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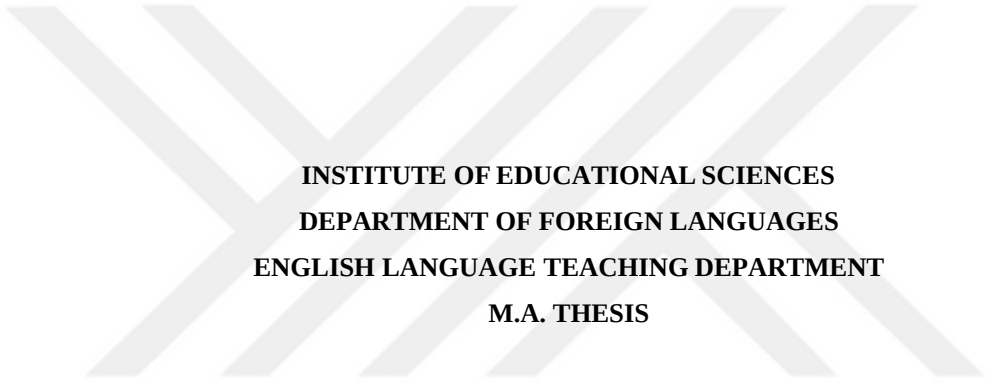


INSTITUTE OF EDUCATIONAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGES
ENGLISH LANGUAGE TEACHING DEPARTMENT
M.A. THESIS

THE ANALYSIS OF THE LITERARY DEVICES
METAPHOR AND SIMILE THROUGH THE SELECTED
NOVELS OF JOHN STEINBECK AND THE APPLICATION
IN EFL CLASSES

İBRAHİM YİĞEN

İzmir
2019



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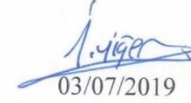
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2019**

ETİK İLKE VE KURALLARA UYGUNLUK BEYANNAMESİ

Yüksek lisans tezi olarak sunduğum “The Analysis of the Literary Devices Metaphor and Simile Through the Selected Novels of John Steinbeck and the Application in EFL Classes” adlı çalışmanın içerdiği fikri izinsiz başka bir yerden almadığımı; çalışmamın hazırlık, veri toplama, analiz ve bilgilerin sunumu olmak üzere tüm aşamalarında ve bölümlerinin yazımında bilimsel etik ilke ve kurallara uygun davrandığımı, tez yazım kurallarına uygun olarak hazırlanan bu çalışmada kullanılan her türlü kaynağa eksiksiz atıf yaptığımı ve bu kaynaklara kaynakçada yer verdiğimi, ayrıca bu çalışmanın Dokuz Eylül Üniversitesi tarafından kullanılan bilimsel intihal tespit programıyla tarandığını ve *intihal içermediğini* beyan ederim. Herhangi bir zamanda aksinin ortaya çıkması durumunda her türlü yasal sonuca razı olduğumu bildiririm.


03/07/2019

İbrahim YİĞEN



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Tez Başlığı: The Analysis of the Literary Devices Metaphor and Simile through the Selected Novels of John Steinbeck and the Application in EFL Classes

Yukarıda başlığı belirtilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 101 sayfalık kısmına ilişkin, 23/07/2019 tarihinde **tez danışmanım tarafından** Dokuz Eylül Üniversitesi Kütüphane ve Dokümantasyon Daire Başkanlığı'nın sağladığı İntihal Tespit Programından (Turnitin-Tez İntihal Analiz Programı) aşağıda belirtilen **filtreleme tiplerinden biri** (uygun olanı işaretleyiniz) uygulanarak alınmış olan orijinallik raporuna göre, tezin **benzerlik oranı % 9 _dur**.

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İbrahim YİĞEN tarafından Dr. Öğretim Üyesi AYFER ONAN yönetiminde hazırlanan The Analysis of the Literary Devices Metaphor and Simile through the Selected Novels of John Steinbeck and the Application in EFL Classes başlıklı tez tarafımızdan okunmuş, kapsamı ve niteliği açısından “Yüksek Lisans Tezi” olarak kabul edilmiştir.



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ABSTRACT

The Analysis of the Literary Devices Metaphor and Simile through the Selected Novels of John Steinbeck and the Application in EFL Classes

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Master's Thesis, English Language Teaching Department

Assist. Prof. Dr. Ayfer ONAN

The strategies and systems utilized in education and teaching went out of date over the span of time. In this regard, it has turned out to be indispensable that different ways, strategies or exercises ought to be employed so as to remain up-to-date in education. On account of literary works' assistance in encouraging the educational process, teaching exercises have turned into a significant issue in expanding the language and scholastic skills of EFL classes. Furthermore, teaching activities both encourage the learning process of students and make learning more fun.

In this regard, the purpose of this study is to teach literary devices, namely, metaphor and simile by means of several activities and discussion questions in EFL classes through selected novels of John Steinbeck. Since of their far-reaching use in literature and everyday life, simile and metaphor establish the pith of this study. Textual analysis method is applied to achieve metaphor and simile extracts. After metaphor and simile extracts are obtained, they are applied to a variety of teaching activities and discussions questions in the application part. The study is limited to John Steinbeck's two famous novels *Of Mice and Men* and *The Grapes of Wrath*. Through this suggested study, EFL classes are expected to advance their language proficiency along with their reading and writing skills while learning and making sense of metaphor and simile better. Since this thesis is intended to be a step for further studies, a quantitative study involving the practices with the activities and discussion questions suggested in this thesis can be carried out in real class applications.

Keywords: Metaphor, Simile, John Steinbeck, EFL Classes.

ÖZET

Mecaz ve Benzetme Sanatlarının John Steinbeck'ten Seçilen Romanlar Aracılığıyla Analizi ve Yabancı Dil Sınıflarına Uygulanması

Yiğen, İbrahim

Yüksek Lisans, İngilizce Öğretmenliği Programı

Doktor Öğretim Üyesi Ayfer ONAN

Bilindiği üzere eğitim ve öğretimde kullanılan metot ve teknikler her geçen gün demode olmaktadır. Bu bakımdan eğitim öğretimde güncel kalabilmek için çeşitli yol, yöntem ya da aktivitelerin işe koşulması kaçınılmaz olmuştur. Edebi eserlerin de eğitim öğretim sürecini kolaylaştırması ile birlikte öğretim aktiviteleri EFL sınıflarının dil ve akademik yeterliliklerini artırmada önemli bir unsur haline gelmiştir. Bununla birlikte öğretim aktiviteleri hem öğrenenlerin öğrenme sürecini kolaylaştırmakta hem de öğrenme işini daha eğlenceli hale getirmektedir.

Bu çalışmanın amacı mecaz ve benzetme sanatlarının John Steinbeck'ten seçilen romanlar aracılığıyla İngilizcenin yabancı dil olarak öğretildiği sınıflara çeşitli aktiviteler ve tartışma soruları vasıtasıyla öğretilmesidir. Edebiyatta ve günlük hayatta son derece yaygın kullanılmalarından dolayı mecaz ve benzetme kavramları bu çalışmanın özünü oluşturmaktadır. Bu çalışma John Steinbeck'in *Fareler ve İnsanlar* ile *Gazap Üzümleri* adlı iki romanıyla sınırlıdır. Çalışmada, mecaz ve benzetme örnekleri içeren alıntılar ortaya çıkarmak için metin analiz yöntemi kullanılmaktadır. Mecaz ve benzetme örnekleri içeren alıntılar elde edildikten sonra bu alıntılar uygulama kısmında belirtilen çeşitli aktiviteler ve tartışma sorularına uygulanmıştır. Önerilen bu çalışma sayesinde, İngilizcenin yabancı dil olarak öğretildiği sınıfların bahsi geçen söz sanatlarını iyi öğrenerek okuma ve yazma becerileri ile birlikte dil yeterliliklerini de geliştirmeleri beklenmektedir. Bu tezin ileri çalışmalar için bir basamak olması amaçlandığından, gelecekteki çalışmalarda tezde bulunan aktiviteler ve tartışma sorularıyla gerçek sınıflarda uygulama içeren nicel çalışmalar yapılabilir.

Anahtar Kelimeler: Mecaz, Benzetme, John Steinbeck, Yabancı Dil Sınıfları.

CHAPTER I

INTRODUCTION

1.1. The Problem of the Study

In ELT circles, it is essential to keep teaching language alive and favorable for the language learners. Thus, it is possible for us to see hundreds of techniques and books to handle teaching language effectively. However, it could be stated that there is no one single way to teach language in a desired way. In this case, one thing is clear that literature, namely, literary works generate the main source for language learners. Thanks to the literary works, language teaching becomes more effective and favorable. At this point, it may be essential to consider the definition of language and literature. Language and literature are the broadest and two different terms on their own basis. However, they coexist and function like a gear of a machine. In addition, it may not be an exaggeration to state that with the existence of language, literature exists. What is language then? “Language does not mean a collection of words strung together in sentences, each word having separate identity and meaning. In fact, the words are brought together in special ways to give highly systematic order from which we get a meaning” (Dash & Dash, 2007, p. 1).

As stated above, language is made up of in a special way. That special way creates literature. In addition to Dash’s definition, in *Oxford Dictionary*, language is defined as “the system of communication in speech and writing that is used by people of a particular country or area”. Therefore, it is understood that while people communicate with one another, they use language and, in their language, they also use the elements of literature. In this regard, the question of “what is literature” is raised. *Merriam Webster Dictionary* states, “Literature is the written works (such as poems, plays and novels) that are considered to be very good and to have lasting importance”. Surely, as the term literature is very broad and quite subjective it is possible to suggest numerous definitions for it. The important thing here is that language and literature cannot be assumed as something totally independent from each other. Thus, in this language-literature combination, there are several literary devices or elements such as metaphor, simile, irony, personification and so on. Thanks to these devices, people can easily convey their messages to the others. Literary devices not only make the message meaningful but also decode the hidden feelings. Metaphor and simile are commonly used literary devices in communication and literature. Hence, they are quite useful and

favorable in delivering the desired feeling or meaning. In addition, Knowles and Moon (2006) support the idea mentioned before in terms of the use of metaphor. They state that:

There are many reasons why we use metaphors in speech and or writing: not least, because there is sometimes no other word to refer to a particular thing. But where we have a choice, we choose metaphors in order to communicate what we think or how we feel about something; to explain what a particular thing is like; to convey a meaning in a more interesting or creative way; or to do all of these. It is typical that metaphors use concrete images to convey something abstract, helping to communicate what is hard to explain (p. 3).

They point out why metaphor is used while giving a simple definition of it. Similes are also used to convey the intended messages in a more desirable way. They have several patterns “as... as, like and sometimes comparative forms (more/er+adj.+than.)” to liken or compare something to another. And as more people have a tendency to use such patterns in their daily life, they become a popular way of expression. Since metaphors and similes are frequently used and popular literary devices, they are the main subject matter of this study.

Although metaphors and similes are commonly used as literary devices, they are barely taught as a subject in EFL classes through the whole education process. For that reason, they are easily forgotten. Clichés may also be the cause of this oblivion. At this point, literary texts come into play. Without doubt, they are truly an important source for language learners and teachers in terms of providing life-like examples.

In addition to the literary texts’ providing life-like examples for learners, there are also some other points in using literary texts in EFL classes. Collie and Slater (1990) state that:

There are four main reasons which lead a language teacher to use literature in the classroom. These are valuable authentic material, cultural enrichment, language enrichment and personal involvement. In addition to these four main reasons, universality, non-triviality, personal relevance, variety, interest, economy and suggestive power and ambiguity are some other factors requiring the use of literature as a powerful resource in the classroom context (p. 3).

Therefore, it can be suggested that to teach literary devices through literary texts would be effective and beneficial. The more learners are subject to the literary texts the better they appreciate them. They also give permanence to the learning process. What is

more, the literary devices which are quite rich in literary texts provide an easy way of expression while creating powerful and vivid description.

The definition of metaphors and similes are stated in a variety of dictionaries anthologies and handbooks. In this regard, “When we talk about metaphor, we mean the use of language to refer to something other than what it was originally applied to, or what it ‘literally’ means, in order to suggest some resemblance or make a connection between two things” (Knowles and Moon 2006, p. 2). For instance, if someone is so strong and powerful, to express this strength and power it is said: ‘he is a lion.’ As lion is a strong and powerful animal, that person is likened to a lion indirectly.

As for the simile, similar explanations are given. The following suggestions given by Knowles and Moon (2006) point out the subtle differences between simile and metaphor:

Similes are very like metaphors, but there is one important difference: the comparison is explicit. That is, similes are introduced or signaled by words such as like, as, compare, resemble and so on. To say someone is a fox is to use metaphor; to say that they are like fox is to use simile. There may appear to be little difference between the metaphor and the simile: just an arbitrary change of phraseology. However, there is an important philosophical distinction. A metaphor is literally impossible or untrue, and on the surface, metaphors are paradoxes or falsifications: after all, a person is a person and not a fox, however they behave. In contrast, a simile is literally possible or true, even if it is not especially appropriate or clear (p. 6).

In this study, metaphors and similes as commonly used literary devices are going to be analyzed and taught through John Steinbeck’s selected novels *Of Mice and Men* and *The Grapes of Wrath*. These two novels are the outstanding masterpieces of John Steinbeck and are very rich in terms of consisting of numerous literary devices. Every single character and object are pretty vivid thanks to the use of literary devices especially the metaphor and simile.

Although there are studies that investigate a variety of literary devices, this study aims at teaching metaphors and similes through literary text particularly selected from John Steinbeck. Based on the preliminary survey of this study, it has been realized that the subject of this study has not been worked on before. Therefore, to fill this gap, this study is expected to be the leading one on teaching metaphors and similes through John Steinbeck’s selected novels.

1.2. The Purpose of the Study

As metaphors and similes are commonly used as literary devices in literature and daily life, they have been considered to be important to work on them. Their popularity and strong communicative implications may assist learners and teachers in education process. In his article Hişmanoğlu (2005) maintains that:

Literature provides learners with a wide range of individual lexical or syntactic items. Students become familiar with many features of the written language, reading substantial and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of possible structures, and the different ways of connecting ideas, which develop and enrich their own writing skills. Students also become more productive and adventurous when they begin to perceive the richness and diversity of the language they are trying to learn and begin to make use of some of that potential themselves. Thus, they improve their communicative and cultural competence in the authentic richness, naturalness of the authentic texts (p. 55).

Thus, to utilize this richness as much as possible, literary works are going to be handled. In this regard, the selected novels, *The Grapes of Wrath* and *Of Mice and Men*, are going to be analyzed in terms of metaphor and simile.

While the background information about metaphor and simile is stated, some common kinds of metaphors such as conventional, conceptual, creative and extended are going to be defined briefly. Also, an overview of John Steinbeck's life and a brief history of his age are going to be pointed out to appreciate his selected novels better.

Later on, how John Steinbeck plays with the literary devices to create a vivid image in readers' mind is going to be highlighted during the analysis of metaphor and simile through selected novels. From each novel the extracts that consist of metaphor and simile are going to be stated through the textual analysis method. This study will be restricted to only his two selected novels as they are rich enough in terms of literary devices.

In the final chapter, all these extracts from the novels containing metaphors and similes are going to be taught to the EFL classes through miscellaneous activities and discussion questions. Through these applications, it is expected that EFL classes are going to be able to develop their competence in appreciation of literary texts namely reading skills and enrich their writing skills while experiencing more permanent and life-like learning process.

1.3. The Statement of the Problem

How can the extracts taken from John Steinbeck's selected novels be used as means to teach metaphor and simile effectively as literary devices while developing EFL learners' reading and writing skills with authentic materials?

1.4. The Significance of the Study

Literary works consisting of various literary devices among which metaphor and simile play an important role in terms of teaching language. What makes them important is the way of their describing events, feelings, characters and ideas more easily and clearly. Thanks to these features of metaphors and similes, they are quite popular in daily language and literary texts as stated before. Moreover, John Steinbeck's selected two novels are going to be used to teach these literary devices as they are abundant in terms of metaphors and similes. Surely, these two novels' being abundant of literary devices is not the only reason for the choice; also, the author's style plays an important role about the subject. As an author, Steinbeck personally experienced many difficulties which are the subject matter of his works. His description of characters and situations is so vivid and real that the reader can touch them. In addition, it is important to point out that man is always on the boil for Steinbeck. In his Nobel Prize Acceptance Speech, he states that "writer must declare and praise man's proven capacity for greatness of heart and spirit for bravery in defeat, for courage, forgiveness and love. He believes that a writer who does not passionately believe in man's ability to improve himself has neither devotion for, nor any membership in literature" (Steinbeck, 1962).

To sum up, metaphors and similes foster the understanding of EFL learners in terms of using comparison and adding authenticity to their writing skills. This study focuses on teaching metaphors and similes as literary devices through John Steinbeck's selected novels. Thanks to this study, EFL students are expected to learn metaphors and similes better and develop their reading and writing skills while improving their language.

1.5. Research Questions

In this study, the following questions are aimed to be answered:

1. What is a metaphor?
2. What is a simile?
3. Where are metaphors and similes used as literary devices?

4. What are the benefits of using literary texts in EFL classes?
5. How are metaphors and similes used in John Steinbeck's selected novels?
6. How are metaphors and similes taught to EFL classes from the selected novels?

1.6. Limitations

This study is limited to two novels by John Steinbeck. Conclusions that will be revealed from this study could only be valid for these selected novels.

1.7. Abbreviations

EFL: English as a Foreign Language

L2: Second Language

OMM: *Of Mice and Men*

GOW: *The Grapes of Wrath*

CHAPTER II

LITERATURE REVIEW

2.1. Background and Definition of Metaphor

The traces of literary devices date back to prehistoric ages. Actually, it may not be an exaggeration to state that the use of literary devices is as old as language itself. When people started to use a language for communication, they used literary devices unconsciously. Hence, the literary devices gained momentum by means of oral works such as ballads, ghost stories and lullabies. The invention and increase of written materials made the use of literary devices more popular. Thus, as more people were engaged in the works of early philosophers, they adopted the way of speaking and writing figuratively. This adaptation surely spread from language to language. With the influence of other languages and cultures metaphorical usage evolved in terms of meaning in its time travel. Needless to say, religious books like the Bible also played an important role in creating literary devices. As the religion spread around the literary devices found new grounds to grow. In this regard, the term metaphor goes back to Aristotle's age. Moreover, in his book "Metaphor" Punter (2007) states the history of metaphor as follows:

There is no other place to begin than with Aristotle, who is generally regarded as the first thinker to elaborate a theory of metaphor. In his *Poetics* (350 BC), Aristotle first characterizes it as a sign of absolute linguistic mastery and, therefore, of a certain type of genius. As he says, 'It is the one thing that cannot be learned from others, and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars' (p. 11).

Parallel to Punter's statement, Ortony (1993) states that "It is not surprising that any serious study of metaphor is almost obliged to start with the work of Aristotle" (p. 3). In his article, *Why Metaphors Are Necessary and Not Just Nice* Ortony (1975) refers to metaphor's background as follows:

Metaphors and their close relatives, similes and analogies, have been used as teaching devices since the earliest writings of civilized man. The dialogues of Plato are full of them; there is the simile of the sails in *Parmenides* used to explain the nature of them, the relation between Platonic Forms and the particular objects partaking of them, or there is the cave metaphor in *The Republic* designed to illuminate various levels of knowledge. The Bible is another good source of metaphor, and of course, metaphor is the stock-in-trade of poets and writers (p. 45).

In addition, according to *Online Etymology Dictionary* the word metaphor comes from Greek metaphora "a transfer," especially of the sense of one word to a different word, literally "a carrying over," from metapherein "transfer, carry over; change, alter; to use a word in a strange sense," from meta- "over, across" (see meta-) + pherein "to carry, bear" (see infer). Hence, "metaphor" is referred in numerous Greek philosophers' works as an instrument for conveying the feelings effectively. The University of Michigan website, which provides valuable data about Homeric metaphor in that sense, suggests that especially Homer is supposed to be the leading one in using literary devices such as metaphors and similes to create a real picture in the minds of audience ("The University of Michigan", 2017). Homer's epic *Iliad* is an example of his mastery on metaphorical style. Victories over wars, nature, and the sea are the basis of metaphorical descriptions. What is more, as literary devices carry the personal traits or the peculiar ideas of their creators' culture and time, they are supposed to be quite unique and reflective in that sense.

