MINISTRY OF EDUCATION OF THE AZERBAIJAN REPUBLIC

KHAZAR UNIVERSITY

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

Major: 60201 - Linguistics

MASTER THESIS

Title: "The Linguistic Peculiarities of Similes in the Novel "Dombey and Son" by Charles Dickens"

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Baku – 2019

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THE LINGUISTIC PECULIARITIES OF SIMILES IN THE NOVEL "DOMBEY AND SON" BY CHARLES DICKENS

Abstract

The thesis deals with the issue of the linguistic peculiarities of similes in the novel "Dombey and Son" by Charles Dickens. The linguistic implication of the figurativeness of Charles Dickens in the novel "Dombey and Son" is remarkably noticed in the use of similes in different functions.

Charles Dickens uses the similes with different simile markers such as pragmatically influence his readers and live in the reader's imagination. They appear from the nature of the distinctive creative individuality of the writer. The similes in the novel highlight the power of linguistic change and it draws attention to either of the concepts evoked, tenor or vehicle. The imaginative similes of the novel involve inviting thoughts about one thing to another and drawing attention to the gap between what is said and what is. It makes the analysis of the formal qualities differentiating comparison, metaphor and simile important.

The researcher collected 172 similes in terms of different structures and semantic features from the novel "Dombey and Son" and analysed them due to linguistic or stylistic peculiarities and presented the frequency of the various simile markers. It leads to a considered and insightful discussion or interpretation of the way figurative language operates in "Dombey and Son".

Key words: simile, tenor, vehicle, ground, topic, simile marker, comparison, metaphor, "Dombey and Son"

LIST OF ABBREVIATIONS

- (G): Ground
- (SM): Simile marker
- (T): Tenor
- (Tp): Topic
- (V): Vehicle

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INTRODUCTION

Actuality of the theme. Similes are generating considerable interest in terms of their characteristic features, structures and semantic linkages in literary texts. It is known that less literary critical attention has been paid to simile than metaphor, and when the figure is invoked it is more often than not in a supplementary way, to elucidate discussion of metaphor.

Going back as far as Aristotle, critics, rhetoricians, and theorists have debated whether metaphor and simile are comparable, interchangeable or completely distinct in terms of how they are understood and the effects they have on an audience.

The first studies of similes considered it to be just commonly discussed type of a figurative language. It is set to become a vital factor in the characteristics of similes have not been dealt with in depth. The implications for literary criticism of the different point of views of communication, particularly in relation to simile, as an enduring concern of both linguistics and literary studies.

The actuality of this thesis is that the analysis of the application of similes in literary texts, because it is significant for the study and in order to understand, interpretative of the author's style. Similes are the most widely used types of stylistic devices. This paper sheds new light on investigating of the different similes.

Simile as a unit of an integral semantic-stylistic system within the novel "Dombey and Son" of Dickens was net yet the subject of study either in domestic or in foreign studies. The work of great English and Victorian writer of the twentieth century, Charles Dickens, has long attracted the attention of researchers, especially literary scholars. The artistic structure of his novels, the question of the relationship between the author and the narrator and the originality of the author's language have received much attention over the last two decades.

The degree of study. In the literature the different approaches have been put forward to investigate these similes. The first systematic study on simile was

performed in 1936 by British rhetorician Ivor Armstrong Richards coining the terminology for the various parts, such as 'tenor' and 'vehicle' of the simile. Similes in the contexts of works in this period, being an aesthetically productive device, fulfills the role and means of cognition or constitutes the cognitive act that precedes the act of creative creation of the artistic image. Acceptance of simile plays a huge role in human life and activity: the simile is used a method of cognition of reality, leading to the establishment of characteristic features of the subject.

According to Russian linguist Dovnor (2003), as an artistic device, a simile is a comparison of two phenomena, objects, people and their traits, and others – on the basis of the most expressive intention, position, attitude of the author [11].

In recent years there has been considerable interest in linguistics. In the thesis was used the scientific works of outstanding domestic and foreign linguists: Qurbanov [5], Galperin [9], Bredin [27], Chapman [32], Fishelov [41], Kirvalidze [52], Gibbs [47], Miller [58], Newmark [60], the author of several articles and works, O'Donoghue [63], Ortony [64], Pierini [65], Shabat [67], Tomita [70] and others.

The aims and objectives. The present paper aims to validate the stylistic and linguistic peculiarities of similes in an English literary text of the novel "Dombey and Son" by Charles Dickens. To achieve this goal, it was necessary to solve the following tasks:

— To investigate the definition, nature and function of similes; to analyse linguistic peculiarities of similes, the criteria for their classification;
— To give brief description of Charles Dickens creativity and his novel "Dombey and Son";
— To determine the language and style of the novel;
— To choose an account of similes from the novel and to conduct their analysis;
— To classify and identify the frequency of all similes which were used in the novel "Dombey and Son" into groups according to different relevant classifications and semantic meanings;

— Establishing the correlation amongst comparison, simile and metaphor;

— To formulate the findings of the research.

Object of investigation. The study is an attempt to investigate the linguistic peculiarities of similes in the novel "Dombey and Son" by Charles Dickens.

Subject of investigation. The subject of the study is the use of simile as a means of artistic expressiveness in the novel. The analysis of the role and ways of expressing various similes in English literary language, particularly in the novel "Dombey and Son".

Methods of research. Mixed methods – qualitative and quantitative methods are used in order to explain the examples from the novel rather elaborately. Qualitative and quantitative statistical analysis of the similes obtained, and the frequency of simile markers have been demonstrated in tables. The research also requires the following methods: semantic – contextual and functional and stylistic analysis of similes; descriptive method of various approaches to the use and nature of similes. Comparative analysis has also been implemented in the present research.

The scientific novelty. There has been no research done in the area of investigating similes from the novel "Dombey and Son" by Charles Dickens. It is the first time in linguistics that stylistic nature, linguistic functions and stylistic peculiarities of similes are investigated from cognitive and stylistic point of view. The thesis focuses on similes in the novel "Dombey and Son" by Charles Dickens, whose work analysed by linguists as well as literary critics. The process of interpretation is driven by the decoding of linguistic messages. In the process of analysing the subject, a number of premises are identified in terms of features of simile and linguistic underdetermination is also evident in this study.

Identifying and understanding the linguistic peculiarities of the similes might prompt us to think about literary communication in different ways.

Theoretical and practical significance. The theoretical significance of the thesis is an accurate view to classifications of various outstanding linguists on

similes, their theories, studying different forms, types of similes, and also explaining the concrete and abstract meaning according to the cultural and traditional point of view of English language.

The practical significance of the study lies on the fact that the researcher explores the striking prominence of the term 'simile' in Dickens' novel "Dombey and Son". Firstly, the selected examples are determined in terms of forms and structures. Secondly, according to their functions, types, semantic meanings and artistic signification are considered. It will be very precious material for learners, linguists, translators and other researchers who have some difficulties while translating and understanding the meaning of similes.

Structure of the thesis. The present paper consists of introduction, two chapters, conclusion and a list of used literature. The dissertation included several tables describing the statistical results of the analysis of the similes from the novel "Dombey and Son".

The first chapter consist of four subchapters and deals with the issue of notion, functions and structural aspects of similes. These subchapters describe the following provisions: definitions and characteristic features; linguistic functions and types of similes; different views on the classification and theories of simile; differentiation of the notions of comparison, simile and metaphor.

The second chapter is divided into three subchapters and examines various accounts of simile from the novel "Dombey and Son" and its implications for literary critical analysis. The researcher also looks particularly at the relationship between simile and comparison or simile and metaphor in the light of the analysis.

In conclusion the researcher draws attention to the main points of the thesis, reaches the conclusion and expresses own opinions.

In bibliographical part of the thesis consists of literature in Azerbaijanian, Russian and English languages and different internet resources.

CHAPTER I. THE NOTION, FUNCTIONS AND STRUCTURAL ASPECTS OF SIMILES IN THE ENGLISH LANGUAGE

1.1. Definitions and characteristic features of simile in the English language

Going back as far as Aristotle, critics, theorists, and rhetoricians such as Cicero, Quintilian have debated about simile as an ancient rhetorical practice in terms of how it is understood and the effects it has on an audience. First and foremost, it made a great impact on the study of simile in further works.

Actually, similes and metaphors are systematised amongst items of an author's imagery. Above all, the old Latin and Roman books on rhetoric are Rhetorica ad Herennium and Quintilian's Institutio Oratory. In these texts are mentioned that the word 'imago' is the Latin origin of image and accounted to simile. Aristotle in Greek identifies the simile by term 'eikon' that represents 'icon' or 'image' [21]. At the same time, as pointed by M.H. Abrams, similes and metaphors are debated under the title "Imagery" in Glossary of Literary Terms [20, 121].

Kellogg introduces images such as "expressions in which, departing from our ordinary style, claim real or fancied connections amongst things" [51, 125].

According to I.R. Galperin, "imagery is created by interaction of the substantive-logical meanings with contextual meaning, and the basis of imagery is always a subject" [9, 126].

As an example of imagery, the scholar cites a line from a sonnet by William Shakespeare: "My body is a frame wherein…thy portrait held, indicating that in the word frame is implemented by the attitude of two values: the substantive-logical "frame" and "contextually that which surrounds, "a place to store". In the context that gives the opportunity mapping of concepts such as "my body as a vessel that holds your image", and "frame" are enclosed in a portrait [ibid.].

There are different terms that refer to the logical or enthusiastic emphasis enclosed in the interrelated expressive means under different circumstances. Expressive means, stylistic means, tropes, stylistic markers, figures of speech, stylistic devices are extensively used in linguistics [44, 25].

