extremely hot] sun

Vehicle: // // // // // // // fierce [animate]

In this passage, Steinbeck utilizes the metaphor "the skin reddening under the fierce sun" to convey the intensity of the sun's heat. The metaphor equates the sun's scorching effect on the skin to an aggressive or ferocious force. This metaphor serves to emphasize the discomfort and potential harm caused by the sun's extreme heat, evoking imagery of injury and discomfort akin to the impact of a ferocious or wild entity.

Metaphor Analysis 5: "Joad and Wilson scrawled westward as a unit." (p,222)

A. Literal meaning: Joad and Wilsons  westward as a unit

Figurative //: // // // crawled // // // //

B. Tenor: Joad and Wilsons [moved slowly] westward as a unit

Vehicle: [Joad and Wilsons' car] crawled // // // //

Steinbeck employs the metaphor "Joad and Wilson scrawled westward" to depict the gradual and synchronized westward movement of the Joad and the Wilsons along Route 66. This metaphor likens their slow progress to the motion of an infant learning to crawl. By using this metaphor, Steinbeck vividly illustrates the collective journey of these families while emphasizing the methodical and deliberate pace at which they traverse the landscape.

Conclusion

John Steinbeck is one of the greatest naturalist and realist writers. His writing style is characterized by realism to show us his own personal experiences and feelings. Besides, using modernistic style, unlike most authors of that time is to get rid of familiar one. Through the adroit employment of metaphors, Steinbeck adeptly encapsulated the profound trials and tribulations endured by individuals during the dire days of the Great Depression. This remarkable narrative technique catapulted Steinbeck to international acclaim, firmly cementing his position among his esteemed literary peers.

In his relentless pursuit of a robust and evocative writing style, Steinbeck adroitly harnessed the inherent power of metaphor to infuse his prose with striking imagery and layers of implicit significance. Metaphor, as an instrument of expression, facilitated a deeper and more nuanced understanding of the subtext within his writing, inviting readers to plumb the depths of underlying emotions and themes.

Metaphor, when deftly wielded by Steinbeck, served as a potent device to resonate with readers on a profoundly emotional level, thus shaping their interpretative lens and fostering a deeper connection with the text.

It is imperative to underscore that metaphors, in Steinbeck's artistic arsenal, transcended the merely tangible, extending their influence to embrace abstract concepts such as the self and its attendant emotions, in accordance with the seminal insights of Lakoff and Johnson (1955). For writers of Steinbeck's ilk, metaphors constituted indispensable creative implements, enabling the delineation of characters, events, and scenes with an infusion of vivid imagery and emotional intensity.

In summation, this chapter has meticulously illuminated the literary analysis of John Steinbeck's enduring masterpiece, "The Grapes of Wrath," encompassing its meticulous plot summary and nuanced characterization. Concurrently, it has delved into Steinbeck's stylistic virtuosity, notably his adroit utilization of metaphor. Within the tapestry of this novel's narrative lies a poignant and timeless message: the paramount significance of solidarity within our societies, wherein individuals must extend a fraternal hand to one another in the pursuit of collective prosperity. Steinbeck's enduring legacy serves as an indelible reminder of the perennial relevance of this enduring message in the annals of literature.

General Conclusion

The current study aimed at exploring Steinbeck's style in terms of studying metaphor included in John Steinbeck's literary work "*The Grapes of Wrath* (1939). Through a descriptive and an analytical study method. This research attempted to analyze the author's choice of such figure speech and its effect in creating the meaning of the novel as well as the author's motive behind this use.

The theoretical framework employed throughout this study has encompassed diverse perspectives on metaphor, endeavoring to elucidate the multifaceted nature of this stylistic device by shedding light on both its superficial and intrinsic dimensions. Within this context, the burgeoning field of stylistics has emerged as an instrumental discipline, enabling a lucid exploration of authors' classifications of metaphor. This chapter has showcased several scholarly viewpoints that underscore the pivotal role of metaphor, culminating in an examination of literary stylistics and Geoffrey Leech's approach to stylistic analysis, ultimately leading to the application of the formalist theory in novel analysis.

The second chapter of this dissertation embarked on a thorough examination of the authorial background, delving into John Steinbeck's profile and distinctive writing style, which derives its uniqueness from his extensive journalistic experience and rich life encounters. Central to his style is a remarkable simplicity, directness, and the adept application of the iceberg principle, all of which contribute to the resonance of his prose.