When the historical evolution of literary devices is taken into consideration the question of: "Why and how did people, poets or authors use the literary devices?" is raised. There are many reasons for them, indeed. First of all, they wanted to make their work more meaningful and understandable to their readers while drawing their picture to the readers' mind through the literary devices. While they were doing this, they used literary devices in dialogues with daily spoken language to touch people's heart or they created life-like characters with metaphor, similes or other devices. "Even, it is possible to see the tracks of metaphor in the Aztec civilization writings" (Umberger, 2007, p.5).

Considering English literature, it would be inferred from early works that metaphor dates back to the old English period. As Gündüz (2005) states in her book *The Teaching of British Literature I*, "Bede, who was a Christian monk in Anglo Saxon period and wrote *Ecclesiastical History of the English People* and Caedmon had also used these literary devices while describing the events and characters" (p. 23). Although these writings of Bede were in Latin, they are considered to be part of English literature.

In the old English period English was not a language yet. Towards the Middle Age in Geoffrey Chaucer's time (14th century) English as a language began to evolve. Even some scholars claimed that Chaucer created English language as English was a dialect spoken among the lower level of people in the society in his time. In *Northern Anthology of English Literature*, Chaucer is referred as "English Homer" Hence, in more modern sense the first traces of literary devices would be seen in Chaucer's time in English Literature (Greenbalt &

Christ, 2018). When it comes to the 17th century, it is also possible to see the Homeric literary style in John Milton's *Paradise Lost*. His powerful comparisons create a picturesque narration that readers involve in as it was stated in University of Michigan website. In this way, metaphors like all other devices found their own way throughout the history.

Although metaphor has been assumed to be a powerful device in poetry and rhetoric throughout the history, today metaphor not only takes its place in literature but also in many aspects of the life as it is understood from Johnson's quotation given above. "It is the pervasiveness of metaphor, indeed" (Schoch, 1983, p. 2).

Towards the 20th century, the term metaphor has become the subject matter of many disciplines such as linguistics, psychology, philosophy and educational issues. Many scholars turned their interests to the metaphor in various disciplines and they began to organize conferences to discuss the term. In this concept, Richards' (1936) theoretical studies on metaphor could be assumed as the frontiers. Therefore, Ortony (1993) supports Richards' theoretical studies on metaphor as follows:

A more contemporary influence on the theoretical study of metaphor was that of Richards (e.g., 1936b). Richards not only proposed a set of useful terms for talking about metaphors (the "topic" or "tenor," the "vehicle," and the "ground"), he also proposed a theory about how they function. This theory, called the "tensive" view, emphasized the conceptual incompatibility, the "tension," between the terms (the topic and the vehicle) in a metaphor (p. 3).

As the term "metaphor" has been the interest of literary circles for a long time, it has begun to change in more recent sense. The reason of this change would be assumed as Ortony (1993) states:

The focus; is mainly on metaphor from nonliterary perspectives, not because literary perspectives are unimportant, but because they have been extensively dealt with elsewhere. It is to be hope that literary theorists will see some virtue in these new disciplinary perspectives on old problems (p. 4).

As is understood from the historical background of metaphor, it has always been the subject matter of literature, rhetoric, linguistics, philosophy, psychology and even everyday language up until now. Even though its traces date back to prehistoric times, it has never lost its popularity throughout the history. What is more, it has placed itself in new multi-disciplinary fields. Particularly the media, fine arts, cinema, music, communication are the

trend issues in terms of handling the metaphor. Today, many scholars, universities and associations organize conferences, seminars and lectures on metaphor. Regarding its historical flow, it may be suggested that metaphor will keep its popularity through the ages.

Having focused on the historical background of metaphor, the definition of metaphor from different sources are going to be provided at this point. While many scholars, philosophers, anthology books and dictionaries suggest a variety of definitions to the question of “what is metaphor?” each of them adds their aspects of views, indeed. Hence, it is important to state each definition here to make the subject crystal-clear. In its simplest sense, according to the *Merriam-Webster* dictionary: “A figure of speech in which a word or phrase denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them.” Namely, it is a kind of implicit comparison. But it is far from its literal meaning. For instance, to say that “She is a goat” does not mean she is an animal which has furs and four legs and climbs well. To interpret this sentence with its basic literal meaning would be nonsense and incorrect. Hereby, as the goat is assumed to be a stubborn animal this feature of goat is transferred to a person to give the meaning that she is stubborn. In this case according to Knowles and Moon (2006) “three things should be taken into consideration while analyzing and discussing metaphor. These three things are the metaphor/vehicle (a word, phrase or longer stretch of language), its meaning/topic (what it refers to metaphorically), and the similarity and connection/ground between the two” (p. 7). Following examples from their book *Introducing Metaphor* would be given to make the subject clear:

Context: Be prepared for a mountain of paperwork

Metaphor/Vehicle: Mountain

Meaning/Topic: A large amount

Connection/Grounds: Ideas of size, being immovable and difficult to deal with (p. 7)

Knowles and Moon (2006) explain the given example above as follows:

Topic of metaphorical usage is its intended meaning, not its literal meaning (some writers use the term tenor rather than topic). When we analyze the vehicles of metaphors, it is the grounds, the relationship between the literal and metaphorical meanings which provide the key to how effective that the vehicle is (p. 7).

Having been indicated the three elements in analyzing and discussing the metaphor, the following famous quotations would be referred for further understanding of metaphor:

“All the world is a stage, and all the men and women merely player.” – William Shakespeare

“Books are the mirrors of the soul.” – Virginia Woolf

“Conscience is a man’s compass.” – Vincent Van Gogh

In the first example, Shakespeare compares the world namely life and death to a stage while comparing men and women namely all the living people to players in a stage. As it is seen in the example, two unlike things are likened to each other without using the words; like and as. In the second example of Virginia Wolf, books are compared to mirrors of the soul. Normally, these given objects like books, mirrors and soul have nothing in common but by comparing these objects to each other, a vivid image is created in people’s mind while providing a better comprehension. In the same way, in Van Gogh’s case, conscience is compared to a compass which leads people to the right road. Conscience and the compass are two totally unlike things but the power of metaphor comes into play here.

As opposed to Webster’s metaphor definition, in their review of Lakoff and Turner’s book, *More Than Cool Reason: A Field Guide to Poetic Metaphor*, Jackendoff and Aaron state (1991) as follows:

A metaphor is not a 'figure of speech', a linguistic object. Rather, it is a conceptual or cognitive organization expressed by the linguistic object. As a consequence, many different linguistic expressions may evoke (or invoke) the same metaphor (p. 320).

Knowles and Moon (2006) contribute to the discussion by saying that:

When we talk about metaphor, we mean the use of language to refer to something other than what it was originally applied to, or what it ‘literally’ means, in order to suggest some resemblance or make a connection between the two things (p. 2).

In addition to the definitions given, in his article; *Psyche, Thymos and Metaphor in Homer and Plato* Cairns (2014) provides a satisfactory explanation about the metaphor by referring to Lakoff and Turner's book, *More Than Cool Reason: A Field Guide to Poetic Metaphor* as follows:

Metaphor is a tool so ordinary that we use it unconsciously and automatically, with so little effort that we hardly notice it. It is omnipresent: metaphor suffuses our thoughts, no matter what we are thinking about. It is accessible to everyone: as children, we automatically, as a matter of course, acquire a mastery of everyday metaphor. It is conventional: metaphor is an integral part of our ordinary everyday thought and language. And it is irreplaceable: metaphor allows us to understand ourselves and our world in ways that no other modes of thought can. ... Far from being merely a matter of words, metaphor is a matter of thought – all kinds of thought: thought about emotion, about society, about human character, about language, and about the nature of life and death. It is indispensable not only to our imagination but also to our reason (p. 2).

As understood from the explanation of Lakoff and Turner (1989), metaphor is an indispensable part of our life no matter people are not aware of it. Among the definitions or explanations suggested for metaphor, Lakoff and Turner's claims seem quite broad, inclusive and life-like in terms of modernness. In addition, in his *Poetics* Aristotle defines that: "Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion". Rundgren et al. (2009) also refers to the definition of metaphor as follows:

A metaphor is a figure of speech in which a concept or phenomenon is temporarily exchanged for another. Unlike a simple analogy, a metaphor is describing something in a new way. By using the metaphorical comparison, we can achieve an understanding of a new context, and learn something from it (p. 13)

As well as the meaning of metaphor, the function and importance of it is also another subject to touch upon hereby. Hence, it would be asserted that the major function of metaphor is to make the meaning clear by picturing the described thing. Also, it creates a charm and beauty in terms of artistic value while explaining and teaching something new. Regarding this, in his *Rhetoric* Aristotle (2004) states:

Metaphor, moreover, gives style clearness, charm, and distinction as nothing else can: and it is not a thing whose use can be taught by one man to another. Metaphors, like epithets, must be fitting, which means that they must fairly correspond to the thing signified: failing this, their inappropriateness will be conspicuous: the want of harmony between two things is emphasized by their being placed side by side (p. 122)

In addition to Aristotle's statement, Ortony (1975) points out that "Metaphor is an essential ingredient of communication and consequently of great educational value" (pp. 45-50). Metaphor's some specific features make it a vital part of everyday life. Regarding that, metaphor creates vividness, clarity and intensity in the comprehension. He adds that "the view that comprises three theses—the compactness thesis, the inexpressibility thesis and the vividness thesis" (pp. 47-51). With these theses he tries to explain the necessity of metaphor as an essential ingredient of communication and educational value in everyday life. Accordingly, it would be better to state these three theses with Ortony's (1975) summarization:

While the compactness thesis argues that metaphor enables the predication of chunk of characteristics in a word or two that would otherwise require a long list of characteristics individually predicated, the inexpressibility thesis argues that metaphor enables the predication by transfer of characteristics which are unnameable. And the vividness thesis relates to the mental image created with richness of detail (pp. 45-50).

The educational aspect of metaphor is one of the major issues of this study as it has been stated before. Then, what makes the metaphor so important or necessary in educational course? Why is it used? The following statement would be suggested as an answer to the questions:

The great pedagogic value of figurative uses of language is to be found in their potential to transfer learning and understanding from what is known to what is less well-known and to do so in a very vivid manner. To appreciate these facts may be to make better use of them and to better understand them. Metaphors are necessary as a communicative device because they allow the transfer of coherent chunks of characteristics—perceptual, cognitive, emotional and experiential—from a vehicle which is known to a topic which is less so. In so doing they circumvent the problem of specifying one by one each of the often unnameable and innumerable characteristics; they avoid discretizing the perceived continuity of experience and are thus closer to experience and consequently more vivid and memorable (Ortony, 1975, p. 53).

Similarly, Weisberg (2012) also underlines the importance and function of metaphor as follows:

Metaphor dwells in language of every kind, poetic or plain. We readily recognize its aesthetic role: metaphor enriches prose, enlivens imagery, and lends depth and texture to narrative. But metaphor is not merely ornamental. Metaphor is encoded in our fundamental mode of thought; it shapes our perceptions of basic realities and informs our approach to everyday interactions. Metaphorical concepts govern our lives, often without our ever recognizing their profound and ubiquitous influence. To examine metaphor is to examine the mind (p. 3).

In a variety of sources, it is repeatedly stated that without metaphor, writings, descriptions, communications and messages would be uninspired. Thus, this situation could be likened to a tableau in which there is no vivid or clear image to map in people's mind. In many articles and works of scholars it is also pointed out that metaphor is a part of human thought. Accordingly, it is claimed that before metaphor exists in works or in language, it comes into being in people's mind. Regarding the quotes given before, it seems true in that sense.

2.1.1. Conventional metaphor

Having been stated the definition and a brief function of metaphor, the question of "what kind of metaphors are commonly used in literature?" is raised at this point. There are numerous kinds of metaphors. Yet, based on literature review, the conventional, conceptual, creative (novel) and extended metaphors will briefly be studied here.

To start with "the conventional metaphor", the first thing is to have a look at the meaning of the word conventional. According to *Online Oxford English Dictionary*, the word conventional means "based on or in accordance with what is generally done or believed, (of a work or literature) following traditional forms and genres". Similarly, *Merriam-Webster Dictionary* defines conventional as "according with a mode of artistic representation that simplifies or provides symbols or substitutes for natural forms, of traditional design". It can be understood that the word conventional is referred to something widely accepted or valued. In this case conventional metaphor can be defined as a metaphor which is widely used by the people of a culture to refer a specific thing in daily language. While Knowles and Moon (2006) explain conventional metaphor, they state that:

Their meanings are more fixed and do not normally involve the process of implication by the writer and inference by the reader. But the metaphorical content is interesting nevertheless. The ideas, assumptions and beliefs of a culture are present in its conventional metaphors, even if this is not apparent on the surface (p. 9).

It can be inferred from the quotation that the conventional metaphors are used so often and they are not realized in terms of metaphoric meaning. Their meaning is conceived as something literal and they are the part of a daily language in a way. Hence, in some sources conventional metaphors are also recognized as “dead metaphors”. However, it is necessary to point out that this is also a controversial issue because it is claimed that when the meaning of metaphors is not conceived easily it does not necessarily mean that they should be recognized as dead ones. “These kinds of metaphor are institutionalized as part of the language. Much of the time we hardly notice them at all, and do not think of them metaphorical when we use or encounter them. Dictionaries are likely to record them as separate senses” (Knowles and Moon, 2006, p. 5).

Consequently, to comprehend or analyze the conventional metaphors, it is necessary to pay attention to figurative meaning beyond the literal meaning since the meaning is concealed behind the words. The following sentences would be suggested as the examples of conventional metaphors:

- She left the house with a “*broken heart*.”
- They did not realize the “*fork in the road*” while they were passing.
- The virus had already “*invaded*” his whole body when doctors diagnosed.
- His grandparents “*departed*” from the world five years ago.
- Her third baby is “*on the way*.”

The examples given above would be encountered in daily language. Initially, when they are read or uttered, they seem quite normal. However, each sentence carries a conventional metaphor. For instance, in the first sentence “broken heart” is a conventional metaphor. Heart is an organ and is not object that could be broken. The real concealed meaning is “disappointed, felt sad”. Yet, the phrase, broken heart, is so common in daily language that people who use it are not aware of it if they do not think about the meaning carefully. In the last sentence: “her third baby is on the way” is another good example of conventional metaphor. The word phrase “to be on the way” does not literally mean to stand on a real road or coming from the real way. The metaphoric meaning here is that a woman,

who is pregnant, expects a baby soon. But the metaphor, to be on the way, has found its way into the daily language in due course and today it is hard to recognize it as a conventional metaphor. Regarding the examples given above, Knowles and Moon (2006) explain how conventional metaphors take place in everyday life as follows:

Conventional metaphors for birth, death and experiences in between include ideas of travelling and movement: babies arrive or said to be on the way; the dead are referred to as the departed or are said to have gone; we talk about moving on and getting ahead in our lives, about having direction and reaching particular ages or milestones, about rites of passage and the courses of our lives (p. 32).

On the one hand, conventional metaphors do not suddenly come into being. According to scholars and several sources, there are some steps that make metaphors conventional. Indeed, conventional metaphors are conventionalized in several cases such as etymology, polysemy, frequency, grammatical words, neologism and borrowings, idioms, meaning components, fuzzy meanings, exploitation and reliteralization. All these cases help metaphors to be conventionalized. In addition, the experiences in life play an important role in the existence of conventional metaphors as it has been stated with the quotation of Knowles and Moon. In the same way, Lakoff and Johnson (1980) point out that:

Conventional metaphors (orientational, ontological, and structural) are often based on correlations we perceive in our experience. For example, in an industrial culture such as ours there is a correlation between the amount of time a task takes and the amount of labor it takes to accomplish the task. This correlation is part of what allows us to view TIME and LABOR metaphorically as RESOURCES and hence to see a similarity between them (p. 163).

2.1.2. Conceptual metaphor

After discussing the conventional metaphors, “conceptual metaphors” come to the stage right here. According to *Oxford Advanced Learner’s Dictionary* the conceptual means: “related to or based on ideas” (Hornby & Turnbull, 2010, p. 298). Thus, it is possible to infer that the conceptual metaphors are related to or based on ideas as the dictionary suggests. In linguistics sources, conceptual metaphors are also stated as cognitive metaphors. Based on several sources and dictionaries, conceptual metaphors are defined as understanding of one idea in terms of another. For instance, one of the most prevalent conceptual metaphors is ARGUMENT IS WAR. In this expression the concept or the idea of “argument” is identified with “war”. The following examples adopted from the book of Lakoff and Johnson’s (1981)

Metaphors We Live By would be given for a better understanding of the conceptual metaphors:

ARGUMENT IS WAR:

Your claims are *indefensible*.

He *attacked every weak point* in my argument.

I *demolished* his argument.

I have never *won* an argument with him.

LOVE IS A JOURNEY

Look *how far* we've *come*.

We're *at a crossroads*.

We will have to *go our separate ways*.

Our marriage is *on the rocks*.

THEORIES ARE BUILDINGS

Is that the *foundation* for your theory?

The theory needs more *support*.

We need to *construct* a strong argument for that.

So far we have *put together* only the *framework* of the theory.

IDEAS ARE FOOD

All this paper has in it are *raw* facts, *half-baked* ideas and *warmed-over* theories.

There are too many facts here for me to *digest* them all.

I just can't *swallow* that claim.

That's *food* for thought (pp. 4,44,46,47).

The examples given in capital letters stand for the conceptual metaphors while the word in italics represent metaphorical linguistic expressions. Regarding the examples given above, Kövecses (2010) explains how conceptual metaphors and metaphorical linguistic expressions are related to each other as follows:

We can state the nature of the relationship between the conceptual metaphors and the metaphorical linguistic expressions in the following way: the linguistic

expressions (i.e., ways of talking) make explicit, or are manifestations of, the conceptual metaphors (i.e., ways of thinking). To put the same thing differently, it is the metaphorical linguistic expressions that reveal the existence of the conceptual metaphors. The terminology of a source domain that is used in the metaphorical process is one kind of evidence for the existence of conceptual metaphor (p. 7).

Surely, the concepts or the meanings of the metaphorical linguistic expressions would be different from culture to culture. Because these concepts mostly depend on human experience and conceptual system of a culture as it is stated in linguistic sources. However, while Knowles and Moon (2006) claim conceptual metaphors as culture-specific, Lakoff and Johnson (1981) claim them as universal. Therefore, both claims would be taken into consideration while speaking on conceptual metaphors.

Similarly, metaphors are generally based on similarities and in this case one object or subject is implicitly likened to another. Thus, an interaction takes place between the source domain and target domain. Regarding interaction process about conceptual metaphors, Kövecses (2010) points out that:

The two domains that participate in conceptual metaphor have special names. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain. Thus, life, arguments, love, theory, ideas, social organizations, and others are target domains, while journeys, war, buildings, food, plants, and others are source domains. The target domain is the domain that we try to understand through the use of the source domain (p. 4).

In the same way, Knowles and Moon (2006) explain how the conceptual metaphors and the metaphorical linguistic expressions take place:

Conceptual metaphors equate two concept areas as in ARGUMENT IS WAR. The term source domain is used for the concept area from which the metaphor is drawn: here, WAR. The target domain is used for the concept areas to which the metaphor is applied: here, ARGUMENT. ... Conceptual theory sees the connections between concept areas in terms of correspondences or mappings between elements within source and target domains (p. 26).

On the other hand, they think that conceptual metaphors depend not on analogies but on correlating tools in source and target domains. Conceptual metaphors are related to a

variety of concepts or cases that provide different meanings. Time, communication-understanding, emotions, systematicity, highlighting-hiding and experiential basis would be given as examples of concepts. Yet, since the conceptual metaphors are a broad subject, it would be sufficient to give frequently used ones especially Lakoff and Johnson (1981) touched in their book *Metaphors We Live By*. These conceptual metaphors concerning the mentioned concepts above are:

TIME IS MONEY or TIME IS A RESOURCE/COMMODITY

UNDERSTANDING IS SEEING or UNDERSTANDING IS HOLDING

EMOTIONAL EFFECT IS PHYSICAL CONTACT

ANGER IS HEAT

LIFE IS A JOURNEY

HAPPY IS UP/SAD IS DOWN (pp. 4,44,46,47).