According to I.R. Galperin's classification, expressive and stylistic means are divided into three large groups: "phonetic, lexical and grammatical or syntactical" [44, 28]. Phonetic stylistic means are alliteration, assonance, intonation, repetition (rhythm), etc. Lexical stylistic means are epithets, metaphors, similes, hyperbole, irony, etc. Grammatical or syntactical stylistic devices include word order in a sentence, odd sentence structures, elliptical sentences, etc.

Figurative language is the language when the item of language is not used literally. However, in literal language words are used in their normal sense. Fictionality and non-fictionality are almost basic attempts to define literature. The use of stylistic devices makes the text very interesting and lively, also they are important in building the whole colorful text. Eagleton underlines that the common function of stylistic devices is "their 'estranging' or 'defamiliarizing' effect" [39, 2].

There are a lot of categories of figures of speech; simile is one of these categories which particularly impose its utility and value of describing things efficiently and its aesthetic role in literature. Considerably less literary critical attention has been paid to simile than metaphor, even though it is often used in writing genres in common. Simile is usually studied along with metaphor and infrequently investigated as a figure of speech by itself. Defining the stylistic method of comparison prof. I.R Galperin quotes V.G. Belinsky: "Things are best of all learned by simile" [45, 167].

"Simile", the term is also introduced by Bullinger that the Latin origin word "similis" signifies "like, similar, resembling closely and other meanings" [30, 726].

The term 'simile' has also been used by I.R. Galperin to refer to the intensification of some of the peculiarities of the concept in question is apprehended in a device called simile" [45, 167].

Gibbs uses the term 'simile' to denominate that it is basically a figure of speech demanding overt reference to source and target elements, and an unambiguous struction relating them [47, 40].

Simile, as defined by Cuddon, is a figure of speech in which one item is akin to another in order to intensify an image [35].

As an artistic device, 'simile' is essentially a comparison of two phenomena, objects, people and their traits, and so on, based on the most expressive intention, position, attitude of the author [11, 6].

Simile is recognised using markers, for instance, "like", "as", "as…as", "as if", "as though" and others. It is commonly used in prose and poetry and it is "a figurative device of great antiquity" [35, 880]. Simile is "the root-notion of tropes" [32, 75].

Childs and Fowler define simile as follow: "simile is a comparison, discursive, conditional, in which the 'like' or 'as…as' offers, in terms of reason, separateness of the correlated elements" [34, 138]. It is an important device used to affect the mental state of the reader, but it does not have that sudden effect of the metaphor and it does not "demand the equal degree of mental commitment to the image" (ibid.).

"Merriam-Webster's Collegiate Dictionary" gives the following explanation of the term "simile" is a figure of speech differentiating two unlike items that is frequently presented by "like" or "as". For example, cheeks like roses" [57, 1161].

The Princeton Encyclopedia's entry on 'simile' describes it as a 'figure of speech most conservatively defined as an explicit comparison using like or as'. Comparisons using 'like' are far more commonly analyzed by linguists, but 'as' comparisons are sometimes acknowledged [75].

In the literature the different approaches have been put forward to investigate these similes. The first systematic study on simile was performed in 1936 by British rhetorician Ivor Armstrong Richards coining the terminology for the various parts, such as 'tenor' and 'vehicle' of the simile. Newmark mentioned in his work that Beekman and Callow called the former as the topic [60, 85], but Bowdle and Gentner called the figure or the target and 'the ground', 'the source' or 'the base' [26, 245].

As mentioned by Fromilhague, a simile may be identified as the explanation of a similarity connection between two items, basically various but thought to be identical or a non-similarity connection. There is a tripartite structure [43, pp. 73-74], divided into 'topic', or 'comparandum', 'vehicle', or 'comparatum', occured with a comparison marker. The third structure is 'similarity feature', it means that the features used in common with topic and vehicle which can be pointed implicitly or explicitly. The items correlated put forward with persons or objects [65, 23].

Similes are easily recognisable by using of comparison markers. There are several possible markers in the English language [65, pp. 27-28].:

a) verbs: look like, seem, sound like, appear, remind of one, resemble;
b) adjectives: similar to, akin to, identical to, comparable to, the same as;
c) nouns: a sort of, some kind of;
d) prepositions (in comparative phrases): like, as. Several markers can transmit different senses: for instance, 'as' can also convey while', 'when', 'since'; *seem* is also applied to lessen the effort of a consecutive infinitive to be polite, or noncommittal);
e) conjunctions (in comparative sentences): as if/as though, as when.

For example, in the simile form, 'David runs as a cheetah', 'David' is the tenor (T), 'a cheetah' the vehicle (V), 'as' the simile marker (SM) and 'runs' the ground (G). Besides, the topic (Tp) is 'a description of David'. Leech points out that the marker is the determining factor in simile: the latter will be a metaphor if its marker is omitted [55]. Miller claims that if the two compared items (the tenor and

the vehicle) belong to the same category, the simile will degenerate into a literal comparison [58].

When a simile is frequently reiterated, turns into *trite, hackneyed* or *dead* and adds to the commonplace of language phraseology. Actually, most of them have the base remarked and conjunctions "as", "as...as" applied as connectives [14, 86].

There are a lot of various hackneyed similes indicating the analogy between the different qualities, circumstances or actions of a human being. The writers dehumanises people or phenomena into animals and it can be the similarity is not in appearance but in actions. For instance: dangerous as a snake, sly as a fox, active as a bee, hardworking as an ant, sightless as a bat, reliable as a dog, to cultivate like an ox, to escape like a bird, to swim like a fish, starving as a bear, unhurried as a tortoise and others. The trite similes used to enhance a different nature and intensify the meaning in the clauses in English. In the above amalgamations, despite, have discontinued to be *genuine* similes when the second constituent turns into solely an adverbial intensifier and then they become clichés. The logical sense of them is ambiguously recognised [44, 169].

Numerous similes through constant use became trite and thus have no stylistic value. Here are few examples of trite similes: as sure as death, as sure as fate, as proud as a peacock, as bright as a button, drunk as a lord, fit as a fiddle. It goes without saying that these trite similes are of little importance for stylistic analysis. A genuine, original simile is one of the best image-creating devices in prose and poetry [72, 116].

a) The waves on either shore lay there

  Calm, clear, and azure *as* the air [31, 311]

b) Though *like* a demon of the night

  He passed, and vanished from my sight [31, 247].

There are several instances of similes taken from different sources and demonstrating the variety of structural designs of this figure of speech [44].

The peculiarities of an element can be viewed from various points of view, such as its case, circumstances, natures and others. In the same way, similes can be related to adjective-attributes, adverb-modifiers, verb-predicates, etc. [44, 167].

In the sentences can be missed the formal simile markers, despite this, the connections between the two elements have similarity and identity. In these similes notional or semi-notional words (verbs, nouns etc.) substitute formal markers, such as 'to resemble', 'to remind', 'to seem', 'to have a look of', 'resemblance' [72, 116].

Sometimes, the relation between the tenor and the vehicle is deliberated by notional verbs such as "to resemble", "to seem", "to remind", "to remember", "to look like", "to appear", etc. are called *disguised* similes. Actually, the perception of the simile is kind of suspended. For example: [14, 87]

 "She *reminded of an old dog* lying in the sun and […]" (W.S. Maugham).

First and most importantly, to identify simile and to specify the elements that differentiate it from added structures. These arrangements that compensate two or more various items in order to strengthen the resemblances for a rhetoric or artistic impact: ordinary (literal) comparison, metaphor and analogy [71, 5].

The term 'analogy' is generally understood to mean a simile in which an item or an object is compared to another different element that is completely various from it. Metaphors and similes are tools used to draw an analogy. That's why, analogy is more comprehensive and detailed than either a simile or a metaphor. Let's consider the following examples:

a) Where the virgins are soft *as* the roses they twine,

   And all, save the spirit of man, is divine? [31, 258]

b) "Structure of an atom is *like* a solar system. Nucleus is the sun and electrons

   are the planets revolving around their sun" [15].

It may easily verify that an atomic structure is juxtaposed to a solar system with the simile marker "like". In order that, this is an example of simile. Metaphor is used to in order to pertain the nucleus to the sun and the electrons to the planets

without applying the simile markers "like" or "as'. As a result, similes and metaphors are applied to enhance an analogy [15].

The successful literary similes are those based on analogy "not usually discerned yet not so far-reached as to be purely subjective and therefore uncommunicative" [32, 75].

Simile is an artistic comparison of two different things regarding two different classes. Correspondingly, the concrete element of a simile, altogether, has to be taken figuratively, as a figure of speech that it cannot be taken literally. Simile, as a stylistic device must not be mixed up with logical comparison. The sentence "James can speak as fluently as Henry" deals with clearly logical conflict of two objects. Several instances of logical comparison:

Jack is older than David.

Jack behaves like his father.

Jack is not so clever as Kevin.

According to the structure, it divided into the tenor, the vehicle and the combining formal factor. Due to its semantic linkage in different literary texts, if the object relates to the same class is considered as an ordinary comparison. If the object belongs to the various classes is regarded as similes. Therefore, "Guido is like his father" is an ordinary comparison, used to assert an apparent fact. "Adele is like a flower" is a simile applied for intentions of representative interpretation, rather expressive portrayal.