This chapter further delved into the novel's setting, plot, and characters, serving to provide readers with a comprehensive understanding of the narrative landscape. It also directed its focus towards a meticulous analysis of the prominent metaphors meticulously woven into "The Grapes of Wrath."

The subject of this research, "The Grapes of Wrath," is a substantial novel penned by American modernist John Steinbeck in 1939. It stands as one of his most renowned masterpieces, contributing significantly to his widespread acclaim and popularity. The novel's acclaim is exemplified by its reception of the Pulitzer Prize for fiction and the Nobel Prize in literature. This literary work narrates a harrowing tale of struggle, akin to a fish ensnared in the jaws of voracious sharks, devoured to a mere skeletal frame. Throughout its narrative, the novel traverses numerous themes, encompassing friendship and love, luck and skill, and the indomitable spirit of struggle and defeat.

Steinbeck adroitly employs various metaphors throughout "The Grapes of Wrath," each imbued with specific intent and purpose. Invariably, this utilization serves to embellish Steinbeck's prose and augments its linguistic richness. More specifically, Steinbeck's lexical choices exhibit artistic diversity, drawing readers into the narrative by crafting vivid and evocative imagery and inviting them to inhabit the roles of the characters. The deliberate use of repetition serves to underscore the salient ideas that resonate within the text, elucidating their

significance in the construction of meaning. Steinbeck's deft integration of symbols invites readers to visualize diverse character situations and experiences. Personification becomes a poignant device, fostering empathy with objects and animals personified within the narrative. Furthermore, the inclusion of similes, overstatements, and understatements serves to paint intricate and visually striking pictures of meaning.

Upon the culmination of this dissertation, we extend our recommendation to readers to explore the richness of John Steinbeck's writing style and to revel in the enjoyment of his literary works. This is especially pertinent for aspiring writers keen on honing their craft. We emphatically encourage the reading of "The Grapes of Wrath" for its abundant aesthetic and moral treasures. Furthermore, we wholeheartedly endorse this research for those embarking on stylistic analyses, as this novel is a veritable treasure trove of various stylistic devices, ripe for exploration. Ultimately, we aspire that this work proves invaluable to students and researchers alike, offering insights and guidance for their future scholarly endeavors.

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Abstract

The current study endeavors to delve into the use of metaphors in John Steinbeck's literary work, "The Grapes of Wrath" (1939). Specifically, it seeks to analyze the metaphors employed within the novel and uncover the author's underlying motivations for their inclusion. This research adopts a descriptive analytical approach, utilizing stylistics and formalism as tools for examination. The study is divided into two chapters. The first chapter addresses the theoretical framework, exploring the intricate relationship between metaphor and stylistics. It aims to elucidate how metaphor, as a rhetorical device, enhances and transforms language usage. By delving into the various facets of metaphor through stylistic analysis, this chapter aims to shed light on its impact on speech, communication, and the conveyance of meaning. The second chapter focuses on the analysis of "The Grapes of Wrath," demonstrating the abundant presence of metaphors in the novel and their significance in deciphering the author's intentions.

Keywords: Formalism, John Steinbeck, Metaphor, Stylistics, the Grapes of Wrath,

الملخص

تهدف هذه الدراسة إلى البحث في دور الاستعارة رواية عناقيد الغضب ذلك أن الاستعارة تعد من الأدوات الأسلوبية المهمة التي يعتمد عليها الكاتب. تهدف الدراسة أيضا إلى تقصي دوافع الكاتب وراء استخدام هذه الأخيرة وذلك من خلال دراسة أدبية للرواية. تعتمد هذه الدراسة المنهج التحليلي الوصفي وذلك بالاعتماد على كل من الأسلوبية والشكلية وسائلًا للتحليل. ولقد كانت هذه الدراسة منقسمة إلى فصلين، يتمحور الفصل الأول حول الجزء النظري للدراسة الذي يتحدث بدوره عن الأسلوبية ومفاهيم الاستعارة من خلال وجهات النظر لعلماء اللغة، كما يقدم لنا أيضا نظرة مختصرة عن الشكلية، أما بالنسبة للفصل الثاني فهو يعالج تحليل ليش للاستعارة في رواية عناقيد الغضب لشتاينبك حيث نثبت من خلال هذا التحليل أن هناك ميزات معجمية دلالية لتوظيف الاستعارة في تلك الرواية ولقد ساعد وجود الميزات إلى حد كبير في فهم دوافع الكاتب لاستخدامها.

الكلمات المفتاحية: الأسلوبية، الميزات المعجمية الدلالية للاستعارة، الشكلية عناقيد الغضب، جون شتاينبك.