Hereby, as it is seen in the examples stated above, conceptual metaphors consist of more abstract concepts such as love, argument, ideas, anger, time and so on. And these abstract concepts are comprehended by means of more concrete concepts as it has been given in the definition of conceptual metaphor. In the same way, Kövecses (2010) underlines that: “

If we want to fully understand an abstract concept, we are better off using another concept that is more concrete, physical, or tangible than the abstract target concept for this purpose. Our experiences with the physical world serve as a natural and logical foundation for the comprehension of more abstract domains. This explains why in most cases of everyday metaphors the source and target domains are not reversible. For example, we do not talk about ideas as food or journey as love. This is called the principle of unidirectionality; that is, the metaphorical process typically goes from the more concrete to the more abstract but not the other way around (p. 7).

2.1.3. Creative metaphor

When the meaning of the word “creative” is considered, it would be inferred that creative metaphors are related to something new and unusual in terms of meaning. Thus, the lexical meaning of creative reinforces the inference. *Merriam-Webster Dictionary* defines the word creative as: “Having the quality of something created rather than imitated”.

Regarding the lexical meaning, what is creative (novel) metaphor then? A clear and convincing definition is suggested by Knowles and Moon (2006) as follows:

Creative metaphors are those which writer/speaker constructs to express a particular idea or feeling in a particular context, and which a reader/hearer needs to deconstruct or ‘unpack’ in order to understand what is meant. They are typically new (another term is novel metaphor), although they may be based on pre-existing ideas or images, such as a traditional representation of fortune as a person, whether enemy or friend” (p. 4).

It can be understood from the definition given above that creative metaphors are somehow encrypted. Thus, it would not be easy to understand the intended meaning they carry and it may require an attentive reading to capture the meaning hidden in depth. Creative metaphors are also called as novel, literary, unconventional or poetic metaphors. “There is a widespread notion among lay people and scholars alike that the real source of metaphor is in literature and arts” (Kövecses, 2010, p. 49). However, it does not necessarily mean that every single literary work will consist of metaphor, indeed. Kövecses (2010) uses Gabriel Garcia Marquez’s one of the masterpieces *Love in the Time of Cholera* to exemplify creative metaphor with an extract as stated below:

Once he tasted some chamomile tea and sent it back, saying only: “This stuff tastes of window.” Both she and the servants were surprised because they had never heard of anyone who had drunk boiled window, but when they tried the tea in an effort to understand, they understood: it did taste of window (p. 49).

In this example the taste of the tea is likened to the taste of window. It is an extraordinary way of creating metaphor. In lexical sense, the meaning does not make any sense. How come tea can taste window? Yet, author puts forward a powerful concrete image by playing with the words in order to strengthen his narrative. Following example would also be given as novel metaphor:

I’m a riddle in nine syllables,
An elephant, a ponderous house,
A melon strolling on two tendrils.
O red fruit, ivory, fine timbers!
This loaf’s big with its yeasty rising.

Money's new-minted in this fat purse.
 I'm a means, a stage, a cow in calf.
 I've eaten a bag of green apples,
 Boarded the train there's no getting off (Plath, 1959).

In her marvelous poem *Metaphors* Sylvia Plath compares herself and her pregnancy to a variety of images and concepts through creative metaphor. First of all, she likens herself to a riddle in syllables. The number nine is meaningful here because the poem has nine lines and each line consists of nine syllables also pregnancy is nine months. She implicitly compares herself to an elephant, melon, timbers, fruit and many other things in the novel. In final line, she likens her pregnancy to a train journey and claims that there is no getting off. Thanks to her unusual implicit comparisons and likening, she lets her readers inspired.

As it has been given in the definition and understood from the examples above, creative metaphors need to be unpacked to understand. Hence, creative metaphors sometimes gain meaning with the help of conventional and conceptual metaphors. For that reason, as Lakoff (1992) says "the novel metaphors of a language are, except for image metaphors, extensions of this large conventional system" (p. 34). Creative metaphors are so creative that they make readers gain different perspectives to think about. However, these perspectives are not gained easily. Accordingly, readers take the role of explorer to get the core meaning. In his book *Metaphor and Art* Hausman (1989) underlines this point as follows:

The ground of appropriateness for a new insight provided by a creative metaphor--the compelling condition of the new similarity, what suggests that it 'fits'--cannot be restricted to a complex of established perspectives. For it is this complex, or some part of it, that is challenged by the new insight (p. 87).

2.1.4. Extended metaphor

Extended metaphor refers to the metaphor whose figurative meaning would prolong through the whole work in broader sense. In other words, extended metaphor may appear through a range of sentences and paragraphs. In poems, it may extend through the lines, too. Nevertheless, there is no certain rules about the extended metaphor in terms of how long it may extend. The important point here is not the range of it but the concept that is likened or compared. Naciscione (2016) explains extended metaphor as follows:

Extended metaphor defines as an entrenched stylistic pattern of both thought and language, reflecting extended figurative thought. It is a cognitive inference tool, applicable in new figurative thought instantiations. A metaphor can be extended only by extension of its metaphorical image: by creating a metaphorical sub-image or a string of sub-images, which relate metonymically by associations of contiguity. Metonymy is invariably present in each instantiation of metaphorical extension. thus, extended metaphor is “mixed” by definition (p. 241).

As in all metaphors, in extended metaphor one thing is implicitly likened to another, too. But this likening extends through a range of sentences or paragraphs as it has been mentioned above. It would not be easy to understand the extended metaphor however it may enable readers to establish unique and complicated mental relations about the concepts. In addition, extended metaphor may foster imagination as well as creativity. Extended metaphor in poetry can be exemplified as follows:

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm –

I’ve heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me (Dickinson, 1861).

In her famous poem *Hope Is the Thing with Feathers* Emily Dickinson implicitly likens the concept of hope to a bird. And the likening is not just given in a line but throughout the all lines hope is likened with sub concepts such as feather, singing tune, sea and crumb. Nonetheless, hope is recognized as a state of expectation in terms of human

nature and can only be attributed to human being in literal sense. Regarding the extended metaphor in prose, the following example from Fitzgerald (2012) can be suggested:

This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens where ashes take the forms of houses and chimneys and rising smoke and finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air. Occasionally a line of grey cars crawls along an invisible track, gives out a ghastly creak and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud which screens their obscure operations from your sight. (p. 26).

The extended metaphor is successfully employed in F. Scott Fitzgerald's novel *The Great Gatsby*. In general terms, the land that is described in the excerpt given above is likened to valley of ashes. As an image ash displays a gloomy atmosphere over the area in which poverty and despair reign. As it is understood, the concept of ash is handled through the whole paragraph with a variety of sub images to extend the idea that author wants to refer.

Previously, conventional, conceptual and creative (novel) and extended metaphors have been briefly explained and exemplified with the aim of giving an insight to the metaphors. In conclusion, Lakoff's (1992) *The Contemporary Theory of Metaphor* states the essentials of metaphors as "abstract concepts, reasoning, fundamentally conceptual, in nature, unconscious, automatic, mostly based on correspondences in our experiences, rather than on similarity, universal, widespread, culture- specific" (pp. 39,40).

Considering the types of metaphor discussed before, how could they be interpreted? In fact, knowing the definition of types of metaphors and their mechanical parts does not necessarily help reader to interpret them easily. The act of interpretation is a multi-dimensional process, indeed. Interpretation requires the knowledge of other literary devices which functions together in a text. All these devices create vivid images in readers' minds to receive the implied or intended meaning. In addition, these images are like the passwords of the implied or intended meaning. By means of decrypting these password-images with the present background knowledge, readers receive the meaning of metaphors given in the texts. Correspondingly, Knowles and Moon (2006) state that:

The important point about metaphor in literature is that it can make you, the reader, think. What exactly is the writer getting at? Remember, all writers have an

image of the reader in mind when they construct their narrative, and we can refer to this image as the implied reader. Equally, we as readers have an image of the type of person the author is as we deconstruct the text. The concepts of implied author and of implied reader are useful precisely because they help us understand the author's relationship with the reader. One of the ways in which we can come to grips with this relationship is by developing our ability to recognize the devices of figurative language used in creating a text. In recognizing these devices, we become aware of their contribution to the construction of meaning in the text (p. 101).

It is also possible to state that Lakoff and Turner's *Conceptual Metaphor Theory* can be helpful in interpretation process. Because it is assumed that anyone who has more or less background knowledge in conceptual metaphors can be involved in metaphor interpretation process. The examples such as LIFE IS A JOURNEY, ARGUMENT IS WAR, and IDEAS ARE FOOD etc. are the commonly used concepts in interpreting the metaphor given in literary text. As these key concepts are presently available in people's mind, they would help them to interpret metaphors.

2.2. Background and Definition of Simile

Simile, which comprises the second most important subject of this study, is going to be handled in parallel with metaphor. The history of simile dates back to same periods as metaphor does because in many sources metaphor and simile are mentioned simultaneously since they have a close relationship in terms of facilitating the descriptions. It is known that The Bible, Ancient Greek Poetry, Aristotle, Plato and Homer's works consist of similes. Many authors also use similes in their literary works. However, it would be asserted that the metaphor is used more often in prose whereas simile is found in poetry more commonly as similes form a poetic beauty. But there is no certain evidence or scientific research on simile's frequent usage in prose. It is supposed to be coincidence. Thus, regarding the objectives of similes, the questions are raised: why are similes used? What makes them important or special when compared to other devices? Similes are one of the most commonly used literary devices in parallel with metaphors since they enhance the meaning of object or subject which is described. While they create a vivid picture in readers' mind, they also ornament the texts in terms of stylistic scope. In addition, they make the intended meaning more permanent and dynamic. Moreover, similes compare, contrast and epitomize for a better comprehension by forming a mental picture. For such reasons, writers use similes more often in their works. But, do only the writers use simile? The very fact that similes are commonly used makes them available in almost every part of the life. In terms of writing,

they are used in literary works, magazines, newspapers, advertisements, articles and so on. They are not only used in writing but also are used orally in communications, lectures, sermons and even in songs. Hence, there seems no objection to their popularity or prevalence when compared to the other literary devices.

According to *Online Etymology Dictionary*, the etymological background of the word “simile” comes from Latin ‘Simile’ "a like thing; a comparison, likeness, parallel," neuter of similis "like". The definition of “simile”, according to *Oxford Advanced Learner’s Dictionary*, is “a word or phrase that compares something to something else, using the words like or as, for example: a face like mask or as white as snow” (Hornby & Turnbull, 2010, p. 1383). Israel et.al (2004) states that “basically, a simile is just a way of describing a target by asserting its similarity to some unexpected entity” (p. 126). It is also possible to see similar definitions in a variety of sources. The key concept here is the comparison which is explicitly done by using the structures “like” and “as...as”. Comparison sometimes would be done with words or phrases such as resemble, look like seem, more...than. The comparison between two unlike things is clear as the words for comparison are used explicitly in the sentence. The following sentences would be given as examples of simile:

She is *like* an ant. She never wastes her time.

They were *as* cunning *as* a fox.

In her white wedding gown, she *resembles* to an angel.

Her son is *more than* a lion.

The clouds on the sky were *as* soft *as* feather.

Suddenly, she *resembled* to a living death with her pale face.

As is seen in the examples given above, the things compared to each other are quite apparent and could easily be understood when it is read. Thus, it would be stated that similes consist of comparison. In this regard, Israel et. al. (2004) asserts that:

Similes, on the other hand, really are a kind of comparison. Unlike metaphors, they require individuation of both source and target concepts, and an evaluation of what they have in common, but unlike literal comparisons, they are figurative—comparing things normally felt to be incomparable, typically using vivid or startling images to suggest unexpected connections between source and target (p. 124).

However, there is a reality that in comparison the likened things should have something common in literal sense. In other words, they should be literally true. Otherwise, the comparison would not make sense. In the same way, Gibbs (2008) points out that “similes are always literally true because any two things must always be alike in one way or another, indeed, in an indeterminate number of ways” (p. 68). In parallel with Gibbs, Knowles and Moon (2006) also assert that “even if a simile is not appropriate or clear, it is literally possible or true” (p. 6). In this sense, to clarify the core of simile it would be desirable to provide more examples from the works of a variety of authors and poets within the frame of poetry as follows:

Continuous *as* the stars that shine
And twinkle in the milky way,
They stretched in never ending line
A long the margin of the bay (Wordsworth, 1807).

The ice was here, the ice was there,
The ice was all around;
It cracked and growled, and roared and howled,
Like noises in a swound! (Coleridge, 1798).

My mistress’ eyes are nothing *like* the sun;
Coral is far *more* red *than* her lips’ red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head (Shakespeare, 1609).

In addition to the poetry examples, it is necessary to touch upon the examples from prose, too. In his novel *Great Gatsby* Fitzgerald (2012) exemplifies that “The late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean” (p. 38). The pioneer of the stream of consciousness technique, Woolf (1989) speaks in her book *To the Lighthouse* as follows: “The lights of the town and of the harbor and of the boats seemed like a phantom net floating there to mark something which had sunk” (p. 57). Finally, in his *East of Eden* Steinbeck (2002) states that “she was a pale blonde with a skin like clean and

polished bone” (p. 408). Each example stated above provides an outstanding source for learners in terms of prose.

The examples from the literary texts given above consist of all the characteristics of simile as it has been mentioned before. Another subject to be touched upon here are the differences between simile and metaphor. It is supposed to be necessary to compare and contrast simile and metaphor from several aspects. Under normal circumstances both literary devices take after each other. Yet, there are a couple of differences both in terms of sentence structure and the meaning. The first remarkable difference is the structure. As has been stated before, similes have some words or phrases such as like and as...as. These words and phrases are explicit in the structure of the sentence. By means of these words or phrases a comparison is formed and everyone could recognize this comparison at first sight.

Related to the comparison issue, Israel et.al (2004) suggest that “comparison that is formed in simile is a not a literal but a figurative one” (p. 125). They further claim that simile should be handled in its own right. When it comes to metaphor, there seems no explicit word or phrase to reveal metaphoric meaning in the sentence structure. Something is likened to another thing by a direct attribution. Accordingly, metaphor explains the things implicitly and it does not involve comparison. Thus, that would be asserted as the first and the most striking discrepancy between simile and metaphor. In some sources, this is also called as grammatical difference. Another important difference between simile and metaphor as Knowles and Moon (2006) speak in their work *Introducing Metaphor* is the possibility or the reality issue in terms of literal sense. For instance, when it is said “he is like a goat” he is compared to a goat because of goat’s obstinacy and in its real meaning it is assumed possible and true. However, when it said “He is a goat” this direct attribution to him does not make sense in literal meaning. Because that person cannot be an animal in real sense and just with the figurative meaning of goat, the attribution would make sense. Indeed, while similes state the similarities between two things metaphors create similarities between two incomparable things. Moreover, Israel et. al. (2004) points out the fact that “metaphors do not contain words or phrases such as like, as...as, resemble and so on as in similes. Hence, metaphors create a grammatical flexibility and they assume that the parts of speech such as nouns, adjectives, verbs, adverbs and prepositions might be in metaphoric sense” (p. 129). Consequently, this difference holds its importance to speak on it. In addition to those differences there is also another controversial issue among the scholars about simile and metaphor. Whereas some scholars assert that metaphor and simile could be substituted for

each other, others claim the vice versa. Regarding this controversial issue Gibbs (2008) states that:

Metaphors and similes are not interchangeable. These two forms express different meanings, sometimes subtly different, sometimes significantly so. Furthermore, the differences between similes and their corresponding metaphors are systematic and can be accounted for in a principled, theoretically coherent way (p. 69).

The same substitution issue quoted above is also stated in Israel, Harding and Tobin's (2004) article *On Simile* and while they claim that "metaphor and similes look like interchangeable. ... sometimes similes fail to explain the likened things" (p. 128). In this case, it can be inferred that as long as the mentioned theories present desirable, consistent and comprehensible interpretations for people there seems no objection to accept them in their own rights. Corresponding to the differences between simile and metaphor, it would be favorable to conclude the discrepancy issue with a quotation from Israel et. al. (2004) as follows:

Finally, it is important to acknowledge that while simile and metaphor are conceptually and rhetorically distinct, they can and do operate in tandem. Similes involve the individuation of two inputs and the matching of shared properties across those inputs; however, the matched properties in a simile may themselves be metaphorically structured (p. 130).

It is also necessary to state that there are differences between similes and comparisons. Previously, it has been mentioned that similes are a kind of comparison. However, it does not necessarily mean that every comparison is a simile. How could a simile differ from a comparison then? It would be easy to identify the simile and comparison in terms of the meaning that they carry. For instance, if the sentence carries a literal meaning in comparing two things then it could be identified as comparison. But if there is a figurative meaning in the sentence then it would be identified as simile. That characteristic of the sentence can be exemplified as follows:

- Her daughter is just like her mother. It is almost impossible to distinguish. (Physically compared, literal meaning: comparison)

- The old dog was like a mother to the kittens whose mother was killed. (Likened to a mother's affection, unlikely to be compared, figurative meaning: simile) (Israel et. al., 2004, pp. 124-128).

Even if it is not much stated in literary sources, unlike metaphors, there are a few distinctions among similes. Considering the literature review, it has been realized that there are similes such as literal, non-literal, objective, subjective, implicit, explicit and conventional or idiomatic. By referring to Orthony's book (1993), which is titled as *Metaphor and Thought*, and in his article Fadaee (2011) states that: "in non-literal similes topic and vehicle are not symmetrical and the similarity markers can be dropped, but in literal similes, the terms can be reversed and the similarity cannot be dropped" (p. 22). The following examples would be given of literal and non-literal similes:

- Literal Simile: Swimming snakes are like eels. (This sentence can be converted into "Eels are like swimming snakes.")
- Non-literal Simile: That car purrs like a cat. (This sentence is perfectly understandable, but "That cat purrs like a car" is somewhat more difficult to fathom) (Valk, 2007, p. 47).

According to Fadaee et al. (2011), "objective similes originate from concrete physical experience and subjective similes stem from individual association mechanisms." (p. 23). Namely, objective similes do not involve ideas or feelings and they just describe what is seen while subjective similes consist of feelings or ideas about the described object or subject. By referring to Fromilhague's (1995) book *Les Figures de Style*, Fadaee (2011) speaks on implicit and explicit similes. He asserts that "explicit similes are the ones that "as...as" pattern is used and the likened thing is stated directly whereas implicit similes are the ones that "like" structure is used and the comprehension of simile depends on the reader (p. 26). The examples would be given from Fadaee's (2011) article as follows:

"As light as feather, as hot as fire" (explicit)

"Eat like a bird: eat very little, live like a pig: live very untidily, swim like a fish: swim very well" (implicit) (p. 23).

Given the types of similes, finally it could be better to touch slightly upon conventional or idiomatic similes as Valk (2007) speaks on her thesis. She states that “this type of similes has been a fixed way of statements” (p. 47). She exemplifies it with the following examples below:

“To sleep like a dog”

“To eat like a horse” (pp. 47, 48)

It has been severally mentioned that similes give the writings a kind of stylistic air that expresses the ideas or feelings in a more picturesque way. However, it should not be missed that random or frequent use of similes creates an adverse effect on writings. Hence, it is necessary to have the opinion of when to or where to use it. In this case, there seems to be some potential dangers in false usages of similes. What are these dangers then? According to Kleiser, (1925) there seems to be five dangers in the use of simile as follows:

The fear of giving an air of artificiality to your work, the risk of engendering a florid style, the manufacture of “false” simile-that is, one that does not adequately convey your meaning or which gives an impression only to a few readers, the use of too obvious similes and the habit of pressing a simile too far or insisting too heavily on it (p. 4).