Metaphor might prompt us to think about literary communication in various ways. It is a tremendously powerful communicative tool and two different elements are defined on the grounds of belonging to one equal feature. Due to simile, two factors are likened on the grounds of resemblance of some characteristic. The common peculiarity is recognised as a foundation of a simile, for example: "He is blind *like* a bat, or "He is a changeable *as* a weathercock". The "bat" is the vehicle, its foundation is "blind". In the latter sentence, "changeable" is a foundation.

In simile, resemblance is treated as an attributive circumstantial relationship of comparison: 'x is like a' [49]. Simile derives from the intensive 'to be' a type of relational process (ibid.). The latter is that of being in an attributive mode of the formula, 'a is an attribute of x' [49, 112]. The circumstantial process, however, states that 'x is at a' [ibid.].

In the attributive type, an attribute is related to an entity "either as a quality (intensive), as a circumstance – of time, place, etc. (circumstantial) or as a possession (possessive)" [49, 113]. Structurally speaking, the attributive mode has a clause composed of two main elements which are the "attribute" and the "carrier" (ibid.). For instance, the simile form: "James (Carrier) is like (process) a giraffe (attribute)".

As pointed out by Larson, a simile consists of three parts such as the 'topic', 'point of similarity' and 'image or vehicle' [54, 272].

For example: Jack (the topic) is as tall (point of similarity) as a bean pole (image or vehicle).

In brief, in order to apprehend and analyse the simile precisely based on the perfect apperception of the topic, point of similarity and image. Despite, firstly, the sense in target and source text should be identified.

The study of simile presupposes the need to investigate the causes of its occurrence in speech, since an understanding of the psychological, emotional and sociological motivation of simile makes it possible to reveal the fullest features of its functioning in the text. Among these reasons are: "emotional tides", external objective circumstances, "penetration of ideas", the desire to convince the interlocutor, to influence on him or her, the level of culture and the education of the speaker, his or her idiolect, the excitement brought to the highest limit, the "funnel principle", i.e. the replenishment of quality and quantity when the speaker feels inadequate words to his or her individual feelings and surprise.

1.2.   The linguistic functions and types of similes in literary texts

Performing stylistic functions, simile can act simultaneously and in the role of a syntactic means of building dissensions.

Abrams presents its function by stating that "in a simile, a comparison between two distinctly various elements is explicitly indicated by the markers 'like' or 'as' [20, 97].

Pierini argues the notion and function of similes, the theory due to their interpretation and classification. Pierini (2007) uses the term, in order to identify simile, to refer to the statement of a resemblance connection between two elements, basically various but thought to be similar or a non-similarity relation [65, 23].

To describe this phenomenon, Fromilhague (1995) underlines different functions of similes. For example, the similes provide to give or change information briefly and competently. Firstly, similes are figures of speech which elaborate the linguistic materials usable. Secondly, this stylistic device can function like cognitive tools for thought. Similes allow us to anticipate of the world different possible ways in the literary texts. According to Fromilhague, comparison and analogical interpretation demonstrate a significant role in scientific texts [43, pp. 88-94].

The word 'function' is polysemantic and it is necessary to clarify its direct meaning. An invariant of all its uses is the concept of the purpose and dependence of the nature of the use of an element in the whole system, i.e. integrative relations [8, 78].

Furthermore, it is important to highlight other particular functions. Similes often perform an explanatory function in the speech, which greatly expands the scope of their application. This stylistic device is used in various functional styles, it is addressed not only by-word artists, but also by scientists. The function of creating imagery, evaluation (intellectual and emotional evaluation), expressive (expressive-

emotional and expressive-reinforcing) are also the main issues in order to understand the similes clearly.

The perception of the epistemological function in the literary texts based on scientific theories and philosophical thoughts. For example:

Like genes, memes are replicators [33, 5].

The function of creating imagery is the leading stylistic function of all types of comparison. The evaluation function of simile is realized in two of its varieties, the functions of emotional and intellectual evaluation. Choosing an object or reference for comparison, the speaker estimates the object in one way or another. Emotion is a relatively short-lived experience: joy, grief, pleasure, anxiety, surprise, and feeling are a more stable attitude: love, hate, respect. The evaluation function of simile also shows a subjective author's attitude to the characters, his sympathy or antipathy.

The expressive function of simile is expressed in two of its varieties: expressive-amplifying and expressive-emotional. The simile has a function of, intensification, amplification, emphasis of a feature or complex of features of an object through comparison.

The aesthetic function of simile is identified in literary texts, it is a way of explaining the situation, action or phenomena in an amazing and astonishing way.

An analysis of linguistic literature shows that one of the most significant points on which the authors' positions diverge is the usage of figures of speech. Sometimes the author uses semantic categories in order to describe the similes and it denotes the shift from one semantic category to another. For example:

a) From human to supernatural being: "'An angel,' continued the young man, passionately, […]" [70, 38].

It is available to figure out the similes according to the degree of abstraction or animacy. For instance, abstract tenor-abstract vehicle:

"The answer (abstract tenor), a little while in coming was fragile *as* the flight of a moth (abstract vehicle)" [Capote, cited in 52, 28].

First and foremost, the main approved categorization of similes is based on the absence and the attendance of the ground. The linguist Beardsley draws a distinction amongst "closed" and "open" similes [59, 90].

In broad terms, "closed simile" is can be defined as a way to the sentence which is explicitly stated. In such kind of sentences, it identifies that the distinguished objects are related or not and the scope is completely narrowed.

The set up that is used can be found in this example, a closed simile such as "Your teeth are bright as diamonds", the scope is narrowed, and it is explicitly stated. Another possibility would be an open simile like "Your teeth are diamonds".

Meanwhile, simile consists of two types: 'intensifying simile' and 'descriptive simile'. In terms of grammatical functions, the author Svartengren (1958) presents the two types of similes, as individuating the first from the last. Firstly, 'intensifying simile' is a simile device utilized to intensify the degree of an assertive quality of one of the individualities or items, as illustrated by the following example:

"[…] the tracks of the snail and slug glistened in the light of the candle, but all was still *as* death" [70, pp. 26-27].

The implementation of 'descriptive simile' is most impressive in outlining the situation or circumstance of special characters or phenomena. Although, this form differs remarkably from 'intensifying simile' in terms of not intensifying a certain quality or behaviour of a character or object but is mostly used to describe something to help the reader understand the scene or situation clearly. An example of 'descriptive simile':

"It (the wind) *seemed like* quiet music for the repose of the dead" [70, 27].

Furthermore, the descriptive simile mainly uses the form of 'verb + like' and in this way, portrays the behaviour or state of the hero [70, 27].

The form of the vehicle is sometimes linked with "noun + - like" and "noun + colour term" marker. For example: "leopard-like pride", "morning-blue" [59, 119].

Similes that point to several common features in the objects being compared are called sustained or prolonged similes. A well-known English writer, author of many detective stories by J. Chase masterfully used the detailed comparison of the actions and actions of his characters. For example, the following passage describes in detail what happened to one of the characters, after the gangsters grabbed him:

"They eased me through a door *as if* I were a millionaire invalid with four days to live" (J. Chase).

Let's look at examples of detailed comparisons from the works of other writers:

"He felt *like* an old book: spine defective, covers dull, slight foxing, rather shaken copy" (K. Amis).

To describe this phenomenon Fishelov introduces the two forms of simile: the poetic simile (PS) and non-poetic one (NPS). The poetic simile has particular structural characteristics different from those of the non-poetic simile [42].

The non-poetic simile is composed of four structural and semantic elements: the topic (T), the vehicle (V), the simile marker (SM), and the ground (G). In the simile form, "John fights like a lion", 'John' is the topic, 'a lion' the vehicle, 'like' the simile marker and 'the manner of fighting' is the ground. Unlike non-poetic similes, poetic similes deviate in the order of the constituent elements, the length or explicitness of (T), (G), (SM) and (V), or the topic and the vehicle may belong to the same category. The previously mentioned non-poetic simile ("John fights like a pig") can become deviant, giving the following poetic similes:

1. John is fighting like a lion I saw a long time ago.
2. John is like a lion.
3. John is the fighting lion.
4. John fights like Tom.

Generally, the order of a sentence like: (T)-(G)-(SM)-(V). In sentence 1) above, the vehicle is so long, turning attention from the topic. Sentence 2) is a simile in which the ground (G) is not explicitly stated, opening the door for different interpretations. In 3), the simile becomes a nominal metaphor because of the absence of the marker (SM). Since the topic and the vehicle belong to the same category, sentence (4) is a literal comparison.

In short, the poetic simile is characterized by a cluster of deviations. However, good poetic similes usually elaborate the ground (G) along several lines of verse or prose (ibid.). In addition to this, they can make a strange relationship between the topic (T) and the vehicle (V), shocking thus the reader.

Additionally, to highlight a special item or to make an image more vivid, in this case, a simile may have more than one tenor, vehicle or ground. Accordingly, Pistorius (1971) examines a simile with two grounds such as: "*as* calm and tranquil *as the dawn*". A "doubled simile" is defined by Mason (1916), for instance: "A many, many, beautiful corpses she laid out, as nice and neat as waxwork" [70, 33]. Kirvalidze (2014) maintains it as a "polymotivated simile" [59, 92].

The distinction between metaphor and simile is one that, in practice, has rarely been granted great significance by literary critics. It is usually allowed, involve inviting thoughts about one thing relation to another. But for many linguists and different theorists in other fields, the cognitive implications for the difference between saying something is 'like' something else and appear to claim that it 'is' something else, is given more weight. The simile invites the reader or listener to think about actual events, in relation to the subject at hand [62].

Furthermore, according to Shabat (1996), the status of the irony as a stylistic device and the similes are frequently mixed with other devices allow it available to describe another classification of similes [67]. The main issue due to the corresponding simile technique is that it assumes a fundamental meaning independent of the form in which a sentence is expressed.

1.3. Different views on the classification and theories of simile

Classifications of the types of simile, developed by different researchers, include different phenomena or the same phenomena, but bearing different names. So, similes have been grouped and classified in various ways by other linguistics.

Considering the classification of Fromilhague into similes has offered a distinction amongst objective similes, originating from concrete physical experience, and subjective similes, mainly, 'actually seeing as' versus 'thinking as' [43, pp. 77-78].

He also explains the features of explicit and implicit similes. Due to the explicit simile, sense or point of resemblance is conveyed directly. Most of the sentences with 'as…as' constituents are of this structure: 'as hot as fire' [40].

The meaning is not declared directly and leave the sense of apprehension to the recipient. Almost, the words are used with 'like' marker, for example: "spit like a camel: spit very nasty"; "sniff like a snake: sniff very blandly"; "run like a rabbit: run very fast" [40].

As pointed out by Fromilhague, a simile also consists of three constituent parts [43, pp. 73-74]. He concentrates on the trope's different semantic structure: *the subject* of the simile – identifies that what is correlated, *the object* of the simile – deals with what the comparison is used and *the basis* of the comparison [71, 9].

In the field of stylistic, many structures of simile can be found. The vehicle, the topic and simile marker which is inseparable almost syntactically and pragmatically related to the vehicle. Simile are comparable and interchangeable or entirely distinct in terms of how they are apprehended, and the different effects have on audience or reader.

The constituent parts make the structure of a simile more elaborately and impressionistically. According to the classification of Bredin, the topic + marker + vehicle scheme contains for the issue of placing any auxiliary verb [27, 73]. In this case, the verb joins the topic and the vehicle acts as a part of the marker. This

solution provides for similes such as 'A is like B' and 'A resembles B' alike. Let's consider and analyse the following example:

"His eyebrows were like a mountain amongst the clouds", the basic structural elements of the simile are eyebrows (the topic) + like (simile marker) + mountain (the vehicle).

Meanwhile, according to Pierini, similes demonstrate different faces of life and death, and make the sentences more creative. The linguist then clarifies creative similes, which absolutely impulsive and amazing vehicle is connected with the topic. Pierini establishes standard (ordinary) and original (fresh, but not totally unexpected) similes and this surpasses the scholar to classify similes and divided it into six different categories [65].

The first, in literal simile, both topic and vehicle of a simile can be reversed [ibid.]. For example, "pens are like pencils" versus "pencils are like pens".

Conversely, the second, in non-literal simile, topic and vehicle are not well-proportioned and symmetrical. Both two items cannot be reversed. If they are changed, the simile can become inconsequential [ibid.]. For instance, "teeth are like pearls" versus "pearls are like teeth".

Pierini gives the third simile, 'this meat is as tough as old boot leather' due to instance of an *idiomatic simile*. The topic 'meat' is compared to an idiom 'tough as old boot' which carries out as the vehicle. It refers to a laborious and demanding person [ibid.].

The fourth, an ordinary simile work with 'like' or 'as' comparison markers in order to examine in contrast topic with vehicle. In the sentences they are simple and figured out almost by all people. For instance, "she is like an aunt to her". This simile plainly means that the topic 'she' is akin to her aunt (the vehicle) and it guides to its classification of being simple and ordinary [ibid.].

The fifth, in the original comparisons, the perception of reality inherent only to the author is especially brightly reflected, therefore the comparisons largely determine

the characteristics of the individual style of the writer, such as "His mind went around and round like a squirrel in a cage, going over the past" (A. Christie).

The sixth, a creative simile is constructed when a completely accidental and startling vehicle is connected with the topic [65].

According to Miller, there exists no theory of simile in itself [58]. Simile is considered as a sheep in the herd of figurative language. Most linguists and philosophers admit that simile is a metaphor. In this case, metaphor is seen as a blanket term. Although, there are others who disagree with this view basing their argument on the fact that similes are less effective than metaphors [32].

As pointed by Hawkes, Aristotle maintains that simile is a kind of metaphor; the difference is slight. Simile can succeed when it is a converted metaphor [50]. It urges the reader or listener to consider X as similar to Y.

Actually, it does this with the formula 'X is like a Y': 'Edward is like a lion'. Simile is an explicit comparison, transferring characteristics of Y to X. To understand the difference between simile and metaphor, let us look at the following two examples:

a. This man is an ox.
b. This man is like an ox.

The difference is the presence of 'like' which makes it a simile, whereas first sentence is a metaphor.

However, later Classical theorists rejected the subordination of simile to metaphor. Among these linguists is Barfield who ignores several rhetorical distinctions, especially that between metaphor and simile [cited in 24, 33]. He calls a long and elaborate metaphor a simile with the term 'like' missed out. (ibid.) Barfield claims that the element of comparison can drop further out of sight in poetry. (ibid.) In other words, the poet can talk about B without making an open reference to A (saying 'A is B' or 'A is like B'). However, the reader ought to know the poet's intention through tackling B (ibid.). This is usually called symbolism. Hence,

Barfield makes a continuum of comparison-simile-metaphor-symbolism, considering comparison the precursor element [cited in 24, 33].

Another modern Classical linguist is Nowottny. She argues that there is a mere collocation in operation in simile, "bringing together images dissimilar in the main by some one point or more of likeness distinguished" [ibid.]. In metaphor, she argues, there is the operation of imagination, which involves the reader in the writer's creative act (ibid.). Nowottny reaches the conclusion that the difference between simile and standard language is one of degree, but not of kind [24, 34].

Leech claims that simile is an overt comparison, whereas metaphor is a covert comparison. For each metaphor, we can detect a corresponding simile, by mentioning the tenor and the vehicle side by side and indicating (using 'like' or other simile markers) the similarity between them [55]. For example, "Life is a tale told by an idiot" is a metaphor, which can be transformed into a simile as follows: "Life is like a tale told by an idiot". They are implicitly of the formula: 'X is like Y in respect of Z', where X is the tenor, Y the vehicle, and Z the ground. In the instance above, 'Life' is the tenor, 'a tale told by an idiot' is the vehicle, 'like' is the simile marker and 'ambiguity' can be the ground.

Simile is more explicit than metaphor: the tenor and the vehicle are clearly stated (ibid.). Moreover, it could specify the ground of the comparison (ibid.). In the simile form "She is as timid as a rabbit", "timidity" is cited as the feature, which the tenor (She) and the vehicle (a rabbit) have in common. In this respect, simile is deemed to be more flexible than metaphor. As a result, simile and metaphor have then "complementary virtues" (ibid., 157).

Nonetheless, it is argued that similes, metaphors and comparisons are frequently processed in the same way, there remain important differences between the three. These differences concern their syntactic structures and their uses, functions in the English language [64, pp. 398-400].

1.4.   Differentiation of the notions of Comparison, Simile and Metaphor

The term "comparison" has some meanings in the language, such as it can describe a figure of speech, then also designates linguistic unit, in terms of a cerebral act, to the psychic act of sensing differences between distinct elements.

As Bredin put it, comparison does not exhaust the meaning of simile, even though there is clearly "a sort of special relationship between comparing and likening" [27, 68]. But in order to be more precise about this, we would need to specify how similes are dissimilar from 'literal' comparisons.

As pointed out by Le Guern, in Latin rhetorical texts, the polysemy of the term "comparison" is very problematic for grammarians because it relates to two various Latin notions: 'comparatio' and 'similitude'. The term 'comparatio' is applied in terms of the act of comparing in common. Its equivalent 'similitude' has the equal etymological origin as the English term "simile" and is dedicated to resemblance and in some rare situations to analogy of Berteau [25].

In a recently-completed doctoral thesis on how similes are understood from a cognitive linguistic perspective, Adam Gargani [81] proposes the terms 'poetic comparison' and 'non-poetic comparison' in order to better capture the distinction between 'similes' and what might be considered 'literal' comparison statements. Gargani's wish to update the terminology (though 'poetic' is a term similarly fraught with hazards) stems from his sense, shared by many recent theorists, that it is hard to establish and maintain a clear distinction between what is literal and what is not in likening one thing to another – after all, as Donald Davidson famously stated in his essay on metaphor in 1978, 'everything is like everything, in endless ways' [36, 39].

In contrast, Bredin mentions about the comparison that where comparisons are understood, everything is fair game" [27, 69]. As a result, comparisons know neither rules nor restrictions and a parallel can be made amongst objects.

The claim that similes can be easily distinguished from literal comparisons is often associated with the claim that metaphors are easily distinguishable from literal

predications. Levinson argues that comparisons are literally true, but similes are ("arguably") literally false.

(a) Achilles is like Odysseus.

(b) Achilles is like a lion.

In terms of the tenor-vehicle tension hypothesis, in (a), Achilles and Odysseus are conceptually close (they are both human beings, Greek warriors, etc.). In (b), Achilles is human, but a lion is not. Therefore, there is conceptual 'tension' or 'distance' between tenor and vehicle in (b). Example (a) is a non-poetic comparison, and (b) is a simile. Accordingly, it is argued that 'tension' between tenor and vehicle is a diagnostic for simile.

Bredin states that all similes are comparisons, on the contrary, not all comparisons are similes [27, 74]. Let's look at another example:

Comparison**: My friend's dog is like my sister's dog. = My sister's dog is like my friend's.

Simile: My friend's dog is like a ball of fur. ≠ This ball of fur is like a dog.