Similes have a variety of functions or purposes as metaphors do. The first and most important function of simile is to create a vivid picture in people’s mind to make something more comprehensible by likening something to another. In other words, if a given object or subject is not concrete, people may have difficulty in understanding it. But if that abstract object or subject is explained with an example of something concrete then it would immediately create a picture in people’s mind so that they understand better. Second important function is that similes carry authors’ concealed intentions. As is appreciated all authors would not have tendency to convey what they say. Moreover, they want readers to get their own meaning from what they present. Hence, they use similes so that readers can get desired meaning. It is also important to state here that it does not necessarily mean that a simile is going to create the same picture in readers’ mind. In this case, every individual can get his/her own meaning from what is said or written. Another function of similes is that they carry the feelings of their owner. Especially in literary texts of some authors, reader can easily feel the authors’ state of mind. Even sometimes it is possible to hear the breath of authors in their works thanks to this literary device. What is more, if the reader can feel the

authors' state of mind, he/she would sense the whole atmosphere in the text. It would not be an exaggeration to state that literary devices like similes and metaphors provide a great source for psychoanalysis as they carry their owners' mental state. In addition to these functions, similes are life-like and they are used in daily life by almost everyone. Their being life-like provides a common sense among people. Thus, people use them frequently to have a healthy communication and to express themselves better. Furthermore, while similes give people chance to have different aspects of view, they also help them to broaden their mind by means of brainstorming and imagination. Apart from functions of similes on authors, readers or in broader sense people, they function in terms of literary texts, too. For instance, as it is concerned, literary devices are commonly used to have color on the texts. Namely they adorn the texts physically or semantically. Subtle details or slight touches to the subjects, objects or events may be attributed to this adornment process. Accordingly, Israel et. al. (2004) states that:

As a form of comparison, similes typically, if not exclusively, serve a descriptive function: they elaborate properties of a primary figure, the target, by matching them with corresponding properties in a secondary figure, the source. ... Among others, similes may be used to highlight themes in a narrative, to add ironic shading, to inject humor, or to heighten the dramatic tension of a climactic scene (p. 133).

Similes also create uniqueness in literary texts. Every single simile may be peculiar to an author and a text. It can be realized that many authors of literary text have their own way of style. They play with the words and recreate them according to their unique taste thanks to literary devices. Thus, they form original works that make them different from the others. As has been mentioned before similes are more commonly used in poetry rather than prose. The reason of it, probably, is because they form a poetic beauty. Since similes form a poetic beauty, they are more inclined to appear in poetry. Indeed, this poetic beauty integrates a ravishing taste to the prose. Regarding the functions of similes, finally it would be stated that similes add sense of humor to the text and understanding of people.

2.3. The Contribution of Literature to L2 Teaching

Thanks to literary texts, learners broaden their mind by comprehending the figurative language existing in literature. Thus, comprehension of figurative language constitutes the core of this study and that's why the importance and contribution of literature has been stressed in this part of the study.

Literature has always been the main subject of language teaching up until now and it seems that it will be in the future as well. Without doubt, literature has a great contribution to L2 teaching and is a vital source of inspiration and motivation for learners. Literature has a significant effect particularly in terms of reading comprehension, writing and communicative skills. At this point, one can raise the question: Do the learners improve their language skills only by literature? Of course, not. Learners can also improve their language skills by means of other non-literary works, too. However, it is obvious that literature has much more entity to deal with L2 teaching when compared to non-literary ones. Some linguists and scholars (Povey, 1967) also emphasize the importance of literature in terms of language acquisition and teaching. Specifically, Krashen's natural approach theory heavily depends on literature exposure. What characteristics of literature makes it so important in L2 teaching then and why? In the very beginning of this study it has already been quoted from Hişmanoğlu (2005) that "there are some reasons that make literature a valuable source for teaching a language such as authenticity, motivation, cultural-language enrichment and personal involvement" (p. 55). Thereby, it would be desirable to offer some explanations to these reasons in terms of providing a satisfactory emphasis on the importance of literature as follows:

- a) To start with authenticity, first of all it would be appropriate to expound the meaning of authenticity. In several dictionaries, authentic means "original, real or real life-like." Thus, when authenticity is considered in terms of literary text, it can be stated that literary texts are authentic since they consist of situations, characters or settings that people are already familiar with in real life. Thanks to this familiarity a better comprehension occurs in target language. In the same way, Davies (1984) points out that "everything the learner understands is authentic for him" (p192). For that reason, L2 learners' exposure to these authentic materials namely literary texts, make their learning process faster, long lasting and effective. In addition, from a different point of view Picken (2008) argues that:

Authenticity can be understood in at least two ways: authenticity as a quality of a text, and authenticity as an experience. Literature can be authentic in both senses, but the learners' L2 proficiency is likely to play a role in determining whether literary texts can be experienced in something like an authentic manner (p. 12).

In literature review it has also been encountered that there are several case studies that focus on the benefits or contribution of authentic materials to language teaching and the

results seem quite promising. To sum up, it can be suggested that the more exposure to authentic materials the better learners learn.

- b)** Another important characteristic of literature is its motivational strength. Without motivation it is hard to focus on the issues that are worked on. Particularly when teaching a language, teachers are supposed to provide a positive source of motivation and that would be literary texts in that sense. Hence, if students are not motivated with these literary texts, learning process may turn out to an ordeal. At this juncture, Dornyei (2001) asserts that “materials will be motivating to the extent that they are related to the students’ needs, goals and interests’ and to their everyday experiences and backgrounds” (p. 66). This is also closely related to literary texts’ being authentic. Likewise, in his book *Literature and Language Teaching: A Guide for Teachers and Trainers*, Lazar (1993) asserts that:

Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story may be particularly gripping in that it involves students in the suspense of unravelling the plot. This involvement may be more absorbing for students than the pseudo-narratives frequently found in course books (p. 15).

As is understood from the quotation above the concept of suspense is the key word for the motivational focus here and Picken (2008) argues that “thrillers would be suggested as a good example of teaching materials in terms of genre of fiction” (p. 14). Furthermore, cultural interaction is another important dimension of literature in L2 teaching. As it is acknowledged, culture is the values shared by the people of a country or a society and every writer is the representatives of his/her own culture. Hence, they reflect their cultural values in their works and these works that are used in language teaching provide a great deal of cultural elements which help language learners to appreciate and make sense of target language. Culture and language cannot be handled independent of each other in L2 teaching. In this regard, all the cultural elements such as social and moral codes and so on are transferred to the learners through literature. For instance, particularly in Victorian Age novels, the social and moral codes that are attributed to the females of English society would be understood clearly thanks to their writers’ expression of their age. To put it briefly, literature’s contribution to L2 teaching in terms of cultural enrichment is very crucial since it helps to provide a meaningful input for the learners to make sense the language they learn.

- c) Cultural-language enrichment is something that L2 learners develop during learning process. Hişmanoğlu (2005) states that “thanks to literary texts, cultural elements such as traditions, customs, social norms, beliefs and behaviors are reflected through characters and settings. Hence, readers become acquainted with different cultural elements as they read the literary texts” (p. 54). Accordingly, they develop a cultural enrichment. Language enrichment can comprise of linguistic dimension of the language. For instance, learners can embrace the grammar frame, sentence order or syntactic structure and some specific phrases. Even sometimes accent of a specific place is also reflected through the characters in many works of authors. Thanks to these linguistic elements, learners comprehend the structural side of language they learn.
- d) Personal involvement is an important issue in language learning process in terms of readers’ exposure to literature. Therefore, they are supposed to take part in the texts they read. This involvement in the texts may vary in different ways like sharing the same feeling of a character and tracing the unexpected events and so on. In other words, readers find themselves in the texts. Concerning the learners’ involvement in literary text, Hişmanoğlu (2005) asserts that:

Literature can be useful in the language learning process owing to the personal involvement it fosters in the reader. Once the student reads a literary text, he begins to inhabit the text. He is drawn into the text. Understanding the meanings of lexical items or phrases becomes less significant than pursuing the development of the story. The student becomes enthusiastic to find out what happens as events unfold via the climax; he feels close to certain characters and shares their emotional responses. This can have beneficial effects upon the whole language learning process (p. 55).

As is understood from the quotation above, language learners and literary texts unite in common values which help them to make the learning process more prosperous. Since there are numerous characteristics of literature that contribute a lot to L2 teaching, it has only been mentioned the frequently used ones here.

In conclusion, literature’s contribution to L2 teaching is multi-dimensional. Without doubt, literary texts enrich all skills of language. This enrichment in learners not only occurs in linguistic aspects but also in personal development aspect. Cultural appreciation is also another dimension that literary texts contribute. The key concept here is that learners should be exposed to literature as much as possible.



CHAPTER III

ANALYSIS OF METAPHOR AND SIMILE IN THE SELECTED NOVELS OF JOHN STEINBECK

3.1. An Overview of John Steinbeck's Period

The author of numerous masterpieces John Steinbeck, with his full name John Ernst Steinbeck, was born on February 27, 1902 in Salinas, California. His parents were John Ernst Steinbeck and Olive Hamilton Steinbeck. The Steinbecks had four children and he was the only son of the family. Steinbeck originally comes from a descendant of German-Irish immigrant family. His father was an accountant in a flour mill. Having suffered from a business bankruptcy, father Steinbeck never gave up and he managed to set things right. Although he was an office man apparently, he was a man of nature, indeed. He used to spend his time with soil and animals in nature and that is why son John Steinbeck adopted his love of nature from his father. In addition, that Steinbeck spent his childhood in California countryside was another important effect in his relation of nature. As for his mother, Olive Hamilton Steinbeck was a story of success. In her early ages, she managed to become a teacher. She had a great interest in education that made her known to schools around. Like his father, Steinbeck was heavily influenced by his mother's passion for education. She used to provide the family with a variety of books. Thus, it would be stated that she was the first person who introduced Steinbeck to language and literature. In other words, Steinbeck's brilliant imagination was the result of his mother's inspiration. Over and above, the place where Steinbeck grew up was very fruitful. The valley of Salinas, California was the gift of God to the people. Although there were hard times when the land suffered from drought, the land was pretty fertile in terms of agricultural activities and abundant in a variety of crops. By the same token, ranches were the places where people maintain their life through agricultural and livestock business. When the whole period of Steinbeck is considered it can be understood that almost all the materials that Steinbeck used in his works come from his surroundings. Being a son of a middle-class family himself, he mainly adopted the subjects about the life and poor working conditions of laborers and the struggles between land owners and farm workers. For that reason, Steinbeck's works reflect real life conditions and characters and that is why his style is so vivid.

Having finished high school, Steinbeck registered in Stanford University in California. In the meantime, he already had a desire to be a writer and his main interest area

was literature particularly British and classical one. Hence, he only took the classes he was interested in. Following five years at Stanford University, to cover his educational expenses, he worked in a variety of jobs such as picker, caretaker at a ranch and a warehouse worker. But he dropped the school ultimately. During his working in ranches and fields, he was deeply inspired by laborers and their conditions. As a result, He adopted the subjects from his experiences in his works such as *The Grapes of Wrath* and *Of Mice and Men*.

In 1930, Steinbeck married Carol Henning and he was now an author. As the time passed, he got acquainted with important people from literary and business world. Among them, Edward Ricketts was the most influential one. He was a marine biologist and inspired Steinbeck with scientific matters. In the meantime, America was witnessing a Great Depression. Regardless of all difficulties, Steinbeck proceeded to release several works such as *The Red Pony*, *The White Quail*, *The Murder*, *The Pastures of Heaven* and *To a God Unknown*. In the following years Steinbeck revealed his popular novels such as *Tortilla Flat*, *In Dubious Battle*, *Of Mice and Men*, *The Red Pony*, *The Long Valley* and *The Grapes of Wrath*. Thanks to these works, he managed to receive a variety of prestigious awards like Pulitzer Prize.

Upon gaining a fame, his private life appealed the attention of news agents. However, he was rather disturbed as he did not want to be at public's agenda with his personal life. Hence, he wanted to be called with his works that regarded society's issues. "For him, the role of a writer was to be a true artist. As an artist, he was reluctant to deal with his ideas directly and publicly" (Schultz and Li, 2005, p. 18). Later on, Steinbeck attended an expedition trip to Gulf of California with his friend Ed Ricketts and in 1941, as a result of this trip, he wrote the book *Sea of Cortez* as a coauthor as the book contained a scientific chapter. By the way, in 1943, Steinbeck legally divorced from his first wife Carol and about a week later he married Gwyn. Having moved to New York, he had a chance to meet President Franklin D. Roosevelt there and he was requested to contribute to Anti-Nazi propaganda with a variety of government services. Finally, he compromised to engage in the services demanded by government. In the meantime, World War II had already broken out and United States had entered the war. In 1942, his novel *The Moon Is Down* was published and it was followed by the publication of *Bombs Away*. He also prepared a movie for the Army. In the following process he took part in many services around Europe during war. He witnessed the real face of war in person and was affected psychologically. Turbulences over

Steinbeck's second marriage were in rise. Moreover, his wife Gwyn already wanted to divorce and they finally divorced. As a result, Steinbeck was left alone.

Having divorced his wife, Steinbeck met a lady named Elaine Anderson Scott. Actually, she was married with an actor. But, Elaine's relationship with her husband was on the rocks. As a result, Steinbeck and Elaine began to have a love affair. Finally, in 1950 Steinbeck and Elaine's marriage took place. Following his marriage, Steinbeck was caught up in his last long novel *East of Eden*. Thanks to Elaine's support and his ambition, he was able to complete his novel in 1952 and the couple decided to take a trip to Europe that lasted about six months. After the trip, he was still busy with numerous small works and he had a quite relaxed life until the end of 1950s. The first health problem occurred in 1954 and it was followed by another one in 1959. In 1961, one more time he decided to travel to Europe with Elaine, his sons Tom and John and a tutor of their sons. He wanted to reinforce his sons' cultural and moral values of Europe before he died, indeed. The travel took almost a year and they returned home in 1962. The year 1962 was a landmark in Steinbeck's literary career since he was awarded for Nobel Prize literature. However, he was severely criticized by his own country's literary circles thinking that he was not talented enough for such a prestigious award. Thus, he was affected negatively by those unfair criticisms and he did not write novel after all.

In 1966, America was already at war with Vietnam when The Steinbecks' two sons joined the army. Their son John Jr. was sent to Vietnam. Hence, Steinbeck made his mind to go to Vietnam with Elaine as a war reporter to personally see his son John Jr. and the real face of the war. John Steinbeck was already 65 years old and his illnesses were bearing more trouble for him. In 1967, Steinbeck underwent a surgery that lasted around five hours. Although the operation was successful on the surface, it caused a heart and circulatory system disorder. Following several attacks and seizures, John Steinbeck passed away in New York on December 20, 1968. His body was cremated and buried in Salinas, California.

Through his whole life, Steinbeck always struggled to improve himself to contribute to the literature. He was a distinguished writer when compared to his contemporaries. He always tried to find the right item or sound for his works to get the desired harmony. Hence, he is recognized as an influential experimental American writer whose works are very valuable in their own right.

In his sixty-six-year span of life, he produced more than twenty-five books. Among these, sixteen of them were novels, six of them were non-fiction and five of them were short story collections. Some of his important works are *Cup of Gold*, *The Pastures of Heaven*, *The Red Pony*, *To A God Unknown*, *Tortilla Flat*, *In Dubious Battle*, *Of Mice and Men*, *The Long Valley*, *The Grapes of Wrath*, *Forgotten Village*, *Sea of Cortez*, *The Moon Is Down*, *Bombs Away*, *Cannery Row*, *The Pearl*, *The Wayward Bus*, *A Russian Journal*, *Burning Bright*, *Log from the Sea of Cortez*, *East of Eden*, *Sweet Thursday*, *The Short Reign of Pippin IV*, *Once There Was A War*, *Winter of Our Discontent*, *Travels With Charley: In Search of America*, *America and Americans*. After his death, it seems that Steinbeck has gained much more reputation in literary circles. Because through theories, academic dissertations, conferences and many other works, he has been remembered and honored recently.

The period when Steinbeck lived was a turbulent one in terms of a couple of social and economic events. One of the most important of these events is the Great Depression and the other one is the Second World War. These two important events are the key influencing factors of Steinbeck's period. In addition, the literary movements which dominate the period also play a crucial role in appreciating the period.

To begin with, the Great Depression which lasted from 1929 to 1930 is an economic crisis period that affected not only America but also nearly the whole world. The initial causes of the economic recession were also supposed to be the effects of First World War. the Great Depression began when the American stock market crashed. With the crash of stock market, lots of banks and trade owners went bankrupt. Those who kept their savings in the bank also lost them during the process. The Great Depression was not a simple economic crisis but a great disaster ruined millions of lives. Surely, all units and aspects of American society were heavily affected by the Great Depression. Countless people lost their jobs due to the reduction of labor. People also lost their homes and lands as they could not repay the loan they got from the banks. All branches of industry were terribly influenced. These were only the few economic aspects of the Great Depression. In addition, having lost their jobs, homes and lands, people began to search for jobs to survive as they faced with the starvation. Apart from the Great Depression, the devastating drought which was called "The Dust Bowl" inflicted people who lived in the areas such as Oklahoma, Kansas and Texas. Together with the dust storms, over and unconscious farming, the fertile part of the soil was washed away. Accordingly, people were left with nothing but poor soil. Therefore, they had to migrate to California as they dreamed that it was the city of better life. But the situation

there was not as good as they imagined. The living conditions in California were terrible for migrant workers. The lack of sanitary conditions and low wages made the survival struggle even more unbearable.

When considered the social influence of the depression, it would be stated that the dismay over the unity of the family was on the rise. However, although there were the cases of family break, family ties grew stronger in depression process. Especially family elders struggled too much to keep the family alive. Due to the sharp decline of employment, marriage rates decreased accordingly because it became very difficult to support a family financially. Correspondingly, birth rates also went down. People's confidence on government and government institutions lessened. Crime rates increased as there were lots of unemployed people. Access to all basic needs such as health care, education, nourishment became something luxurious. Owing to mass migration, shanty settlements appeared. Apart from all these social and economic effects of the Great Depression, there was also political influence of it. When the Great Depression occurred, the president of the U.S. was Herbert Hoover. However, upon his failure to handle with the crashing economy, Franklin Roosevelt was elected as the new President in 1932. The situation that emerged after the depression became an opportunity for Roosevelt to become president. After he was elected as the president of the U.S., he had difficulty in fixing the problems that American nation faced with. He took several measures to recover the worsening economy. However, economy did not recover much until the outbreak of Second World War.

Regarding all these events took place during the Great Depression, it would be appropriate to appreciate John Steinbeck's works from the depression period point of view. Without doubt, every new occasion human being faced with would be called experience. Since Steinbeck lived and personally experienced all these things mentioned above, it was impossible for him not to deal with these distresses in his works. That is why he is also called as an experimental writer. In this context, it can be stated that he was not only experimentalist but also realist and naturalist. As it was mentioned before, Steinbeck found his materials in life itself. His characters in his works enlivened as if.

During the Great Depression period Steinbeck spent a great deal of time with the migrant workers to understand and reflect them in his works particularly in *The Grapes of Wrath* and *Of Mice and Men*. He stayed, worked and lived with them in the migrant camps without making himself apparent. Under normal circumstances very few writers would write in Steinbeck's way. This is related to the keen interest of the writer. Therefore, as Steinbeck

had this interest thanks to his own experiences that he gained as a laborer before he wanted to be a writer in his early ages. All the terms such as despair, migration, unemployment, living conditions, poor soil and the ranch life that the Great Depression brought were explicitly dealt with by Steinbeck in his both works *The Grapes of Wrath* and *Of Mice and Men*. As these famous works are the productions of real-life experiences, they are recognized as authentic materials as it was mentioned previously under the title of The Literature's Contribution to L2 Teaching.

One important point that should not be missed here while discussing the multi-dimensional effects of the Great Depression is "The Fall of American Dream". Barone (2019) states the term 'American Dream' as "the ideal, fame and wealth or a better life in sum that could be gained equally by everyone in the society without considering his or her status, gender or race" But, achieving this dream needed the economic consistency. Hence, as a result of the inequality that the Great Depression created in American society, the so called "American Dream" fell ultimately. And the term "The Fall of American Dream" was previously dealt with by F. Scott Fitzgerald in his work *The Great Gatsby* and respectively by his contemporary John Steinbeck in his famous works *Of Mice and Men* and *The Grapes of Wrath*.