Comparison considers measuring two elements referring to one class of objects with the intention of creating the degree of their equableness or difference. To use a simile is to characterize one simple object by taking it into relationship with another object referring to a completely various class of things.

Comparison pays attention to the features of the two elements, intensifying the one of them that is likened. For instance: "The daughter resembles to be as smart as her father" is an ordinary comparison. 'Daughter' and 'father' refer to the equal class so that the human beings. [44, 167]. Regarding the relationship comparisons and simile conclude between the compared objects.

Similes refer to a long and progressing rhetorical established practice. On the one hand, similes are subtypes of comparison and on the other hand, similes are related to metaphors and images [59, 51].

Significantly less literary critical attention has been paid to simile than metaphor, and when the figure is invoked it is more often than not in a supplementary way, to elucidate discussion of metaphor.

Going back as far as Aristotle, critics, rhetoricians, and theorists have debated whether metaphor and simile are comparable, interchangeable or completely distinct in terms of how they are understood and the effects they have on an audience.

Aristotle's Rhetoric, always a touchstone for theorists, states (in Freese's translation) that there is 'very little difference' between the two figures: a simile is 'a metaphor differing only by the addition of a word, wherefore it is less pleasant because it is longer'.

Both Cicero and Quintilian, in a similar vein, go as far as to define metaphor in terms of simile: 'A metaphor is a short form of simile, contracted into one word' [cited in 62, 57] and 'On the whole metaphor is a shorter form of simile' [ibid.]. Such a view of simile is echoed in the philosopher Donald Davidson's claim in the 1978 special edition of Critical Enquiry on metaphor that 'We can learn much about what metaphors mean by comparing them with similes, for a simile tells us, in part, what a metaphor merely nudges us into noting' [36, 38]. Much of the work, in fact, attempts to develop an account of metaphor by comparing it with simile.

Most of the elements of simile are common with the elements of metaphor. These elements, according to Pierini are topic, which is the person or object described by the simile [65, 23]. They were presented by Richards (1936) as tenor and vehicle which is the entity to which the topic is compared [ibid.].

Aristotle (trans. 1926) easily transforms the simile "he rushed on like a lion" into the metaphor "a lion, he rushed on" [21, 367].

The Princeton Encyclopedia's entry on 'simile' describes it as a 'figure of speech most conservatively defined as an explicit comparison using like or as'. Comparisons using 'like' are far more commonly analyzed by linguists, but 'as' comparisons are sometimes acknowledged [75].

Gibb and Wales, for instance, found that 'similes seemed to be preferred in the case of concrete vehicles, whereas metaphors were chosen in the case of abstract vehicles' [47, 203].

British rhetorician Richards stresses the distinction between metaphor and simile: similes posit two separate concepts, which remain separate, but are explicitly linked and invite comparison; metaphor invites the recalibration of a term used in order to meet expectations of relevance in context.

The comparison between two terms explicit in simile intensifies the kind of potential dissonance between tenor and vehicle (or encoded sense and ad hoc concept) in metaphor that Richards considered: in a simile, the literal or encoded sense is explicitly conjured. But the simile form also raises the possibility of literal comparison, according to which two things evoked 'really are' alike, rather than by a figurative stretch of the imagination, and so further confuses the delicate balance between reality and rhetoric in this play. [cited in 62, 88]

Lakoff and Johnson discuss that our imagination is metaphorically constructed, hence the language is also naturally metaphoric. The metaphors enter our rational and language on all various levels. Therefore, the metaphor is a cognitive, not a linguistic phenomenon [53, 3].

It is in fact simile which is at work in what are often described as 'metaphorical' passages; and the difference between the two figurative forms, as well as the interplay between them, is a significant factor the possible role of metaphor and simile both as a means of communicating ideas, and as a means of reflecting on and exploring the ways in which communication is furthered or challenged through the language it uses.

Davidson considers the possibility that "the figurative meaning of a metaphor is the literal meaning of the corresponding simile" [36, 38]. He claims famously that "all similes are true because everything is like everything" [ibid., 41].

It is presumably this line that Glucksberg has in mind when he writes of the comparison theory that "Similes are always literally true because any two things must always be alike in one way or another". [63].

As pointed out by O'Donoghue, simile and metaphor are distinct in their effects and cognitively and literary terms, of equal interest.

Miller seems to think that metaphors require more work from the reader, which makes them more "interesting" than similes [58].

Similes can be 'literal', 'physical', 'figurative' or 'abstract' and these things can be alike in appearance, function, or effect, in how they feel or in the feelings they evoke.

The verbs Davidson applies to metaphor and simile here are interesting: simile 'asserts', 'tells' and 'declares', while metaphor 'nudges us into nothing', and 'intimates'. In so far as metaphor says that one thing is another, whilst simile only suggests similarity, metaphor appears, both grammatically and pragmatically, to be more assertive [62].

Aristotle suggests that simile is less interesting than metaphor precisely because it does not go as far as to identify two things. Several scholars have found clear differences between metaphors and similes in terms of their interpretation and evaluation.

When one term is introduced into a description of another in such a way as to suggest some connection between the two, as metaphor or simile, it can have different effects.

If a figurative usage is successful, the new image or concept such a tenor and vehicle reinforce and confirm the idea formed in thinking of the original concept.

According to O'Donoghue, the distinction relevance theory predicts between metaphor and simile is a very real one, important and overlooked, and that reflects the psychological process of interpreting different forms of language. The presence of

the word 'like' in such similes, is, like any other word treated in a relevance-theoretic way [62].

 A semantic element of the sentence to be both decoded and pragmatically adjusted to meet expectations of relevance. In any case, the forms of similes take vary considerably and influence the way that it is interpreted, just as, according to the relevance theory. The meaning of every metaphor, like every word, is pragmatically adjusted in context [ibid].

The difference between metaphor and simile is in fact one that Quintilian gestures towards: in simile, "we compare some object to the thing which we wish to describe", whereas in metaphor "this object is actually substituted for the thing [cited in 62, 59]".

Similes posits two separate concepts, which remain separate, but are explicitly linked and invite comparison. Metaphor invites the recalibration of a term used in order to meet expectations of relevance in context. The comparison between two terms explicit in simile intensifies the kind of potential dissonance between tenor and vehicle.

Similes reveal an unexpected likeness between two seemingly disparate things. In a simile, the literal or encoded sense is explicitly conjured. In each case, simile is self-consciously evoked, as a comment on the interlocutor's language.

CHAPTER II. THE ANALYSIS OF SIMILES IN THE NOVEL "DOMBEY AND SON" BY CHARLES DICKENS

2.1. The brief overview of the language and style of the novel "Dombey and Son"

Charles Dickens is considered as one of the famous English novelists, social critics in the Victorian era. The writer started writing his novel "Dombey and Son" in Lausanne, Switzerland in 1846 over his five-month stay at Rosemont, located on top of Lake Geneva, since returning to England, by Paris, to carry out it [79].

First and foremost, the full title of the novel is "Dealings with the firm of Dombey and Son: Wholesale, Retail and for Exportation". The title is very attractive and fascinating due to the modern important themes such as money and power.

Dickens creates different psychological characteristic features and teach his readers that money is rather weak in order to substitute valuable human feelings. The intense investigations both on the human and non-human show a deep connection between the person and the surrounding environment. There are some significant themes for life such as marriages for money, family relationship, the cruel treatment of child, pride, ego in the novel and the work reflects the XIX century society. His novels provide a deeper understanding of the Victorian society during the Industrial Revolution and his attitude towards the ideologies of his society.

"Dombey and Son" is one of the masterpieces of the author. It is a story about the relationship between father and children. Generally, the story takes place in the middle of the XIX century. One of the ordinary London evenings in the life of Paul Dombey, his son is born also called as Paul. After his birth, Mr. Dombey's firm is called "Dombey and Son". Mr. Dombey is a wealthy owner of a great shipping company. Mr. Dombey accepts congratulations from his sister, Mrs. Chick, and her friend, Miss Tox. But at that night Mrs. Dombey could not bear childbirth and died hugging Florence. His first child Florence is rejected by her father in terms of unhappy events in the family. On the recommendation of Miss Tox, Mrs. Richards

serves a nurse to little Paul Dombey. At the same time, the old master of ship tools, Solomon Gills, and his friend Captain Cuttle celebrate the starting of the work of his nephew Walter Gay at 'Dombey and Son'. They joke that someday he will marry the master's daughter.

After the baptism of Dombey's son, Mr. Dombey sends his son to the seaside city of Brighton in order to educate and treatment. He is very weak kid and loves his sister Florence. When little Dombey at school, he gets along with Mr. Toots very well and become friends. Then the health of Paul gets worse, despite all the efforts taken. He is taken home, where he withers day by day and the son passes away at the age of six years old, wrapped his arms around his sister. The death of little Paul Dombey is being shadowed by his sister Florence by her father too. Florence is very sad about the loss of her brother. She passionately wants to achieve the love of his father, who, since the day of the funeral of Paul, has withdrawn into himself and does not communicate with anyone. One day, picking up her courage, she comes to his room, but he rejects her.

Furthermore, Walter is leaving. Florence comes to say goodbye to him. Young people express their friendly feelings and persuade them to call each other brother and sister. Captain Cuttle comes to James Carker to find out what are the prospects for this young man. From the captain, Carker learns about the mutual inclination of Walter and Florence and is so interested that he puts his spy in the house of Mr. Gills Solomon Gills (as well as Captain Cuttle and Florence) is very worried that there is no news about Walter's ship and then they reported that the ship is lost at sea.

Mr. Dombey goes upon a journey with Major Bagstock. Major meets there his old acquaintance Mrs. Skewton with his daughter Edith Granger, and introduces them to Mr. Dombey. Soon Mr. Dombey makes an offer to Edith, and she agrees because this engagement strongly resembles a deal. However, the bride's indifference disappears when she meets Florence. A warm, trusting relationship is established between Florence and Edith. So, Edith Granger becomes Mrs. Dombey, although, this marriage is loveless.

Mr. and Mrs. Dombey return home after their honeymoon. Edith is cold and arrogant with everyone except Florence. Mr. Dombey notices it and is very unhappy. James Carker, the devious manager in Mr. Dombey's firm, is seeking meetings with Edith, threatening that he will tell Mr. Dombey about Florence's friendship with Walter and his uncle, and Mr. Dombey will move further away from his daughter. So, he gains some power over it. Mr. Dombey tries to subordinate Edith to his will; she is ready to come to terms with him, but in his pride, he does not consider it necessary to take at least one step towards her. The gap between Dombey and his wife is growing. She proposes a divorce, but Mr. Dombey does not agree, and then Edith runs away from her husband with Carker. Florence rushes to console her father, but Mr. Dombey, suspecting her of being in collaboration with Edith, hurts her daughter, and in tears she runs away from the house to the shop of Captain Cuttle.

And soon Walter returns home, he is escaped. Florence and Walter are married. Meanwhile, Alice Marwood wants to take revenge from Carker, blackmails him out of his servant Rob, where Carker and Mrs. Dombey will go, then passes this information to Mr. Dombey. At that moment, Edith leaves Carker, she decided to run away with him because she wanted to punish her husband in this way. Carker manages to escape, but suddenly he falls under a train and is dead. 'Dombey and Son' goes bankrupt due to the lawless activities of Carker. Dombey sells everything and locked himself alone in the empty house. He only remembers that he had a daughter who loved him and which he rejected. And he decides about to commit suicide, but fortunately, Florence appears in front of him.

At the end of the novel, it is seen that Mr. Dombey is very old and blessed by the love of Florence and also her family. Mr. Dombey found happiness in giving his love to his grandchildren – Paul and little Florence. The ending lines of the novel is rather impressive, the child says to Mr. Dombey:

'Dear grandpa, why do you cry when you kiss me?'. He only answers, 'Little Florence! Little Florence!' […]" [p.808].

The writing style of Dickens is colourful by using various stylistic devices and techniques in order to demonstrate the action of characters. He expresses his thought elaborately and impressive through their action and interesting speech.

There are different literary features such as simile, metaphor, enumeration, epithet, repetition in the novels by Dickens. Specifically, "Dombey and Son" is a store of figures of speech, mainly, epithets, metaphors and similes. It suggests enormous scope for a more detailed imaginative approach to the intricacies of literary interpretation. Sometimes, the conscientious reader must process a laborious and seemingly irrelevant stream of information to reach the end of the sentence.

Dickens language style is very kaleidoscopic and gives the reader or listener more vivid image about the situation or events. According to Allott (1996) Charles Dickens as a preeminent rhetorical person is "above all the great master of figurative language in English after Shakespeare". The language of the novel is common literary, but in various dialogues dominate colloquial speech from the lexical point of view. In narration prevails different long sentences and in dialogues are top one-member short sentences. It is according to the syntactical point of view. The language of Dickens is a cultural heritage of his society. Through a critical analysis of Dickens' novel "Dombey and Son" proves the enhancement of expressiveness in the transfer of information.

'Ay, ay, my lad,' says the captain, 'as makes us all slue round – for which you'll overhaul the book' [p. 805]. A novel "Dombey and Son" takes on the old saying that 'Love makes the world go around' [p. 817].

The novel "Dombey and Son" qualified the turning point in Dickens' imaginative world. The Russian literary critic V.G. Belinsky was considerably astonished with this great novel and wrote in his letter to another outstanding critic, P.V. Annenkov. He mentions that after reading "Dombey and Son", all the previous Dickens' novels seemed to be "faint and feeble" [28].

2.2. The investigation of similes in terms of structures and semantic features in the novel "Dombey and Son" by Charles Dickens

As particularly abundant and compelling sources of simile, widely drawn on by linguists as well as literary critics. They offer very different perspectives on the role of 'communication' in literature. The works of these writers offer a valuable vantage point from which to consider differences in approach to simile and comprehension, or interpretation, in contemporary linguistic and literary critical analysis.

The accuracy of description, with a preoccupation with language itself reveals to great effect the possible role of metaphor and simile both as a means of communicating ideas, and as a means of reflecting on. They explore the ways in which communication is furthered or challenged through the language it uses.

The consideration of the functional aspects of simile can be implemented in the foundation of the whole text. Up to a point, the verbal culture, exists in the form of text, and the text is that primary communicative and linguistic unit from which other linguistic elements are derived through the linguistic analysis. In modern linguistics, the structural features of the text, its constitutive and text-forming factors provide textual unity and integrity, are the center of attention.

As a literary work, the novel "Dombey and Son" is full of similes that are used by Charles Dickens. Particularly, in Dickens's text, similes play a huge aesthetic role: their rich scope evokes aesthetic emotion in the reader or listener and attracts their attention. Similes are the most frequently used, and it seems that the author has an objective behind the overuse of this stylistic device. The researcher attempts to examine the various simile markers used in the novel "Dombey and Son" in order to identify for what purposes Dickens uses this linguistic device.

The different simile markers are analyzed in order to know how they operate in the novel "Dombey and Son". An analysis of linguistic literature shows that two comparison markers, 'as' and 'like', which become obvious and noticeable by taking

advantage of their frequency of occurrence in the novel. These simile markers combine with other words to establish different structures. Generally, simile marker is the linguistic means which not only shows similes, but also creates between their constituents. The 'genuine, original' simile markers in the novel "Dombey and Son" fall into the following types: 'like', 'as, 'as…as', 'as if', 'as though'. All these simile markers are called investigated in the novel in order to identify that how they work, focusing on the different syntactic structures of simile.

Similes with 'like', these are considered as genuine or original. In the novel "Dombey and Son" 352 examples are examined by the researcher. Dickens makes use of 'like' to illustrate animate and inanimate objects, demonstrating his different characters and interesting places. Let's consider the following example:

"Mr. Carker grinned at him *like* a shark, in an absent, thoughtful manner" [38, 281].

In this example, Dickens portrays the character of Mr. Carker. The writer describes Mr. Carker's grinning at Mr. Perch, the messenger in Mr. Dombey's business. Furthermore, in this sentence 'tenor' (T) is 'Mr. Carker', the 'vehicle' (V) is 'a shark', the 'simile marker' (SM) is 'like' and the 'ground' (G) is 'grinning'. The simile is 'open', implicit because the meaning is not declared straightly in addition to further leave the context of apprehension to the recipient. This sentence is non-literal simile, due to the topic and vehicle are not symmetrical. It can be seen the transformation of human being into animal in this example. Dehumanisation expresses more negative than positive traits to heroes. The writer makes a comparison between Mr. Carker and a shark, with the method of describing special characters to animals by use of simile.

Let's look at the other sentence:

"[…] and he sat for a long time afterwards, leering, and choking, *like* an over-fed Mephistopheles" [38, 259].

In the first step the writer portrays Mr. Dombey (he) in an attractive way that the characters are attracted to Miss Tox is a great admirer of Mr. Dombey, a friend of

Mrs. Chick (Mr. Dombey's sister). The (T) is 'Mr. Dombey', the (V) is 'an over-fed Mephistopheles', the (SM) is 'like' and two 'grounds' are 'leering and choking'. The simile is 'open' and poetic. The sentence is an example of creative simile, the surprising vehicle relates to the topic. Mephistopheles, an agent of Lucifer is an interesting object used in this novel. It is regarded as a devil in the German legend and in literary works, he sells his soul for power and knowledge. The name of this character was spelled in the play "Doctor Faustus" by Christopher Marlowe. Dickens transfers of human being (Mr. Dombey) into the supernatural being (Mephistopheles) by use of simile. This simile in this sentence fulfils aesthetic function, in the same way, the writer talks about his character in a surprising way.

"[…]; one with his face *like* a dirty window, from much crying, was endeavoring to flounder through a hopeless number of lines […]" [38, 145].

The simile in this example is used to illustrate the appearance of the boy who studies at the Blimber school. So that the window has been unwashed would be marked by streaks, then the face of the boy has tracks of tears on it. This simile is so effective for the reason that this figure of speech invokes the image of distressing, abandoned child. In this extract the dirty window lasts in that case because nobody tries to wash it. The writer mentions that the boy is abandoned, hide his pain, attempts to remain hopeful as several child characters and that's why he often cries. Therefore, this simile expresses that the pain creates sensitiveness and physical carelessness.

In this example, the (T) is 'one of the boys', the (V) is 'a dirty window', the (SM) is 'like', the (G) is 'suffering' and the (Tp) is 'the appearance of the young boy'. The simile is 'open' and non-literal.

As mentioned in the first chapter, if the similes point to several common features in the sentence are called sustained or prolonged similes. For example, the following passage describes in detail what happened to one of the characters:

"Edith sat *like* a handsome statue; *as* cold, *as* silent, and *as* still" [38, 396].