As is understood, the Great Depression played a crucial role in determining the economic, politic and social life of American society. Like many people, writers were also influenced by the depression and they pointed out the effects of the period in their works.

Having stated the Great Depression as one of the most important events of John Steinbeck's period, the second most crucial event is the Second World War, which marked Steinbeck's period. Although there were many reasons for why the Second World War broke out, German Nazi leader Adolf Hitler was referred as the most important reason. Having been defeated after the First World War, Germany was looking for ways to get out of the situation that the heavy defeat brought. In the meantime, Adolf Hitler was elected as the new leader of his political Nazi Party in 1933. The Nazis were in power in government and they quickly began to arm to take the revenge of the First World War. When Germany attacked and began to invade Poland in 1939, Second World War broke out. America's entrance to war started with Japanese attack to Pearl Harbor in 1941. Thus, America got involved in the war. Accordingly, America, England, and Soviet Union were the major allied powers of Europe against major axis countries including Germany, Japan. Italy. After the increasing hostile acts of Germany on America, President Roosevelt persuaded the Congress to confirm

military and financial help to their allies in Europe. In this point, the United States' great social, political and economic revolution began. As was mentioned before, America was having an economic recession due to the Great Depression. However, thanks to the increasing demand in war and defense industry, a sudden economic boom took place. Whereas the First World War triggered the economic downturn of the U.S., the Second World War contributed immensely to the U.S. economy. A great many of factories related to war industry opened; in other words, the number of working people in those factories increased. Income of all people and businesses increased. As a result, the welfare of American society and government rose. All these were the economic proceeds of the Second World War.

As for the social effects of the Second World War, divorce rate increased in parallel with the rising labor. However, the term that was called "baby boom" occurred as the birth rate increased drastically in the late 1940s. Hence, toward the 1960s those children who were born in late 1940s created a new term which was called "Youth Culture". Respectively, population doubled, housing and school shortages appeared due to the migration to the business districts. Technological advances made people's life more comfortable through this after war period. By the way, the number of the working women rose. They began to take more role in business. On the other hand, the racial unrest following the slavery period did not come to an end. There was still an unfair discrimination against black people.

Inequality was an ongoing problem throughout the period. Due to the machinery of the modern society and the corruptions that massive changes brought, traditional and ethical values began to deteriorate particularly among the young population. In this regard, as it was mentioned before, it would be stated that John Steinbeck had taken his sons to Europe with his wife Elaine to reinforce their moral and cultural value. Thus, it could be understood that even Steinbeck's his own kids were affected by the eroded traditional values. Another major disadvantage was the fear of communism which was raised by Soviet Union and China. People who adopted the idea of communism were recognized as a threat to country and they were put on trial and monitored as suspects. In response to the United States' communism manifesto, Soviet Union referred to The Great Depression as the result of capitalism that would devastate a nation. Therefore, they carried out campaigns against American capitalism. What is bewildering about the Second World War period is that although John Steinbeck was assigned to Foreign Information Service by the president Roosevelt for anti-Nazi propaganda, his works *The Forgotten Village* and *the Sea of Cortez* were banned from

release on account of the fact that they contained socialist ideas. Being taken aback as a patriot, Steinbeck worked without having any official mean and payment after all. Even when he applied army to be intelligence officer, he was refused as his writings were recognized suspicious. Hereby, once again it is underlined that John Steinbeck personally experienced what he wrote.

Another important feature that should be touched upon here is the conflict ultimately leading to the “Cold War” period between the United States and Soviet Union in the late 1940s. The concepts such as nuclear, espionage, spy, space, etc. dominated the culture and literature. There was great rivalry in armament and controlling the earth even the space between the United States and Soviet Union. The United States used movies as a tool to raise the concern over threat of Soviet communism. On the other hand, The Marshall Plan, which was known as the financial assistance to European countries for their economic recovery after the Second World War by the United States, was recognized as interference to countries’ internal affairs by Soviet Union and they refused the help and inhibited the countries such as Poland and Czechoslovakia which were parts of Iron Curtain countries from getting the help. Because this project was against socialist or communist idea.

The literary movement of John Steinbeck’s period is very important to understand his works and his aspect of view. Having witnessed the century’s most challenging and overwhelming events, American literature went through a variety of phases. Through these phases, the way how the authors see the world and the vision they express in their works changed as they lost the belief in traditional structures. When considered the years 1900-1950, there were a number of literary movements such as naturalism, modernism, and Harlem Renaissance marking the period. However, the movement corresponding mainly to John Steinbeck’s period would be accepted as the modernism. The following themes involving social issues like “disillusion”, “alienation”, “self-consciousness”, “isolation”, “loneliness”, “disconnectedness”, “economic classes”, “beauty”, “racial and sexual identities”, “cold war” and so on emerged in this literary movement. Besides these themes, new literary techniques, styles, the use of symbols and shifts in the reflection of expressions existed. Individualism and experimentation were regarded as a merit. Thus, modernism was a breaking point in American literature due to radical changes experienced in all spheres of life.

Regarding literary traditions of the period, After the First World War, there was a group of American writers immigrating to Paris who were called “Lost Generation Writers”.

Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald and T.S. Eliot were the major members of the group. These writers opted for living in Paris as they were against the social norms and conventions which appeared in the U.S. after the war. Therefore, Paris had an important place in American literature and it was like the cultural capital of literary circles. But, After the Second World War, Paris lost its importance and New York became the new cultural capital thanks to intellectuals, who previously emigrated Paris, came back to the United States. The most important indication of it can be regarded as the number of most prestigious Nobel Prizes for literature in the United States. The reflection of New York's being cultural capital would also be seen in F. Scott Fitzgerald's novel, *The Great Gatsby*. In this sense, it can be inferred that while F. Scott Fitzgerald was the most influential writer of 1920s, John Steinbeck was the typical of 1930s as a writer. Similarly, it may not be an exaggeration to state that there is almost no greater authority than Steinbeck who wrote about The Great Depression period.

Within the frame of modernism movement, most of the writers inclined to write fiction especially after the Second World War and they gave up the idea of realism that they were searching to find the meaning of life in a way. To create something new and experiment it were the motto of the modernism. Social norms, values, faith in religion and politics were no more the interest of modernism and modernist writers. Literature gained independence from the religious way of thinking. However, not only literature but also all structures of art such as media, dance, music, painting, and sculpture became the essentials of modernism. Reasoning and questioning were appreciated as the basis of all literary and artistic activities. As the name implies, modernism movement was related to modern things not the old ones so to speak. Style, vision, narration, viewpoint, fragmentation, disharmony, discontinuity and ambiguity were the dominant concepts of modernism. Particularly, the fragmentation concept was more frequently used in modernist literature through sudden shifts in aspect of view, tone and voice to convey the meaning with the help of vague symbols and images contrary to explicit meaning of expressions.

One point that could be useful to emphasize here is that not all the writers fully adopted the terms that modernism brought. There were opponents, too. For instance, when the practices of literary tradition were discussed by the writers of the period, some of them wanted to preserve the traditional forms and language and they wanted to involve the references of the recognized works of past whereas others rejected the idea. What is more, the literary works of modernism were not much successful in reaching the readers due to

their obscurity and disparity in meaning. Many readers thought that it was difficult to understand these texts.

In conclusion, social, political and economic events marking John Steinbeck's period were discussed hereby. It is believed that his works *Of Mice and Men* and *The Grapes of Wrath*, which constitute the core of this study, are going to be dealt with much more explicitly under the lights of his period's events.

3.2. Synopsis of *Of Mice and Men*

In his work *Of Mice and Men* John Steinbeck narrates the story of two men, George Milton and Lennie Small, who are in pursuit of a better life to realize 'American Dream'. While George is a smart man, Lennie represents a mentally retarded and big bodied person that totally depends on George to survive. Because of Lennie's weakness of touching soft things, they get into trouble and leave the farm that they work. Being dismissed from a farm, they settle for another job in a new ranch far from California. During the travel, George always warns Lennie not to talk to be accepted to the ranch thinking that boss may not employ them if he understands that Lennie is mentally retarded. He also shows him the place near the river to escape and hide in case of a trouble. In fact, George does not want Lennie to be with him however, he has to accompany him as he also wants to get rid of his feeling of loneliness and alienation thanks to his giant friend. He controls him in a way.

When George and Lennie arrive at the ranch, they are accepted to the job safe and sound. In the ranch, they meet other workers such as Slim, Candy, Carlson, Crooks. They also get acquainted with the boss's son Curley and later on his troublesome wife. As George understands that Curley and his wife are prone to cause a trouble, he repeatedly warns Lennie about them. To ease Lennie's weakness of touching soft things, one of the puppies of Slim's dog is given to him. By the way, Candy's old dog is shot to death claiming that it stinks and suffers. Later on, while George and Lennie talk in the bunkhouse about their dream of getting a land that has a small farm and some animals to tend, old candy hears them and he wants to join them by providing a huge sum of money. They agree and decide not to tell anyone about the idea.

Curley, who is always jealous of his wife, comes to bunkhouse to look for his wife. Workers in the bunkhouse tell him that she is not here. However, as Curley wants to overcome the situation, he chooses Lennie as a victim and begins to attack him. Not knowing what to do, poor Lennie responds to Curley with the command of George and crushes his

hand. Curley is threatened to tell everybody in the ranch about his crushed hand if he causes trouble again.

Being left alone in the ranch with old Candy and Crooks, Lennie goes into barn to play with the puppy and enters Crooks' room placed in the barn. Initially, Crooks as a colored Afro-American man recognizes him as a threat as he entered his room without permission. But later he realizes that Lennie is mentally retarded thus they begin to have conversation which is accompanied by old Candy later on. Forgetting their secret idea of having their own land, Candy tells it to Crooks and he also wants to join them. In the meantime, Curley's wife appears in the room and humiliates them by claiming they are all useless. Then Crooks abandons the idea of joining threesome.

One day while Lennie plays with his puppy in the barn, he unintentionally kills the poor animal. As he is afraid of George, he tries to hide it in the barn when Curley's wife appears there. Then they begin to have a conversation. Lennie reveals his tendency towards touching soft things and Curley's wife lets him pat her hair. However, Lennie loses control and becomes harsh while patting. Thus, she starts yelling. Afraid of her yelling, Lennie tries to silence her and ends up with breaking her neck. Immediately, he recalls the place near the river to hide in case of a trouble, he rushes there leaving her dead body behind.

After the men learn the incident, they get armed to shoot Lennie. George hurries to find him first as he thinks that Curley can torture him to death. He eventually finds Lennie in his hiding place and behaves him well. George instructs him to look towards the river while he narrates the ranch they dream of. He silently grabs Carlson's gun which he stole beforehand and shoots him in the back of his head like Candy's dog which was killed previously. Finally, the story ends when the men arrive there and George lies them claiming that he defended himself and shot him as he does not want Curley to torture him to take the revenge of his dead wife.

3.2.1 A Close Study of Metaphor in *Of Mice and Men*

Although it has been more than eighty years since its publication, Steinbeck's *Of Mice and Men* still preserves its sensation. Therefore, this sensation and the abundance of literary devices make it worthwhile to work on it. In this study the textual analysis of metaphor is introduced. The book is analyzed in a detailed way to reveal the metaphors used in the text. This study can also be recognized as a stylistic appreciation since it reflects Steinbeck's unique style.

Metaphor as a literary device creates not only an implicit comparison but also an image in reader's mind. This image plays a very important role in revealing the meaning beyond the sentences. Shuell (1990) states that:

Metaphors are far more efficient than pictures: "If a picture is worth 1,000 words, a metaphor is worth 1,000 pictures! For a picture provides only a static image while a metaphor provides a conceptual framework for thinking about something" (p. 101).

In *Of Mice and Men* Steinbeck frequently uses metaphors and many other literary devices to enrich his narrative and to keep the reader alive with the characters and situations. Particularly the characters like Lennie, George and Curley, his wife Slim and Candy are mostly described through metaphors. Also, it has been realized that these metaphors have generally a negative sense over individuals and surroundings because a troublesome atmosphere prevails in the novel and correspondingly the story ends tragically. One point about the negative atmosphere in the novel is that as it is already known the novel was written during the Great Depression period and it reflects the challenges people faced with. Hence, it is quite meaningful in terms of Steinbeck's applying negative-sensed elements.

Throughout the novel the examples of conventional and extended metaphors are employed by Steinbeck. However, the analyses presented hereby are not divided into the categories as the detailed analysis of metaphor types is not a major concern. In a chronological order of page, all the extracts that consist of the example of metaphor are stated. In addition, after each extract, a brief explanation of metaphor used in the extract is stated. As it is concerned, in textual analysis method there is no true or false interpretation. And as these brief explanations suggest an interpretation about metaphors, every reader is supposed to get his or her own meaning. Thus, the following extracts from the novels are stated below:

Lennie dabbled his big paw in the water and wiggled his fingers so the water arose in little splashes; rings widened across the pool to the other side and came back again (Steinbeck, 1994, p. 3).

As is already known, 'paw' is an animal foot but characteristic of an animal is attributed to human and an implicit comparison is made. Thus, the reader gets the impression of a bear trying to catch a fish in the water here.

George lay back on the sand and crossed his hands under his head, and Lennie imitated him, raising his head to see whether he was doing it right. "God, you're a lot of trouble," said George. "I could get along so easy and so nice if I didn't have you on my tail." (Steinbeck, 1994, p. 7).

In its literal meaning to have someone in his or her tail is impossible and nonsense and even a human being's having a tail is already impossible as it is an animal property. George's being a company to Lennie is referred here, indeed. Thus, being a company of someone is implicitly likened to having someone on his or her tail.

I could go get a job an' work, an' no trouble. No mess at all, and when the end of the month come, I could take my fifty bucks and go into town and get whatever I want. Why, I could stay in a cat house all night (Steinbeck, 1994, p. 11).

The cat house mentioned here does not literally mean that there is a house and cats live there. Instead, it is the brothel and it is implicitly likened to a cat house. The cat house image is reflected in such a way that it gives the feeling of an ordinary hotel or a place to stay.

Well, you keep away from her, cause she's a rattrap if I ever seen one (Steinbeck, 1994, p. 32).

Curley's wife is implicitly likened to a rattrap. As she always wanders around the ranch among the men working there, she is recognized as a trap because of her husband's aggressive manners.

He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders (Steinbeck, 1994, p. 33).

With his dignity and authority, Slim is implicitly likened to the prince of ranch here. The prince image also refers to Slim's being a quite handsome man. By creating a handsome character among the less fortunate ones, Steinbeck goes beyond the stereotype character understanding.

The silence fell on the room again. It came out of the night and invaded the room (Steinbeck, 1994, p. 48).

Literally, to invade means take the control of a place by force. However, the silence available in the room is likened to an armed force or enemy troop taking the control of the room so to speak. It is literally impossible. However, the power of metaphor here plays an active role in describing silence over the room.

George said, "She's gonna make a mess. They's gonna be a bad mess about her. She's a jail bait all set on the trigger" (Steinbeck, 1994, p. 51).

Curley's wife is likened to a bullet set on the trigger of a gun as she runs the risk of endangering men working in the ranch. As no men want to get into trouble with Curley, they try hard to be away from her wife.

Candy said, "I ain't much good with on'y one hand. I lost my hand right here on this ranch" (Steinbeck, 1994, p. 59).

Losing one's hand is literally impossible because losing something happens without being conscious. On the other hand, hand is the part of human body and cannot be lost like a material. It is inferred that Candy's hand is injured in a work accident and has been cut. Thus, his hand is implicitly likened to an entity that can be lost literally.

She stood still in the doorway, smiling a little at them, rubbing the nails of one hand with the thumb and forefinger of the other. And her eyes traveled from one face to another (Steinbeck, 1994, p. 77).

When Curley's wife enters the bunkhouse to look for Curley, she sees Crooks, Candy and Lennie and she looks at their faces one by one. But while it is described the word "travel" is used. It is not possible for eyes to travel literally. Looking of eyes is likened to something that can travel in literal sense. Thus, it functions as a metaphor.

She turned on him in scorn. "Listen, Nigger," she said. "You know what I can do to you if you open your trap?" (Steinbeck, 1994, p. 80).

Crooks threatens Curley's wife not to come his place again and he warns that if she does not leave his place, he will tell her to the boss. In response, Curley's wife threatens him not to open his mouth about it. Therefore, Crook's mouth is implicitly likened to a trap.

Curley's wife came around the end of the last stall. She came very quietly, so that Lennie didn't see her. She wore her bright cotton dress and the mules with the red ostrich feathers. Her face was made up and the little sausage curls were all in place (Steinbeck, 1994, p. 86).

Here, it is understood that the hair of Curley's wife is explicitly likened to sausages. Because as her hair is curly, it looks like sausage. However, the same likening is given implicitly this time and it functions as a metaphor here.

3.2.2. A Close Study of Simile in *Of Mice and Men*

Steinbeck's *Of Mice and Men* is such a great work that, it may not be possible to understand it fully by just reading it plainly. In this case, understanding his period is very crucial to interpret it properly. In this regard, Meng and Liu (2018) state that:

In the Great Depression, subjected to the capricious plundering and exploitation of industrial capitalists and their agents banks, tenants, who lost their land and home had to leave their native places and became migrant workers, living from hand to mouth, engaged in temporary jobs, shifting from one ranch to another. In the bleak years of the thirties, life became a nightmarish experience of poverty and brutal struggle for survival. All they yearned for was a piece of land that belonged to them, where they could plant some crops and vegetables, raised poultry and livestock to sustain their life, and where they could build a house to keep themselves warm in winter. *Of Mice and Men* was set just in such background (p. 39).

All these challenges and experiences mentioned above are reflected in his work through a variety of literary devices. And simile is one of them. Steinbeck uses similes much more frequently compared to metaphors. It may be easier to apply similes since they consist of explicit and more concrete comparisons by using the signaling words "like" and "as...as". They are also commonly used in daily language by so many people and do not require a serious cognitive process to comprehend the meaning.

In the novel, similes are used mostly to describe characters and surroundings as in metaphors. Lennie is the leading character in terms of applying simile. In addition, it has been observed that the animals such as bear, horse, terrier dog, yellow frog, fish and bull are

often used to compare characters as each animal has a specific feature that attributes to the characters. 'The barn, bunkhouse and the ranch', in general sense, are depicted through similes with attributions of a variety of objects as they are the recollection of Steinbeck's period.

Regarding the analysis process, similes have easily been detected by means of their explicit structure. Although there are numerous similes in the novel, only the ones that have major importance and notable impression have been studied. The extracts involving similes and their interpretations are given below:

The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray sculptured stones (Steinbeck, 1994, p. 2).

Rabbits are explicitly likened to the sculptured stones. It is commonly known that when rabbits sense a threat or when a powerful beam is directed to them, they petrify and most likely that is why they are likened to the sculptured stones.

Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws (Steinbeck, 1994, p. 2).

With his huge body, Lennie's dragging his feet is likened to a bear's dragging his paws. It gives the feeling of a monster coming closer to reader among the bushes. The sound of dragging with the mental image creates an audiovisual scene.

His huge companion dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse (Steinbeck, 1994, p. 3).

Lennie's breathing while drinking water is explicitly likened to a horse. Thanks to this simile, readers not only see the live picture of Lennie's snorting into the water but also hear the snorting sound as if.

A water snake slipped along on the pool, its head held up like a little periscope (Steinbeck, 1994, p. 7).

The head of a water snake is explicitly likened to a periscope. Periscope is a meaningful comparison here because its function is to provide a secure sight to the observer. Thus, while snake slips through the water, holding up its head provides it a secure cruise in the water against potential threats.

George's hand remained outstretched imperiously. Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back, approached again (Steinbeck, 1994, p. 9).

Lennie is likened to a terrier dog. Terrier breed dogs are supposed to be obedient to their masters and George actually recognizes himself as Lennie's master. Also, there may be a reference to slave-master relationship.

He heard Lennie's whimpering cry and wheeled about. "Blubberin' like a baby (Steinbeck, 1994, p. 9).