The (T) is 'Edith', the 'vehicles' are 'a handsome statue, cold, silent, still', the 'simile markers' are 'like, as', the (G) is 'the manner of sitting' and the (Tp) is 'the reaction of Edith to the wedding news'. The simile is 'closed' and non-literal. By using these similes, the writer enables the readers to have a full picture of the personal nature of the character. Dombey admires the beauty of Edith and he expects Edith to behave like a statue. From the point of view of identification in this example a stylistic device, simile, is given which is lexically expressed by the preposition like. These similes make the paragraph more expressive and reveals her calmness and passivity. The different problems arise in during their marriage when Mr. Dombey understands that it is not obviously how his wife will behave.

Additional similes with the simile marker "like" in the novel "Dombey and Son" [38]:

Like the flies [p.15], black eyes *like* jet beads [p.27], coughing *like* a grampus [p.57], *like* Tony Lumpkin [p.62], *like* a servant [p.79], *like* Macbeth's banners [p.83], sparkling *like* a jewel [p.90], *like* a powder mill [p. 130], *like* the rolling waves [p.183], *like* broken waves [p.190], *like* the colours in the rainbow [p.190], *like* a coil of rope [p.196], *like* golden water [p.207], *like* a thunderbolt [p.214], *like* a bird with broken wings [p.229], flying past *like* a fierce stream [p.262], *like* a scaly monster [p.370], *like* a weak flame [p.370], cleaving the water *like* an arrow [p.372], *like* a giant [p.418], *like* a great wedding-ring [p.437], *like* the giant [p.437], *like* an electric spark [p.474], *like* a good-humoured creature [p.499], vanish *like* a mist [p.526], gleaming *like* a path of fire [p.628], *like* a taut old patriark [p.734], and others.

Similes with 'as' constitute the largest group with 317 examples in the novel. This simile marker is one of the most used in prose or poetry in order to add different meanings to particular issues. From stylistic point of view, it is considered living (original), trite and even dead similes. 'As' can be combined with different words to form various structures. Dickens makes use of the simile marker 'as' in "Dombey and Son" to depict feelings, actions, items and various topics.

In the novel there are several examples of 'as', it is used either as a preposition or as a subordinator. In this case, 'as' may not signal simile if it is immediately followed by conjuncts such as 'to', 'yet', and 'for' [24, 69]. As illustrated by the following examples:

"*As to* words, Captain Gills, returned Mr. Toots, I think I can bind myself" [38, 506].

"But *as yet*, the neighborhood was shy to own the Railroad" [38, 63].

In the novel the use of simile enables the reader to have a full depiction of each character, including their various characteristics. Let's look at this example:

"[…] sitting there alone, *as* patient and as mild as when she had watched beside the little bed" [38, 230].

In this case, the author tries to present to the reader a portrayal of Florence (the elder daughter of Mr. Dombey). Miss Florence wants to try to share her sorrow and form a closer relationship with her father, despite the fact Mr. Dombey behaves so coldly towards his daughter. The (T) is 'Florence', the (V) is 'mild', the (SM) is 'as', the (G) is 'patience' and the (Tp) is 'a description of the grief of Florence'. This simile is also non-poetic, non-literal and open. It helps the writer develop his plot and enhances vividness of his work.

Another example is the following simile:

"[…] as if foreboding that their misery there would be but *as* a drop of water in the sea, or *as* a grain of sea-sand on the shore, […]" [38, 443].

'*As* a drop of water in the sea' and '*as* a grain of sea-sand' are idiomatic similes, the topic 'misery' is compared to an idiom 'as a drop of water' or 'as a grain of sea-sand' which acts as the vehicles, the first can mean that it is very small thing which is expected and the second can mean that it has purpose, the one should attempts to discover what greatness is within it at each stage of its existence. The simile conveys the emotional state of the character by enhancing the sign and forming the image, therefore, this sentence is an example of expressive-emotional function.

Additional similes with the simile marker "as" in the novel "Dombey and Son" [38]:

as a specimen of a frozen gentleman [p.59], unintelligible *as* any dream [p.63], *as* prodigies of imitative art [p.67], his lesson *as* a nightmare [p.150], shunned it *as* a hopeless place [p.296], *as* a handsome mask [p.468], unbroken *as* a marriage ring [p.418], greedy *as* a raven's [p.681], *as* a Pirate and a Corsair [p.782], and others.

One of the most important comparison markers used in "Dombey and Son" is 'as…as'. This simile marker helps to consolidate the statement in the reader's mind, in appealing to his or her emotions, feelings, moods. Therefore, the main stylistic function of simile is the function of enhancing the emotional and aesthetic impact on the reader. In the novel "Dombey and Son", 101 instances have been counted by the researcher.

'As…as' does not indicate the occurrence of simile if it is presented with words like 'soon', 'well', 'often', 'much' and 'near' [ibid.].

"But *as much as* I could lose, I have lost; […]" [38, 794].

Moreover, to mark a special point or to create an image more expressive, colourful, sometimes a simile may have more than one tenor, vehicle or ground. To denote this phenomenon, Pistorius (1971) introduces the term "a doubled simile", in which a simile has two grounds. Another scholar Kirvalidze calls it as "a polymotivated simile" [52]. For instance:

"[…] when the lines of iron road he could trace in the moonlight, running to a point, were *as* empty and *as* silent *as* a desert" [38, 716].

As it is seen from the extract, the author describes the road and additionally, the panic, anxious of Carker that he understands Dombey coming towards him. The writer compares the lines of iron road to a desert. It is a non-poetic and non-literal simile. The (T) is 'the lines of iron road', the (V) is 'a desert', the (SM) is 'as…as' and the 'grounds' are 'emptiness and silence' and the (Tp) is 'the description of the road'. There is more than one ground in the sentence, it is called 'a doubled simile' or

'a polymotivated simile'. The presence of the ground allows to consider this sentence as a 'closed simile'.

In the next example, there is a description of Edith (Mr. Dombey's second wife) by use of simile:

"[…]; but she was *as* firm *as* rock, and her searching eyes never left him" [38, 703].

The comparison is between Edith and rock. That is to say, the (T) is 'Edith', the (V) is 'rock', the (SM) is 'as…as' and the (G) is 'firmness, strength, durability'. The (Tp) is a 'description of Edith'. Edith has always hated Mr. Carker (a sly person as a manager in Mr. Dombey's business) and the writer describes her as a rock because the only purpose for Edith is to hurt and to shame both Dombey and Carker, escaping from her marriage. The simile is 'closed', explicitly stated, the scope is narrowed, an extended and detailed foundation. According to the classification of Pierini (2007), the topic and vehicle are not symmetrical, so it is non-literal simile. Additional similes with the simile marker "as…as" in the novel "Dombey and Son" [38]:

As coarse in grain *as* the bark of an oak [p.20], *as* deep *as* the unfathomable waters [p.302], *as* courteous and *as* soft [p.352], *as* hard a master *as* the Devil in dark fables [p.519], *as* shining and precious *as* a gem [p.696], and others.

Another simile marker '*as if*' is also used in the novel "Dombey and Son". This simile marker particularly introduces a hypotactic clause and its function is especially a subordinating conjunction. (Quirk et al, 1972). Dickens has recourse to 'as if' to talk about various topics, he illustrates human beings, their actions, feelings and even describes inanimate objects. There are 213 instances in the novel. Let's analyse one of them:

"[…], thoughtful old fellow, with eyes *as* red *as if* they had been small suns looking at you through a fog; […]" [38, 36].

The eyes of Solomon Gills were described by the writer with this simile markers. In fact, the red eyes are actually not attractive, the simile helps to form a

more charming, positive, fascinating tone around this characteristic. In this passage, the sun is shining through a fog. The simile reflects the strong moral nature, sincerity and honesty of Solomon Gills, therefore, he is a beacon of honour in other words morally foggy world. He is the uncle of Walter, the guidance and education of Sol helps him to make a good decision, such as using the light of a sun in order to navigate through fog and mist.

In this example of simile, the (T) is ' the eyes of Solomon Gills', the (V) is 'small suns', the (SM) is 'as if', the (G) of this simile is 'redness' and the (Tp) is 'the description of the eyes of Solomon Gills'. It can be regarded as an original and poetic simile.

Thus, the use of stylistic figures, various syntactical means of formation of emphatic intonation of most writers usually combine with the use of tropes, evaluative vocabulary, bright devices of emotion, the image of a speech.

Additional similes with the simile marker "as if" in the novel "Dombey and Son" [38]:

As if he were a lone prisoner in a cell or a strange apparition [p.25], *as if* it were a fish, [p. 53], *as if* it were a socket [p.54], *as if* he were catering for a giant [p.78], *as if* he were a pillar [p.124], *as if* he were a little mouse [p.137], *as if* they were beads [p.214], *as if* he had been a miracle of discretion [p.235], *as if* her life were an enchanted vision [p.298], *as if* he were a cat [p.359], *as if* they were worn by raging lions [p.419], *as if* he had been shedding tears [p.625], and others.

As a subordinating conjunction, the simile marker 'as though' is also used in the novel in order to compare objects, human beings, inanimate things and others. The researcher counted 18 instances with 'as though' simile marker from the novel "Dombey and Son".

In the XXIX chapter of the novel, Dickens describes the as follows:

"And when a man with bulgy legs, […], *as though* he had been an ogre, hawking little children, […]" [38, 379].

In the above passage, there is a comparison between 'a man' and 'an ogre'. Thus, the (T) is 'a man', the (V) is 'an ogre' and the (SM) is 'as though'. Furthermore, the (G) is 'the way of frightening' and the (Tp) is 'the description of a man'. Example describes the that a man is represented as an 'ogre', a non-human living creature. This kind of non-human simile is very frequent in Dickens's novels, as it is the most direct way of linking two dissimilar things, namely a tenor, a human being, and a vehicle, a non-human being. Dickens compares a man to a strange creature. This simile is open, non-poetic and non-literal. In brief, the simile marker 'as though' works in a similar way with 'as if'.