Normally, blubbering is peculiar to babies but Lennie is likened to a baby in this sentence. His rudimentary mental condition is not different from a baby's mental condition although he is bodily well developed.

At about ten o'clock in the morning the sun threw a bright dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars (Steinbeck, 1994, p. 18).

Flies are compared to rushing stars here. It is a general opinion that dirt and dirty things appeal flies and other insects that feed on them. Thus, the place that flies shoot arouses the feeling of dirty and smelly picture in reader's mind.

"The boss was expectin' you last night," the old man said. "He was sore as hell when you wasn't here to go out this morning." He pointed with his right arm, and out of the sleeve came a round stick-like wrist, but no hand (Steinbeck, 1994, p. 18).

The wrist of the old man is likened to a stick here. As the old man already does not have his right hand, his wrist looks like a stick in an out of his sleeve. His old age also connotes an old tree which is about to dry and die.

The boss pointed a playful finger at Lennie. "He ain't much of a talker, is he?"

"No, he ain't, but he's sure a hell of a good worker. Strong as a bull" (Steinbeck, 1994, p. 22).

Lennie is likened to a bull. As it is concerned, bull is a very powerful animal and also it can be easily provoked. Lennie is a giant man in terms of his overdeveloped body and he is very powerful. Therefore, the bull is a very appropriate image to describe him.

The sun square was on the floor now, and the flies whipped through it like sparks (Steinbeck, 1994, p. 29).

When the sun shines on the floor, the flies, which go around it, are likened to sparks. For instance, when the fire is trimmed, the sparks flutter around and they create a visual feast especially in the dark. The same tableau is created here by using a powerful simile.

A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages (Steinbeck, 1994, p. 31).

While Curley's wife is described here, her hair in the form of little rolled clusters is explicitly likened to sausages. Sausage image can evoke different concepts in readers' minds. It can be inferred that Steinbeck leaves the appreciation to readers.

His hands, large and lean, were as delicate in their action as those of a temple dancer (Steinbeck, 1994, p. 34).

The hands of temple dancers are very important for them as they do the most of the dance moves with their hands. Hands need to be well cared to perform their job. Thus, Slim's hands are likened to the hands of a temple dancer.

George looked over at Slim and saw the calm, Godlike eyes fastened on him (Steinbeck, 1994, p. 40).

George likens Slim's eyes to God's eyes. It is clear that to create a powerful comparison, simile is used here. Although no one knows how God's eyes are like, the comparison compels readers to imagine about them.

Slim threw a scare into you. You're yella as a frog belly. I don't care if you're the best welter in the country (Steinbeck, 1994, p. 62).

Curley is likened to a yellow frog belly here. By means of this comparison he is referred as coward. Frog image is rather negative and it also insults the person that is likened.

Curley stepped over to Lennie like a terrier. "What the hell you laughin' at?" (Steinbeck, 1994, p. 62).

Previously, Lennie has been likened to a Terrier dog. And now here Steinbeck likens Curley to a Terrier dog that is ready to attack and bite. Therefore, it is understood that the Terrier dog creates such a powerful image that Steinbeck uses it several times.

Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand (Steinbeck, 1994, p. 63).

When Lennie grasps Curley's fist and begins to squeeze it, Curley flops with pain and this situation is likened to a fish flopping on a line. When a fish hits the land, it desperately flops to reach the water again. It is a natural act to survive. The same condition can be applied to Curley here. He flops to survive against Lennie's action.

Crooks bored in on him. "Want me ta tell ya what'll happen? They'll take ya to the booby hatch. They'll tie ya up with a collar, like a dog." (Steinbeck, 1994, p. 72).

While Crooks and Lennie talk about the possibility of Lennie's being left alone if George does not come back from the town, Crooks tells Lennie that he can be sent to the asylum and can be tied up like a dog with a collar. He likens Lennie to a dog here.

The hay came down like a mountain slope to the other end of the barn, and there was a level place as yet unfilled with the new crop (Steinbeck, 1994, p. 84).

The pile of hay in the barn is likened to a mountain slope. Here the amount of the hay is emphasized by the mountain image. If the author had used an ordinary adjective or adverb like too much or a great deal of, the description of the barn would have been so plain.

"Some people got kinda coarse hair," she said complacently. "Take Curley. His hair is jus' like wire (Steinbeck, 1994, p. 90).

Curley's wife likens her husband's hair to wire. Literally, wire is made of metals like copper, iron or steel to conduct electricity and it is hard. However, a robotic or machine-like feature is attributed to Curley's lifeless hair by means of an explicit comparison.

Curley's wife laughed at him. "You're nuts," she said. "But you're a kinda nice fella. Jus' like a big baby (Steinbeck, 1994, p. 90).

Lennie is explicitly likened to a big baby here as he is mentally retarded and behaves like a baby. Nevertheless, this likening creates a paradox when Lennie's body size is considered. This paradox intensifies the meaning revealed through the simile.

He shook her then, and he was angry with her. "Don't you go yellin'," he said, and he shook her; and her body flopped like a fish. And then she was still, for Lennie had broken her neck (Steinbeck, 1994, p. 91).

While Lennie fondles the hair of Curley's wife, she is irritated by him and she starts yelling. In the meantime, Lennie shakes her and her body is likened to a flopping fish. Flopping fish image is used once again by the author.

He was down on his knees beside her. He put his hand over her heart. And finally, when he stood up, slowly and stiffly, his face was as hard and tight as wood, and his eyes were hard (Steinbeck, 1994, p. 94).

It is known that wood is a hard material in terms of its feature. Therefore, when George realizes that Curley's wife is dead his face becomes stiff and it is likened to a hard and tight wood.

A far rush of wind sounded and a gust drove through the tops of the trees like a wave (Steinbeck, 1994, p. 99).

The blowing wind over the tops of the trees is likened to a wave. Wave can be seen in the water but wind cannot be seen. It can only be sensed through the object that is touched by it. Thus, wind is vitalized by comparing it to a wave so that the readers can visualize the scene.

Suddenly Lennie appeared out of the brush, and he came as silently as a creeping bear moves (Steinbeck, 1994, p. 100).

Lennie is likened to a creeping bear because he has a huge body and his movement is slow and audible among the bushes. This comparison provides two dimensions as audio and visual, enriching the narrative.

3.3. Synopsis of *The Grapes of Wrath*

The Grapes of Wrath is the tragic story of the Joad family that struggles to survive. It is the story of how the dreamed grapes in California turn out to the wrath. Not only the oppressing dust but also the cruel banks make people abandon their farms and lands as the Joad family does. The story takes place in Oklahoma and California.

One of the members of the Joad family, Tom Joad who killed a man before is released from the prison and takes the way home. On his way home, Tom comes across a man named Jim Casy who was once a preacher. He accompanies Tom on the way. When Tom and Jim Casy arrive at his family farm, they realize that the house has been abandoned. In the meantime, they meet Muley Graves, a neighbor from the farm. He reports that the Joad family has been removed from the land and they have gone to Uncle John. Later on, Tom and Casy set off again. They finally arrive at Uncle John's place. He meets Ma, Pa, Grandma, Grandpa, his elder brother Noah, younger brother Al, his sister Rose of Sharon, Sharon's husband Connie and children Winfield, Ruthie and uncle John. Tom notices that the family is getting ready to move to California with the hope of finding a work that is already stated in a handbill they have. He also learns that his sister Rose of Sharon is pregnant.

Altogether, they head for California on a famous highway called Route 66. On the way, they meet the Wilson family who also goes to California. They decide to drive together to the west. However, Wilsons' car breaks down and also Sairy Wilson gets sick. The Joads ultimately leaves them behind. By the way, Joad family experiences overwhelming challenges. Grandpa and Grandma Joad pass away before reaching to California. They also hear that the high-waged work they dream is unreal. Moreover, Tom's brother Noah and Rose of Sharon's husband Connie leave the family fearing that they are unable to survive together.

When the family arrives in California, they firstly find themselves in the middle of a horrible camp where hundreds of migrant families live in terribly dirty conditions. In the camp, while Tom and Casy look around for a work, they suddenly get engaged in a fight with cops. As Casy knows that Tom is paroled, he surrenders to save him. Hence, the Joads abandon the camp right away to get rid of the trouble. After that, the Joads luckily find a government camp in south and settle there. As this camp is ruled by people residing there, they temporarily enjoy the facilities of it. Nevertheless, unable to get a sustainable work there, they necessarily leave the camp.

After that, they find work as a peach picker even though the payment is very low to survive. They realize that the camp that they stay is guarded by policemen and there are some strikers surrounding the camp who protest the low payments. One day Tom comes across Jim Casy outside the camp and he learns that Casy leads the strikers around the camp. Meanwhile, when Tom and Casy meet in a place, several men with sticks attack them and kill Casy right there and injure Tom. Killing a policeman and having a scar on his face, Tom rushes to the camp secretly to inform the family and they immediately leave again.

The Joads later on get a picking work in a cotton field and a shelter converted from a boxcar. Here, the Joads stay with the Wainwrights family in the box car. By the way, Tom shelters in a cave near the field and Ma brings him food. For a while the Joads earn enough to survive. However, towards the end of the cotton season, heavy rains begin and then the floods come. They understand that the flood is going to ruin the boxcar. On the day floods come, Rose of Sharon gives birth but the baby is stillborn. They move to an old nearby barn as the floods threaten the boxcar. In the barn, they see a child with his father who is about to die of hunger. Having lost her baby now, Rose of Sharon helps the dying man by breastfeeding. Thus, the tragic story ends here.

3.3.1 A Close Study of Metaphor in *The Grapes of Wrath*

The Grapes of Wrath, without doubt, is recognized as the best novel that Steinbeck had written. There are several reasons for it. One reason is that he did not write it, he lived it. Therefore, readers witness the life-like conditions that they already experience in their real life. Demot (2000) quotes Steinbeck's statements to Pascal Covici (1939) as follows:

I've done my damnest to rip a reader's nerves to rags, I don't want him satisfied....I tried to write this book the way lives are being lived not the way books are written....Throughout I've tried to make the reader participate in the actuality, what he takes from it will be scaled entirely on his own depth or hollowness. There are five layers in this book, a reader will find as many as he can and he wont find more than he has in himself (p. xiv).

The success of *The Grapes of Wrath* is so great that today it is still studied in all around the world. It touches the lives of people from the age of 7 to 70. Everyone finds something for himself or herself as stated in quotation above.

Thus, the metaphorical analysis of *The Grapes of Wrath* indicates the success of the book. When compared to the metaphor analysis of *Of Mice and Men*, it can be stated that Steinbeck uses metaphor more to describe the conditions and the events that Joad family and other migrant workers experienced than describing the characters. Therefore, it seems that while *Of Mice and Men* is centered on characters, *The Grapes of Wrath* is centered on human conditions more.

Conventional and extended metaphors are the leading metaphor types throughout the novel. Like in the example of extended metaphor "the valley of ashes" in F. Scott Fitzgerald's *The Great Gatsby*, some concepts or images like dust, bank-monster, turtle, grapes are repeated through the paragraphs or even the whole book as the examples of extended metaphor. It is also highly possible to come across other types of metaphor throughout the novel if analyzed in much more detail.

While reading the statements that contain metaphors, they can give the feeling of reading an ordinary sentence that has no metaphor. This shows that the reader is on the right way of interpreting it. Because of metaphor's implicitness, it is important to note that readers may undergo a serious cognitive process to absorb the desired meaning particularly in conventional metaphors since they are far from their literal meanings. In this regard, the metaphor extracts are presented below:

The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet (Steinbeck, 2000, p. 3).

Given the shape of corn, the growing corns are implicitly likened to green bayonets. However, bayonet means a kind of martial weapon or toll in its literal meaning. This description reminds reader of a kind of battlefield with thousands of soldiers holding their bayonets in their hands.

All day the dust sifted down from the sky, and the next day it sifted down. An even blanket covered the earth (Steinbeck, 2000, p. 5).

Here, the dust is likened to a blanket that covers the earth. In its literal sense, blanket is a household material which is used to keep people warm while sleeping or when feeling cold. However, it is understood that blanket refers to the dust covering the earth.

Little by little the shell slid up the embankment until at last a parapet cut straight across its line of march, the shoulder of the road, a concrete wall four inches high (Steinbeck, 2000, p. 17).

Hereby, while the turtle's passing the highway is described, one part of the road that turtle tries to pass is implicitly likened to part of a human body, namely, to a shoulder. When read, there seems no likening as the phrase "shoulder of the road" has lost its literal meaning in due course.

He smiled and his full lips revealed great horse teeth (Steinbeck, 2000, p. 17).

Reverend Jim Casy's (previously preacher) teeth are likened to horse teeth by directly referring to a horse. Horse is a powerful animal and it has strong big teeth. In this regard, these features of a horse can implicitly be attributed to Casy's strong personality.

In the open doors the women stood looking out, and behind them the children—corn-headed children, with wide eyes, one bare foot on top of the other bare foot, and the toes working (Steinbeck, 2000, p. 33).

Children are compared to corn head implicitly. Corn has a knife-like sharp appearance and this sharpness may reflect the children's physical appearance that difficult conditions of life shape.

The owner men went on leading to their point: You know the land's getting poorer. You know what cotton does to the land; robs it, sucks all the blood out of it (Steinbeck, 2000, p. 34).

In this sentence, while how the land is getting poor is described, the water that is available in the land is likened to blood as if it was a in human body. As the cotton consumes the water in the land when planted, the land becomes poorer.

We can't depend on it. The bank—the monster has to have profits all the time. It can't wait. It'll die. No, taxes go on. When the monster stops growing, it dies. It can't stay one size (Steinbeck, 2000, p. 34).

The 'bank' is likened to a monster here. Because 'bank' works for the profit and for the sake of profit, it consumes and grabs everything it can. When people get loan and they cannot pay, the bank—monster seizes all properties people have.

The tractors came over the roads and into the fields, great crawlers moving like insects, having the incredible strength of insects. They crawled over the ground, laying the track and rolling on it and picking it up (Steinbeck, 2000, p. 37).

Tractors are firstly likened to great crawlers implicitly and then they are likened to insects explicitly. Although insects are small animals, here, they are recognized as giant and strong animals that give the feeling of strength. In the same way, tractors give the feeling of strength and power.

The man sitting in the iron seat did not look like a man; gloved, goggled, rubber dust mask over nose and mouth, he was a part of the monster, a robot in the seat (Steinbeck, 2000, p. 37).

The man who drives the tractor is likened to a part of the monster and a robot with his goggles and mask. To visualize the fierceness of the situation and to make a vivid picture of the scene, Steinbeck applies this metaphor by referring to "driver" as part of monster and a robot.

Behind the harrows, the long seeders—twelve curved iron penes erected in the foundry, orgasms set by gears, raping methodically, raping without passion (Steinbeck, 2000, p. 38).

In this sentence, Tractor's plowing the land is likened to a nasty sexual intercourse in a monstrous way. For instance, the long seeders —twelve curved iron penes are likened to the

erected male sexual organ and the gears of tractor are likened to an orgasm that accelerates the speed of intercourse as if.

In the late afternoon the truck came back, bumping and rattling through the dust, and there was a layer of dust in the bed, and the hood was covered with dust, and the headlights were obscured with a red flour (Steinbeck, 2000, p. 99).

Here, the headlights of the truck are covered with the dust but while the scene is described, the dust covering the headlights is likened to a red flour because it gives the sense of red flour as if, when the light shines behind the dust and creates a very lively image in readers' minds.

Ma laid the bricks of meat in a keg and poured salt around and over them and covered the layer with salt and patted it down (Steinbeck, 2000, p. 112).

Slabs of meat are implicitly likened to the bricks. As a material brick is used for building and other constructions. However, the way how meat slabs are compiled is likened to the bricks.

The woman plopped the apple box on the ground. "Got a live tumor," she said, and she cackled like a happy hen. "Which'd you ruther?" she demanded (Steinbeck, 2000, p. 322).

While Rose of Sharon and a woman in the camp are having a conversation, the woman, who already guesses that Rose of Sharon is pregnant, likens the unborn baby or fetus to a live tumor.

The stars came down wonderfully close and the sky was soft. Death was a friend, and sleep was death's brother (Steinbeck, 2000, p. 342).

The death is implicitly likened to a friend here. Because of the poverty many people die continuously in the novel and death becomes an ordinary event and even it becomes a friend of people. Sleep is also recognized as half death and maybe that is why it is referred as death's brother.

Grape blossoms shed their tiny petals and the hard little beads become green buttons, and the buttons grow heavy (Steinbeck, 2000, p. 363).

Unripe grapes are implicitly compared to hard little beads and green buttons. The implicit comparison is quite meaningful when the form of unripe grapes is considered. Each unripe grape is very hard and sour. As they are hard, they look like beads and buttons.

And the pears grow yellow and soft. Five dollars a ton. Five dollars for forty fifty-pound boxes; trees pruned and sprayed, orchards cultivated—pick the fruit, put it in boxes, load the trucks, deliver the fruit to the cannery—forty boxes for five dollars. We can't do it. And the yellow fruit falls heavily to the ground and splashes on the ground. The yellowjackets dig into the soft meat, and there is a smell of ferment and rot (Steinbeck, 2000, p. 364).

The ripe pears falling to the ground, are implicitly compared to soft meat eaten by yellowjackets (kind of bee). As bees like both meat and fruits the comparison of pear to the meat is meaningful here. Yellowjacket bees match the pear and meat images to strengthen visual narration.

And men with hoses squirt kerosene on the oranges, and they are angry at the crime, angry at the people who have come to take the fruit. A million people hungry, needing the fruit—and kerosene sprayed over the golden mountains (Steinbeck, 2000, p. 365).

Orange piles are burnt by spraying kerosene over them and these orange piles are compared to golden mountains in terms of their size. Also, the colors of orange and gold are so similar to each other.

The people come with nets to fish for potatoes in the river, and the guards hold them back; they come in rattling cars to get the dumped oranges, but the kerosene is sprayed. And they stand still and watch the potatoes float by, listen to the screaming pigs being killed in a ditch and covered with quick-lime, watch the mountains of oranges slop down to a putrefying ooze; and in the eyes of the people there is the failure; and in the eyes of the hungry there is a growing wrath. In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage (Steinbeck, 2000, p. 365).

In this paragraph, as in the previous quote above, masses of orange are likened to mountains in terms of volume. In addition, as it is also referred in the title of the novel, the growing wrath in the souls of people is likened to ripening of grapes, indeed. Another point to emphasize is that while the grapes are initially exciting with a positive image in the Joad family's mind, later on this positive image turns out to a wrath when they face terrible living conditions. Steinbeck creates a unique narration by contrasting images to one another.

Ma was silent. She spread her knees and tightened her skirt. "I know," she said at last. "I et coal oncet when I was in a fambly way. Et a big piece a coal (Steinbeck, 2000, p. 370).

Pregnancy is implicitly likened to be in a family way in this sentence. In its literal meaning being in a family way does not make sense. But from the context it is understood that pregnancy is meant.

3.3.2 A Close Study of Simile in *The Grapes of Wrath*

Simile as one of the most commonly used literary devices is the leading device in both *Of Mice and Men* and *The Grapes of Wrath* in terms of dominating the whole work. As stated before, similes are easy to detect and comprehend thanks to their explicitness. Steinbeck's vivid and flowing style definitely enables using simile as well. DeMott (2000) states that:

It is not narrated from the first-person point of view, yet the language has a consistently catchy eyewitness quality about it, and its vivid biblical, empirical, poetical, cinematic and folk style demonstrate the remarkable tonal and visual acuity of Steinbeck's ear and eye (p. xiii).

The Grapes of Wrath is rich in terms of not only literary elements but also cultural, historical and psychological elements. It is like a broad-spectrum pill for readers. In the text, explicit comparisons vary from characters and conditions to everyday objects. In addition, similes are used to refer for further concepts such as foreshadowing, flashback and paradox. They are not directly indicated but they are implied. Hence, they foster readers' creative reading skills.

Unlike metaphors, similes create a multi-dimensional figurative comparison thanks to their direct likening structure. But, what does this multi-dimensionality provide exactly? It actually addresses the readers' sense organs. In a sentence that consists of similes, readers firstly draw a mental picture of the comparison and then depending on the comparison, they hear the sound of the likened images and feel the touch of them. They have even a chance to taste them. Thus, all these senses occur thanks to similes' multi-dimensionality. In this context, DeMott states (2000) that:

..., his fusion of intimate narrative and panoramic editorial chapters enforces this dialogic concert. Chapters, styles, voices, all speak to each other, set up resonances, send echoes back and forth—point and counterpoint, strophe and antistrophe—as in a huge symphony whose total impression far surpasses the sum of its discrete and sometimes dissonant parts (p. xiii).

As in *Of Mice and Men*, the frequency of simile usage in *The Grapes of Wrath* outnumbers metaphors regarding the quantity of simile metaphor extracts, although similes are limited to the structures such as “like”, “as...as” and the comparative form (more than...). Accordingly, the simile extracts and their interpretations are given below:

The rain crust broke and the dust lifted up out of the fields and drove gray plumes into the air like sluggish smoke (Steinbeck, 2000, p. 4).

In this sentence, the flying of grey plumes into the air is compared to a sluggish smoke. As plumes are so soft and light, they can easily fly up in the air. Similarly, smoke rises easily and moves in the air. These two elements are explicitly compared to each other by means of the word “like”.

Houses were shut tight, and cloth wedged around doors and windows, but the dust came in so thinly that it could not be seen in the air, and it settled *like pollen* on the chairs and tables, on the dishes (Steinbeck, 2000, p. 5).

The dust is likened to pollen in terms of its features. As is known, dust is colorless and not much visible in the air. Pollen in the air is also the same as dust. Therefore, an explicit comparison is made via the use of word “like”.

His hands were hard, with broad fingers and nails as thick and ridged as little clam shells (Steinbeck, 2000, p. 8).

While Steinbeck describes Tom Joad, he likens his fingers and nails to clam shells because clam shells are very hard. However, clam shells are not easy to open up or crack them. They have a powerful structure. Ditto, Tom’s fingers and nails may be referred as hard and powerful.

The driver chewed as rhythmically, as thoughtfully, as a cow (Steinbeck, 2000, p. 11).

The driver's chewing gum is explicitly likened to a cow's chewing grass or food in. Steinbeck's flowing style enables readers to draw the picture of the situation described. Therefore, it makes the readers engage in the story and everybody finds something about a real-life situation there.

Joad's lips stretched tight over his long teeth for a moment, and he licked his lips like a dog, two licks, one in each direction from the middle. (Steinbeck, 2000, p. 14).

Tom Joad's licking his lips is explicitly likened to a dog by using the word "like". Licking lips is a very characteristic of a variety of animals such as dogs and cats. If Joad's licking lips was described without likening to a dog, the narrative would be very plain and would not touch readers' senses.

Joad had moved into the imperfect shade of the molting leaves before the man heard him coming, stopped his song, and turned his head. It was a long head, bony; tight of skin, and set on a neck as stringy and muscular as a celery stalk (Steinbeck, 2000, p. 21).

The description of Tom Joad is empowered by comparing his neck to a string and a celery stalk explicitly. Here it seems that Tom Joad is described as a skinny man through a comparison to a celery stalk. However, celery stalk is stated as muscular so is Tom Joad, indeed. An implied paradox is applied accordingly.

For clothes he wore overalls and a blue shirt. A denim coat with brass buttons and a spotted brown hat creased like a pork pie lay on the ground beside him (Steinbeck, 2000, p. 21).

The creased hat is likened to a pork pie here. Pork pie is an extraordinary image that many people may not come across. Nonetheless, even if it is not a common imagery, it is very creative and successful in terms of prompting the imagination.

The iron guard bit into the house-corner, crumbled the wall, and wrenched the little house from its foundation so that it fell sideways, crushed like a bug (Steinbeck, 2000, p. 40).

Pulling down of the house by a tractor is explicitly likened to the crashing of a bug to give the strong sense of what pulling down means. Comparison gives the feeling of crushing sound to readers' ears.

The red sun touched the horizon and spread out like a jellyfish, and the sky above it seemed much brighter and more alive than it had been (Steinbeck, 2000, p. 47).

The spread of sun is likened to a jellyfish here. The Anatomic structure of a jelly fish is compared to sun lights in a way. A jelly fish's spreading out its tentacles resembles the rays of the solar lights.

You jus' go on about eight miles to John's place. You'll find your folks piled in John's house like gophers in a winter burrow (Steinbeck, 2000, p. 49).

While Tom Joad and Muley are having a conversation, Muley likens the Joad family to gophers (kind of squirrels) that they take shelter in a winter hole or cave. As Joad family has to leave their house and move to Uncle John's, the crowd of people gathers in a house and struggles to survive. Thus, this situation is depicted by means of using a simile.

Muley watched the approaching lights. "Yeah!" he said. "I was mean like a wolf. Now I'm mean like a weasel. When you're huntin' somepin you're a hunter, an' you're strong (Steinbeck, 2000, p. 60).

Muley likens himself to a wolf and a weasel in terms of being mean. An explicit comparison is made here. This explicit comparison also emphasizes the psychological transformation or deterioration that Muley undergoes due to the terrible living conditions.

Piles of rusty ruins against the fence, rows of wrecks in back, fenders, grease-black wrecks, blocks lying on the ground and a pig weed growing up through the cylinders. Brake rods, exhausts, piled like snakes. Grease, gasoline (Steinbeck, 2000, p. 60).

The parts of old broken cars which are piled in junkyard are explicitly likened to snakes. It would not be an exaggeration to suggest that the horrible image of the junkyard could not be better expressed otherwise as both snake pile and junk pile have the similar disturbing outlook.

Tom and the preacher looked up the road. And randy Al, seeing he was being noticed, threw back his shoulders, and he came into the yard with a swaying strut like that of a rooster about to crow (Steinbeck, 2000, p. 88).

The way of Al's walking and manner is likened to a rooster that is about to crow. As is known, when a rooster crows, it struts. This comparison shows how Al wants to be recognized as someone important.

And when a horse stops work and goes into the barn there is a life and a vitality left, there is a breathing and a warmth, and the feet shift on the straw, and the jaws clamp on the hay, and the ears and the eyes are alive. There is a warmth of life in the barn, and the heat and smell of life. But when the motor of a tractor stops, it is as dead as the ore it came from. The heat goes out of it like the living heat that leaves a corpse (Steinbeck, 2000, p. 120).

In these sentences, stopping of the motor and its heat is likened to a corpse. For instance, motor is made up of cast iron and in its ore the iron is raw and is useless. But after iron is processed, it comes into life and becomes motor and other tools. When a person dies, the heat and the soul he carries in his body disappears. Similarly, when the motor stops, the heat it has disappears. Steinbeck is not narrating the events and situations but drawing mental images with the words.

The tent flaps opened and a wizened woman came out—a face wrinkled as a dried leaf and eyes that seemed to flame in her face, black eyes that seemed to look out of a well of horror (Steinbeck, 2000, p. 140).

The wrinkled face of the woman is likened to a dried leaf and her eyes are likened to flame. The images used here such as dried leaf and flame express a negative meaning and they actually reflect the evil side of the woman in this sense.

On her mattress, away from the fire, Granma whimpered softly like a puppy. The heads of all turned in her direction. (Steinbeck, 2000, p. 152).

Granma's whimpering softly is explicitly likened to a puppy. Actually, the verb "whimper" highlights the suffering that Granma has. However, this suffering is softened by comparing a puppy image.

Cars whisking by on 66. License plates. Mass., Tenn., R.I., N.Y., Vt., Ohio. Going west. Fine cars, cruising at sixty-five,

-There goes one of them Cords. Looks like a coffin on wheels.

-But, Jesus, how they travel (Steinbeck, 2000, p. 160).

In these sentences while the fast and luxurious cars on Highway 66 are described, one of cars whose brand is Cord is likened to a coffin on wheels. The shape of the Cord brand cars looks like a coffin when considered without wheels.

She tried to arch her whole body as a rigid container to preserve her fetus from shock (Steinbeck, 2000, p. 171).

While Rose of Sharon is on the back of the truck during the travel, she tries to protect her baby in her womb from the shock and her body's position is explicitly likened to a rigid container.

The eyes of the whole family shifted back to Ma. She was the power. She had taken control. "The money we'd make wouldn't do no good," she said. "All we got is the family unbroke. Like a bunch a cows, when the lobos are ranging, stick all together (Steinbeck, 2000, p. 177).

Ma is likening the family members to a bunch of cows that sticks all together when the danger—wolves are around. Another aspect of view to the image of a bunch of cows is the importance of family ties. When they are separated, they mean nothing but when they stick to the family integrity, they are meaningful and powerful.

"Well, you and me got sense. Them goddamn Okies got no sense and no feeling. They ain't human. A human being wouldn't live like they do. A human being couldn't stand it to be so dirty and miserable. They ain't a hell of a lot better than gorillas." (Steinbeck, 2000, p. 231).

People from Oklahoma are called Okies in the novel and they are humiliated as they have to live in terrible conditions. Thus, they are likened to gorillas and they are even recognized as worse than gorillas. Here, a comparative form is used to liken them to gorillas.

Ma looked down at her hands, lying together like tired lovers in her lap (Steinbeck, 2000, p. 239).

Ma's hands are likened to tired lovers' in her lap. The image of tired lovers adds vitality to the description. Readers immediately visualize the lovers lying side by side in a discomfort to make sense of the depiction.

There could be no doubt that it was the committee; three ladies, washed, dressed in their best clothes: a lean woman with stringy hair and steel-rimmed glasses, a small stout lady with curly gray hair and a small sweet mouth, and a mammoth lady, big of hock and buttock, big of breast, muscled like a dray-horse, powerful and sure (Steinbeck, 2000, p. 237).

A lady with a giant body size is explicitly likened to a dray horse. As it is concerned, dray horses are very powerful as they pull the carriage. In the same way, this woman can be leading other women as she is powerful and sure and that is why she is likened to a dray horse.

The full green hills are round and soft as breasts (Steinbeck, 2000, p. 342).

Hills are explicitly likened to breasts. The aim of the author in this comparison may be to stress how fruitful California is. At first sight, the breast image may recall a sexual meaning. But it may be referred to a mother figure as the mother feeds her baby through her breasts.

There were shouts, the sound of running feet, crashing through brush. Tom stood over the prostrate man. And then a club reached his head, a glancing blow. He felt the stroke like an electric shock (Steinbeck, 2000, p. 404).

The stroke that Tom Joad got over the fight is likened to an electric shock. It is understood that the stroke is so powerful and it gives the feeling of electric shock although it is not experienced by many people in daily life. Thus, readers experience it through author's lively comparison.

The cups of coffee were on the floor. The short thick flame of the lantern, like a stubby butterfly's wing, cast a yellow gloom on the walls (Steinbeck, 2000, p. 417).

The flame of the lantern is explicitly likened to a stubby butterfly's wing. The flame of lantern is very vulnerable to even a very little blow and it can die right away when subjected

to it. Similarly, butterfly is a small animal and it has very fragile wings. In this regard, it can be stated that the fragility of lantern flames can be compared to the fragility of butterfly wings.

The dark green plants stringy now, and the heavy bolls clutched in the pod. White cotton spilling out like popcorn (Steinbeck, 2000, p. 417).

While popcorn is made in the pan, it spills out of the pan. It would be inferred that the land is so fertile that it looks as if the cotton spills out of the land like popcorn. Therefore, white cotton is likened to popcorn as it is already similar to popcorn in terms of physical appearance.

Ma broke twigs into the stove, and the coals from the dinner cooking started them blazing. Ruthie and Winfield came out of their bed like hermit crabs from shells (Steinbeck, 2000, p. 444).

As is known, hermit crabs have a quite soft anatomy and they are rather vulnerable to potential dangers. For that reason, they need empty shells for protection and residence. And as they grow, they change their shells. While they change their shells, they come out of the shell very cautiously and quickly as they are vulnerable to external dangers. Thus, in the novel, Ruthie and Winfield tell other kids that their brother Tom has killed a man and he hides in a nearby cave. However, as they realize that it is secret issue in the family, they feel guilty and hide in their bed. When they come out of their bed, they are very cautious and quick. They check Ma's temper. Accordingly, they are compared to hermit crabs.

CHAPTER IV

APPLICATION OF METAPHOR AND SIMILE THROUGH EXTRACTS FROM *OF MICE AND MEN* AND *THE GRAPES OF WRATH*

4.1. Activities to Apply Metaphors and Similes in EFL Classes

Teaching of language and literature has been a subject matter of scholars, linguists and those who are engaged with teaching them for years. There has been an everlasting controversy about the use of literary texts in EFL classes. While a group of scholars claim that teaching through literary text is a waste of time and fruitless, the others claim vice versa. In his article Türker (1991) notes that:

Linguists such as Topping (1968) argue that literature should be excluded from the foreign language curriculum because of its structural complexity, lack of conformity to standard grammatical rules, and remote-control perspective. In other words, these linguists believe that literature does not contribute to foreign language students' practical goal of achieving linguistic proficiency (p. 300).

Unlike the linguists mentioned above, in his article Povey (1967) puts forward an opposing view as follows:

Literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax. It will often represent in a general way the style that can properly stand as a model for students (p. 41).

As is understood from the quotations, there seems no consensus among the scholars about teaching literature in foreign language classes. However, considering the aim and the significance of this study, it is believed that teaching through literary texts is expected to be beneficial. It has already been stated in literature review section of this study that literary texts are considered to be highly valuable in terms of improving language skills and EFL learners' language competence. Nonetheless, difficulty of dealing with literary texts cannot be disregarded. For instance, choosing the right text with a proper length and cultural background would be the major issues about applying the right literary text for the EFL classes.

In this context, Steinbeck's novels are thought to be ideal works to teach metaphors and similes. As a matter of fact, with their millions of sales figures, *Of Mice and Men* and *The Grapes of Wrath* prove that readers are the focus of interest in terms of their popularity, length and cultural background. Thus, this study justifies the reason of selecting these works for metaphor and simile teaching. In addition, it is seen that in recent years teaching language and literature through literary works have gained a good momentum.

Traditional teaching methods in today's educational community have almost lost their influence. Literary texts offer facilities in educational methods in a variety of ways. In this sense, teaching activities have been crucial in EFL classes' language and academic competence. Because activities not only facilitate and foster students' learning process but also provide pleasure for the learners. Grlica (2013) states that:

Furthermore, literature could not be taught simply through tasks of reading literary works. The key for meaningful teaching of literature lies in the activities that follow the initial, reading part; like the methods of discussion, analysis of the literary work similar exercises and home assignments (p. 6).

Yeasmin, et. al. (2011) also states the role of literary text and activities as follows:

Unlike the informational text the literary text provides fluid and dynamic reality. It introduces a profound range of vocabulary, dialogues and prose that can be used to prepare student-centered interesting activities in the language classroom (p. 285).

As is understood from the statements above, literary works are pretty functional in terms of teaching activities. In addition, teaching activities are very important for providing an accurate comprehension. Hence, activities should be designed with the purpose of getting maximum comprehension efficiency.

Having discussed the importance of literary texts and the activities for teaching language and literature, this section is going to present how to teach metaphors and similes in EFL classes through extracts adopted from Steinbeck's novels. To teach metaphors and similes, various activities and discussion questions are going to be used hereby. Activities are as follows:

Task I: Read the extracts given below:

Lennie dabbled his big paw in the water and wiggled his fingers so the water arose in little splashes; rings widened across the pool to the other side and came back again (Steinbeck, 1994, p. 3).

We can't depend on it. The bank—the monster has to have profits all the time. It can't wait. It'll die. No, taxes go on. When the monster stops growing, it dies. It can't stay one size (Steinbeck, 2000, p. 34).

Curley's wife came around the end of the last stall. She came very quietly, so that Lennie didn't see her. She wore her bright cotton dress and the mules with the red ostrich feathers. Her face was made up and the little sausage curls were all in place (Steinbeck, 1994, p. 86).

In the late afternoon the truck came back, bumping and rattling through the dust, and there was a layer of dust in the bed, and the hood was covered with dust, and the headlights were obscured with a red flour (Steinbeck, 2000, p. 99).

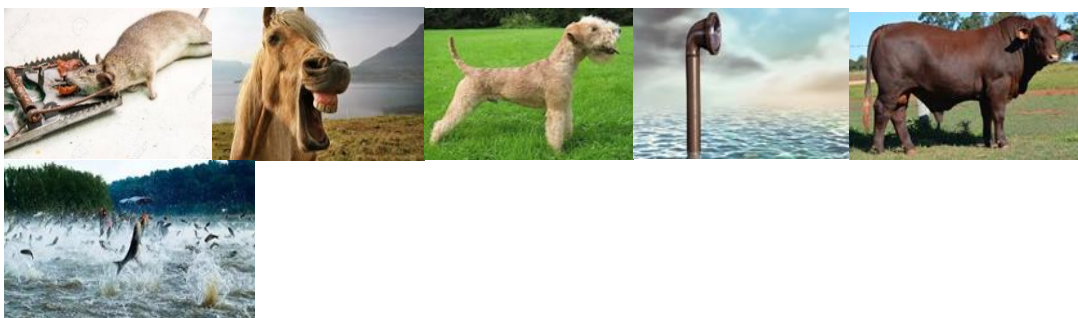
Ask students to identify the metaphors given above. What is likened to what? What are described through these metaphors; a person, a situation or an item? Is the likening done implicitly or explicitly? Draw a table on the board and have them find out the answers with the necessary information from the extract given below:

Example: Fill in the table with the necessary information from the extracts above:

NOVEL	METAPHOR	MEANING	CONNECTION	DESCRIBED THINGS
OMM	Paw	Hand	Being powerful and large as animal paw	Lennie

GOW	Monster	Bank	Being cruel to people who loan money	An institution
OMM	Sausage curl	Curly hair	Having curly hair that looks like sausage	Hair
GOW	Red flour	Dust	Looking like red flour covering headlights	Dust

Task II: Hand out the chart to the students. Have them match the pictures with the most suitable extracts given in the table and fill in the table with necessary information. Students can do pair work.



Example:

Extract	Image	Literary Device	Grammatical Structure	What is likened to what?

George's hand remained outstretched imperiously. Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back, approached again (Steinbeck, 1994, p. 9).		Simile	like	Lennie is likened to a Terrier dog
He smiled and his full lips revealed great horse teeth (Steinbeck, 2000, p. 17).		Metaphor	-	Casy's teeth are likened to horse teeth
Well, you keep away from her, cause she's a rattrap if I ever seen one (Steinbeck, 1994, p. 32).		Metaphor	-	Curley's wife is likened to a rattrap
A water snake slipped along on the pool; its head held up like a little periscope (Steinbeck, 1994, p. 7).		Simile	like	The head of a water snake is likened to a periscope
The boss pointed a playful finger at Lennie. "He ain't much of a talker, is he?" "No, he ain't, but he's sure a hell of a good worker. Strong as a		Simile	As	Lennie is likened to a bull

bull" (Steinbeck, 1994, p. 22).				
Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand (Steinbeck, 1994, p. 63).		Simile	like	Curley is likened to a flopping fish.

Task III: Hand out the metaphor and simile worksheet to your students. Have them read the extracts given in the handout. Have them consider the pictures under the handout to complete the missing word or words so that they can produce simile or metaphor. And also, have them identify metaphor and simile in the extracts and encourage them to guess the name of the novel that the extracts are adopted.

Example:

METAPHOR AND SIMILE WORKSHEET

Look at the images given below and fill in the blanks in the extracts with appropriate word, identify the literary devices and novels that extracts are adopted.

___Metaphor: *Of Mice and Men*___

Slim threw a scare into you. You're yella as a ___frog___ belly. I don't care if you're the best welter in the country (Steinbeck, 1994, p. 62).

___Metaphor: *The Grapes of Wrath*___

In the open doors the women stood looking out, and behind them the children— ___corn___ headed children, with wide eyes, one bare foot on top of the other bare foot, and the toes working (Steinbeck, 2000, p. 33).

___Simile: *Of Mice and Men*___

Suddenly Lennie appeared out of the brush, and he came as silently as a ___creeping bear___ moves (Steinbeck, 1994, p. 100).

___Simile: *The Grapes of Wrath*___

His hands were hard, with broad fingers and nails as thick and ridged as little clam shells (Steinbeck, 2000, p. 8).

Metaphor: The Grapes of Wrath

Little by little the shell slid up the embankment until at last a parapet cut straight across its line of march, the shoulder of the road, a concrete wall four inches high (Steinbeck, 2000, p. 17).

Simile: Of Mice and Men

His huge companion dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse (Steinbeck, 1994, p. 3).

Metaphor: Of Mice and Men

Curley's wife came around the end of the last stall. She came very quietly, so that Lennie didn't see her. She wore her bright cotton dress and the mules with the red ostrich feathers. Her face was made up and the little sausage curls were all in place (Steinbeck, 1994, p. 86).

Metaphor: The Grapes of Wrath

The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet (Steinbeck, 2000, p. 3).

Simile: The Grapes of Wrath

Piles of rusty ruins against the fence, rows of wrecks in back, fenders, grease-black wrecks, blocks lying on the ground and a pig weed growing up through the cylinders. Brake rods, exhausts, piled like snakes. Grease, gasoline (Steinbeck, 2000, p. 60).

Metaphor: Of Mice and Men

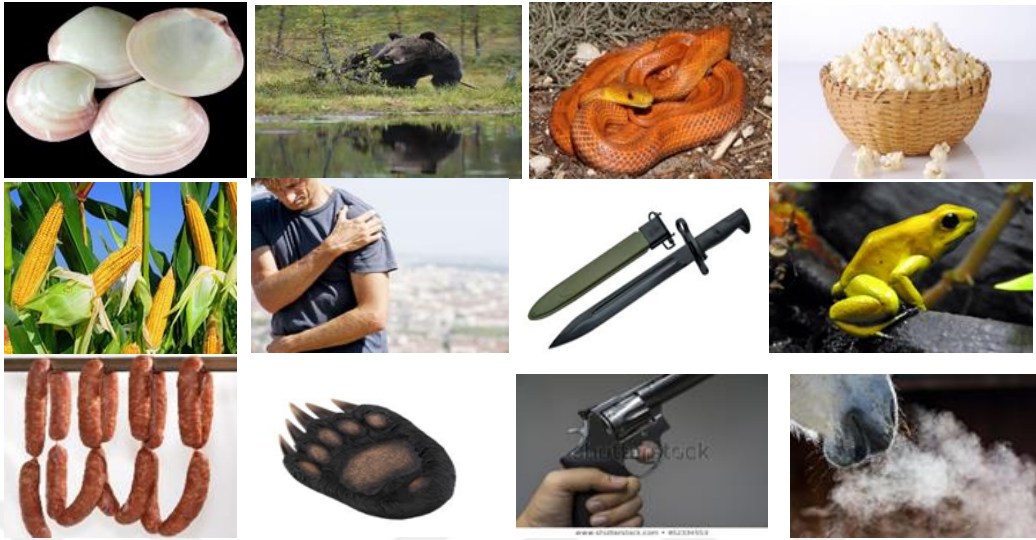
George said, "She's gonna make a mess. They's gonna be a bad mess about her. She's a jail bait all set on trigger" (Steinbeck, 1994, p. 48).

Simile: The Grapes of Wrath

The dark green plants stringy now, and the heavy bolls clutched in the pod. White cotton spilling out like popcorn (Steinbeck, 2000, p. 417).

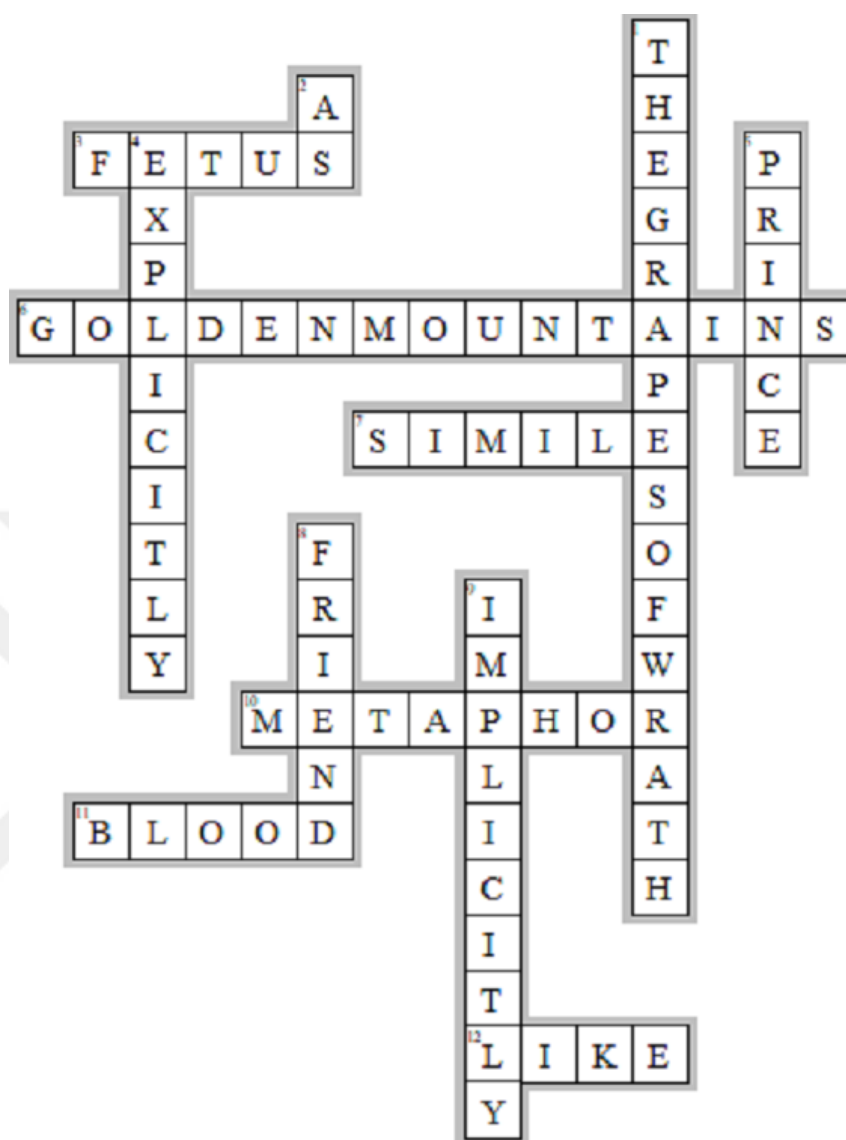
Metaphor: Of Mice and Men

Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paw (Steinbeck, 1994, p. 2).



Task IV: To do some brainstorming and have some fun while learning and teaching, hand out the crossword puzzle to the students given below. Set a time limit and have them solve the puzzle. After finishing the puzzle elicit the answers and discuss the results.

Example:



You know what cotton does to the land; robs it, sucks all the blood out of it" (Steinbeck, 2000, p. 34). What is the metaphor in this extract?

12. "Some people got kinda coarse hair," she said complacently. "Take Curley. His hair is jus' like wire" (Steinbeck, 1994, p. 90). What grammatical structure of simile is used in this extract?

DOWN

1. "In the morning the dust hung like fog, and the sun was as red as ripe new blood. All day the dust sifted down from the sky, and the next day it sifted down. An even blanket covered the earth (Steinbeck, 2000, p. 5). What is the name of the novel that this metaphor extract is adopted?
2. A grammatical structure of simile.
4. "At about ten o'clock in the morning the sun threw a bright dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars" (Steinbeck, 1994, p. 18). How are the flies likened to rushing stars?
5. "He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders" (Steinbeck, 1994, p. 33). In this extract, what is Slim implicitly likened to?
8. "The stars came down wonderfully close and the sky was soft. Death was a friend, and sleep was death's brother" (Steinbeck, 2000, p. 342). What is death likened to in this extract?
9. "The man sitting in the iron seat did not look like a man; gloved, goggled, rubber dust mask over nose and mouth, he was a part of the monster, a robot in the seat" (Steinbeck, 2000, p. 37). In this extract the man driving the tractor is ___? ___ likened to a robot.

Task IV: Write the following metaphor and simile extracts on the board. Have your students read the extracts, and ask them what mental images come to their mind. After they state their ideas, have them try to draw the simple pictures of the images that appear in their mind. Encourage your students to do their best. After they finish, have them show their drawings and discuss what is likened to what. Elicit ideas if necessary. (if it is likely to take too much time, give them as a homework activity)

Curley stepped over to Lennie like a terrier. "What the hell you laughin' at?" (Steinbeck, 1994, p. 62)

The eyes of the whole family shifted back to Ma. She was the power. She had taken control. "The money we'd make wouldn't do no good," she said. "All we got is the family unbroke. Like a bunch a cows, when the lobos are ranging, stick all together (Steinbeck, 2000, p. 177).

In the open doors the women stood looking out, and behind them the children—corn-headed children, with wide eyes, one bare foot on top of the other bare foot, and the toes working (Steinbeck, 2000, p. 33).

The man sitting in the iron seat did not look like a man; gloved, goggled, rubber dust mask over nose and mouth, he was a part of the monster, a robot in the seat (Steinbeck, 2000, p. 37).

Piles of rusty ruins against the fence, rows of wrecks in back, fenders, grease-black wrecks, blocks lying on the ground and a pig weed growing up through the cylinders. Brake rods, exhausts, piled like snakes. Grease, gasoline (Steinbeck, 2000, p. 60).

The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray sculptured stones (Steinbeck, 1994, p. 2).

4.2. Discussion Questions to Make Sense of Metaphor and Simile

1. Read the extract from the novel *The Grapes of Wrath* given below and discuss the following questions:

The people come with nets to fish for potatoes in the river, and the guards hold them back; they come in rattling cars to get the dumped oranges, but the kerosene is sprayed. And they stand still and watch the potatoes float by, listen to the screaming pigs being killed in a ditch and covered with quick-lime, watch the mountains of oranges slop down to a putrefying ooze; and in the eyes of the people there is the failure; and in the eyes of the hungry there is a growing wrath. In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage (Steinbeck, 2000, p. 365).

- a) Which literary device is used here? Identify it.
- b) Considering the title of the novel, what does the author refer to?
- c) What does the grape symbolize, indeed?

Example:

Hereby, the masses of orange are implicitly likened to mountains in terms volume. Thus, the phrase “mountains of oranges” is used as a metaphor. In addition, as it is also referred in the title of the novel, the growing wrath in the souls of people is likened to ripening of grapes, in fact. The grape is initially applied as an exciting and positive image in the Joad family’s mind and it actually symbolizes the American Dream. However, this positive grape image turns out to a wrath when they face with terrible living conditions. Steinbeck creates a unique narration by contrasting images to one another and applies metaphor successfully to enliven the scene in the eyes of the readers.

2. How are Okies described in the following extract? Why are they likened to gorillas? Consider the Great Depression period and discuss the reason of such comparison.

"Well, you and me got sense. Them goddamn Okies got no sense and no feeling. They ain't human. A human being wouldn't live like they do. A human being couldn't stand it to be so dirty and miserable. They ain't a hell of a lot better than gorillas" (Steinbeck, 2000, p. 231).

3. What are the images or the items that are used for simile in *Of Mice and Men*? Explain the relationship between the images and the characters compared. What would have been, if the characters had not been likened to those images or items? Discuss.

4. Considering the quantity of simile in both novels, why do you think that they are more frequently used than metaphor? Discuss the reasons.

5. After reading *Of Mice and Men* and *The Grapes of Wrath*, compare and contrast these two novels in terms of metaphor and simile usage.

Example:

In *Of Mice and Men* and *The Grapes Of Wrath*, Steinbeck presents a visual show to his readers not to feel but to live the stories themselves by means of his vivid descriptions namely by metaphor and simile. As it is concerned, both novels reflect the time of Great Depression. In this regard, it is possible to see the effects of Great Depression in both novels. The terrible conditions of migrant workers and loneliness, the fall of American Dream and isolation concepts are reflected through a variety of metaphor and simile in these works. For example, in *The Grapes of Wrath* some concepts like dust, cotton and corn fields, oranges, grapes, bank, tractor, death, turtle and etc. are likened to a lot of items. And almost all these likened items carry a gloomy sense. In addition, in *Of Mice and Men*, master-slave relation, loneliness, isolation and the power of strong over weak concepts are reflected and likened through the characters like Lennie, George, Curly, his wife, Candy, Crooks and Slim. In general, the usage of metaphor and simile overlap with one another in variety of ways. Finally, both novels have a tragic end in terms of the fall of American Dream.

6. Find five metaphor extracts that describe people and five simile extracts that describe situation from the novels. What are they likened to? And how are they likened? Discuss it.

7. Regarding the literary devices; metaphor and simile in *Of Mice and Men* and *The Grapes of Wrath*, what do you think about John Steinbeck's style? Are these literary devices applied in the novels successfully? Why or Why not? Discuss it.



CONCLUSION

This thesis explores the teaching of literary devices, metaphors and similes by means of various activities and discussion questions to EFL classes through the selected novels of John Steinbeck. As it is acknowledged, today language and literature teaching have been evolving rapidly and they have been continuing to be taught through new methods and techniques. Currently, there are numerous language and literary teaching methods which have been put forward by linguists and other scientists. In this context, opinions and theories about the use of literary works in teaching language and literature have also been revealed.

Although it is a matter of debate among scientists about the usefulness of literary works on language and literature teaching, it is undeniable that literary works have positive effects on language and literature teaching. Because literary works have richness in terms of language, culture and experience, they have an important role in taking the center stage of learners and teachers. As people find something about their own lives from literary works, they correspondingly begin to have a boosting interest in literature.

Language and literature are two elements that cannot be separated from each other. In fact, the existence of both is based on each other. People can express themselves through the language in a good way by using some of the literary devices that exist in literature and convey their messages to others more comprehensively. Among them, metaphors and similes are the most common ones. Because of their widespread use in literature and daily life, metaphors and similes constitute the essence of this study.

What is metaphor and simile then? What are they used for? And what are their benefits? With its simplest and general definition, metaphor refers to something or somebody other than what it is originally applied to, or what it “literally” means, in order to suggest some resemblance or make a connection between two things. Simile, on the other hand, is used when making comparisons or to liken something to another. Without loss of generality, metaphor is used by organizing the words as “something is something” however, simile is organized as “something is like something”, which reflects the main difference between metaphors and similes. Metaphor and simile are used to strengthen the expression, to provide fluency and to produce more lasting and effective mental images in readers’ mind. It has been suggested by many scientists that literary devices have significant contributions to all language skills.

There seems a common consensus that metaphors and similes, in particular, strengthen reading and writing skills. The purpose of this study is the idea that the literary works will contribute to the teaching of these literary devices. In addition, it has been realized that there are different methods and applications about teaching metaphors and similes. However, no data was found on the teaching of metaphor and simile through literary works, and in particular through John Steinbeck's *Of Mice and Men* and *The Grapes of Wrath*. As a result, this thesis is intended to be a pioneering study filling the gap in the literature.

In this study, metaphor and simile as literary devices from John Steinbeck's *Of Mice and Men* and *The Grapes of Wrath* were examined through the textual analysis method. Before the process, in the literature review section, background and the definition of metaphor were stated. In this section, frequently encountered metaphors in literature were handled. These are conventional, conceptual, creative and extended metaphors. These metaphor types were explained with examples. In the same way, background and the definition simile were given and exemplified. As stated in the research questions, where and how metaphors and similes are used and what their functions are were discussed. The differences between metaphor and simile were explained in detail. Under the title of the literature's contribution to L2 teaching, it was emphasized that the literary works have a great contribution to language teaching in terms of their being rich in many aspects.

In the selected works of John Steinbeck, metaphors and similes were analyzed and background information was given on the author's life and period. In this context, it was noticed that some aspects of Steinbeck's period should be embraced very well in order to appreciate and analyze *Of Mice and Men* and *The Grapes of Wrath* properly. First of all, why were these novels chosen? John Steinbeck's penmanship and style are the most important factors in the emergence of this selection. As mentioned before, Steinbeck himself experienced many of the events that he had written. That's why readers do not have any difficulty in finding something about themselves in Steinbeck's works. With its millions of sales figures, *The Grapes of Wrath* explains the reason very well. He is considered as an experimental writer because he wrote a lot through his experiences.

It is not only his style that makes Steinbeck so important and special. Some events that took place during his time also play a very important role in shaping his works and penmanship. The first and perhaps the most important one is the economic crisis called the

Great Depression. In this period, tens of thousands of people lost their jobs, homes and even lands. People had to migrate and live in very bad conditions to cope with the hunger.

Without doubt, this Great Depression deeply affected the author. And especially in his work *The Grapes of Wrath* Steinbeck with his fluent style and magnificent observation does not narrate the story, he makes readers live it. Similarly, in his *Of Mice and Men*, He displays the story of two men with deep and striking depictions who struggle with the difficulties of the life. From all these aspects, these two works have been purposefully selected.

In the analysis step of metaphor and simile from the aforementioned novels firstly, the novels were carefully read, and metaphors and simile extracts were determined from the stylistic point of view. At this stage, since simile has already explicit grammatical structures, it was not difficult to detect it. However, as the diagnosis of metaphor was not easy at first sight, a detailed reading was performed. The definition of metaphor and some metaphor types given in the literature review section were taken into consideration during the diagnosis. However, it was not possible to identify all of the metaphor types given in the literature review section. In both novels, conventional and extended metaphor types were revealed.

It was realized that in general, metaphors and similes are used to describe characters, situations and some elements in both works. However, especially in *Of Mice and Men*, it was understood that metaphors and similes describe characters more than anything else. As it is inferred from the title of the novel, it centers around men. Here Lennie is the leading character.

In the analysis, although there were actually more samples of metaphors and similes than the ones given in this study, only more prominent and more meaningful ones were selected. Moreover, it was observed that the images and the elements used for comparisons in metaphors and similes are very significant in their own rights and each image and element displays a very specific feature of the character or situation described.

While the activities are prepared, the interests and the motivations of the learners have been taken into consideration. It was endeavored to prepare discussion questions that would stimulate the cognitive process and trigger the ability of imagination and

interpretation since reading comprehension and interpretation are very important skills for EFL classes,

In the application part, by using metaphor and simile extracts, which were analyzed earlier, five activities and seven discussion questions were prepared. In the first activity, four extracts were given and the metaphors were asked to be identified by students. And teachers were asked to draw a table chart on the board so that students fill in the chart easily with the necessary information from the extracts and discuss.

In the second activity, students were asked to match the images with the correct extracts and fill in the chart with some other information related to metaphors and similes. Here, it was aimed to make the metaphor and simile concepts more understandable with the assistance of real pictures about the images used in the comparisons.

In the third activity, a metaphor & simile worksheet was prepared and the fields in the worksheet were asked to be filled with the help of the pictures given below. Here, students were expected to stimulate their imagination and the ability to conduct prediction with visual supports.

In the fourth activity, some expressions, word groups and concepts related to metaphor and simile were taught by using crossword puzzles which are very popular and frequently used in vocabulary teaching as well. As is known, crossword puzzles enable brainstorming by increasing the function of cognitive processing and it is also a very entertaining activity.

In the last activity, students were asked to read the given metaphor and simile extracts. And then, they were asked to draw pictures of the images that appear in their mind when they identify the metaphors and similes. After that, they were asked to show their drawings in class and discuss them. A kind of writing dictation or picture dictation sort of application was intended to be done here. In this way the activity section was completed.

In discussion questions part, a variety of discussion questions were prepared by giving extracts including metaphor and simile. Some of the discussion questions were answered as examples, while others were left for the students. The discussion questions are very important to internalize and they make sense of teaching and learning in that sense.

In conclusion this thesis recommended the teaching of metaphor and simile literary devices to EFL classes through the selected novels of John Steinbeck; *Of Mice and Men* and *The Grapes of Wrath*. The study is limited to these two works of the author. Through this study, EFL classes are expected to improve their language proficiency along with their reading and writing skills while learning and making sense of metaphor and simile better. Since this thesis is intended to be a step for further studies, a quantitative study involving the practices with the activities and discussion questions suggested in this thesis can be carried out in real class applications.



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