Furthermore, when the simile marker is a suffix combined with the vehicle of the form "noun + -like" or "noun + colour term".

Noun-like similes in the novel are placed before noun and their function as adjectives. 20 examples have been counted by the researcher in the novel "Dombey and Son" [38].

For example: business-like manner [p.12], in skipper-like state [p.36], cat-like quality [p.585], Gorgon-like mind [p.295], statue-like manner [p.388] and others.

The both structures are similes, noun-colour similes also strongly take part in framing narrations in the novel. The writer often takes the advantage of the fact that noun-colour terms are compound adjectives in order to strate the connotative meaning of the colour term on the word. For instance [38]:

"*sky-blue* materials" [p. 140], "*sky-blue* fillet" [p. 225], "*dark-brown* ears" [p. 265], "*sky-blue* cap" [p. 318], "*true-blue*" [p. 530], and others.

As it is seen from the examples, in this novel by using of simile the most used colour is blue. Altogether, the main stylistic function of the above examples is the function of enhancing the emotional and aesthetic impact on the recipient.

Furthermore, the author does not always use these formal simile markers 'like' or 'as' in the novel. Sometimes notional or semi-notional words like verbs, nouns and etc. substitute formal markers. In this case, the link between the tenor and vehicle is conveyed by different notional verbs, for example, "to seem", "to appear", "to resemble", "to remind", "to look like". These are called disguised similes. The apprehension of the simile is reasonably suspended, as the similarity between the units appear less obvious. Let's look at the different similes used in the novel:

"[…], the dawn of her new life *seemed* to break cold and grey" [38, 24].

By using simile, the reader can imagine the new life of Mrs. Richards (her). It enables the readers to have a full picture of the new situation. In this example, the (T) is 'the new life of Richards', the vehicles are 'cold and grey', the (SM) is 'seem', the (G) is 'the manner of changing' and the (Tp) is the description of her new life. It can be considered as idiomatic which a tenor is compared to a vehicle.

"[…]: the hero – a naughty boy – seldom, in the mildest catastrophe, being finished off anything *less than* a lion, or a bear" [38, 100].

Mrs. Pipchin spends her time at the seashore at Brighton and also tells the stories to children. As it is seen from the extract, the (T) is 'the hero – a naughty boy, the 'vehicles' are lion and bear, the (SM) is 'less than'.

"A cat, or a monkey, or a hyena, or a death's-head, could not have shown the Captain more teeth at one time, *than* Mr. Carker showed him […]" [38, 220].

Here the smile of Mr. Carker is compared to a cat, a monkey, a hyena and a death's-head in a very humoristic way. It creates an interesting connection in a recipient's mind. In this sentence, (T) is 'Mr. Carker', the 'vehicles' are 'cat, monkey, hyena, death's head', the (SM) is 'than'. The author dehumanizes Mr. Carker into these animals and enhances his narration. The simile is open and non-literal. In the novel this situation happens during the interview of Captain Cuttle and Mr. Carker.

Table 2.1 The anatomy of the selected simile markers in "Dombey and Son" [38]:

Simile Marker (SM)	Frequency of (SM)	Example	Tenor (T)	Vehicle (V)	Ground (G)	Topic (Tp)
Like	352	"Mr. Carker grinned at him *like* a shark, […]" [p. 281].	Carker	A shark	Grinning	A description of Carker
Noun + like	20	"There she inclined her head in a ghostly and *statue-like* manner, […]" [p. 388].	Mrs Louisa Chick (she)	Statue	quietness, docility, passivity	A description of Mrs. Chick
As	317	"[…], disparaged Miss Tox *as* a crocodile; […]" [p.229].	Miss Tox	A crocodile	eagerness	A description of Miss Tox
As…as	101	"[…]; but she was *as* firm *as* rock, and her searching eyes never left him" [p.703].	Edith	Rock	firmness, strength, durability	A description of Edith
As if	213	"[…], *as if* the	Captain	Bird	The parts	A

		captain had been a bird and those had been his feathers" [p.113].	Cuttle		of suit	portrayal of Captain Cuttle
As though	18	"[…] *as though* it were a heap of serpents" [p.445].	Miss Harriet Carker	Serpent	Tying her hair up	A description of Miss Harriet Carker
Appear	44	"[…] a bullet-headed young man, who *appeared* to be […] in depressed spirits, […]" [p. 778].	A young man	Spirit	misery, sadness, gloom	A description of a young man
Less than	5	"[…]: the hero – a naughty boy – seldom, […] *less than* a lion, or a bear" [p.100].	The hero – a naughty boy	A lion or a bear	bravery or powerful	A depiction of the hero - a naughty boy
Look like	5	"He wore […] a very large coarse shirt	A shirt collar	A sail	width	A portrayal of a long

		collar, that it *looked like* a small sail" [p.43].				coarse shirt collar
Remind	10	"[…] flower-pot hanging to the ceiling, […] tickling people underneath with its long green ends, *reminded* them of spiders – […]" [p. 97].	The flower-pot	Spider	sticky of long threads	A portrayal of the flower-pot
Seem	46	"[…] returned the blacked-eyed girl, […] that she *seemed* to make one's eyes water" [p.174].	The blacked - eyed girl	To make one's eyes water	Painful, teary	A description of the blacked-eyed girl
Than	84	"[…] – he smiled very sweetly here – *than* marble" [p.279].	Carker (he)	Marble	brightness	A depiction of Mr. Carker

As mentioned in the first chapter, according to Svartengren, simile is divided into two forms: "intensifying" and "descriptive" similes [cited in 70, pp.35-36]. They distinguish in reference to their grammatical structures. The researcher investigates the forms of the similes of Dickens used in the novel "Dombey and Son".

Several authors as Ikeda (1992), Sukagawa (1999) and Saoko Tomita [70, pp. 29-31] have suggested the grammatical structures of similes according to their types. The structures of similes also refer to their findings used in the novel. There are seven types of 'intensifying similes' and five forms in 'descriptive similes in the novel. Additionally, Brook reaches the conclusion that Dickens often use 'as if' simile forms in his novels describing the behaviour or appearance of the different characters [28, 33].

On combining this result with structures, the examples of "intensifying similes" are broken down into seven types in "Dombey and Son":

Type I: be (+as) + Adj
"[…], it was as bright and greedy as a raven's" [38, 681].

This is one of the most frequent types in "Dombey and Son". By comparing Rob (T) with a raven (V), the author dehumanizes the hero into a raven, an animal, in order to describe his situation. The simile is 'closed', explicitly stated, the scope is narrowed.

Type II: V + as + Adjective/ Adverb + as + Clause
"Florence *obeyed, as fast as her trembling hands would allow*; […]" [38, 71].

Similes used in this instance to add depth and more detailed description to character of the novel. Florence fears because an old woman who presents herself as Mrs. Brown steals her expensive dress, giving her cheap clothing and departs her. The author portrays the disturbance and anxiety (G) of Florence (T) in attractive way.

Type III: Verb + as + Adjective/ Adverb + as + Noun

"He stood in his library *to receive* the company, *as hard and cold as the weather*; […]" [38, 53].

The (T) is 'Mr. Dombey' (he), the (V) is 'weather', the grounds are 'hard' and 'cold', the (SM) is 'as…as' and the (Tp) is 'the portrayal of Mr. Dombey'. This sentence is an example of closed, double or poly-motivated, non-literal simile. The extract describes Paul's christening event on a dismal and cold day.

"[…], she *entered* and *passed out as quietly as any sunbeam*, […]" [38, 298].

The author describes that Florence lives a lonely life with Susan (her loyal nurse) and Diogenes (her dog) in the Dombey house. Florence attaches to the intention that sooner or later she will be able to gain Mr. Dombey's (her father) love. The (T) is 'Florence' (she), the (V) is 'sunbeam', the (SM) is 'as…as', the (G) is 'the manner of quietness' and the (Tp) is 'the depiction of Florence'.

Type IV: look + as + Adjective + as + Noun
"[…], it *looked as shining* and *precious as a gem*" [38, 696].

Here the author portrays Edith when she is waiting at a hotel in France. These similes make the paragraph more expressive. As a matter of fact, the (T) is 'a lamp', the (V) is 'a gem, the (SM) is 'as…as', the grounds are 'shining and precious' and the (Tp) is 'the depiction of the city'. In this instance, there are two grounds, that's why it is a closed, literal and doubled or poly-motivated simile.

Type V: Verb + as + Adjective/Adverb + as if + Clause
"Mr Perch bowed; and *shutting* the door, *as precisely and carefully as if he were not coming back for a week, went on his quest among the sparrows in the court*" [38, 282].

Specifically, Dickens frequently use the simile marker 'as if' in the novel. The (T) is 'Mr. Perch', the (V) is 'went on his quest among the sparrows in the court', the (SM) is 'as if', the grounds are 'precise and careful', the (Tp) is 'the description of Mr. Perch'. The author tries to show to the reader a whole picture of the situation.
Type VI: Verb + as if + Clause

"[…]; his body *was bent* or *bowed as if by the weight of some great trouble: and there were deep lines in his worn and melancholy face*" [38, 76].

The (T) is 'Walter Gay' (he), the (V) is 'by the weight of some great trouble', the (SM) is 'as if', the (G) is 'anxiety or sorrow' and the (Tp) is 'the portrayal of Walter Gay'. Moreover, it is one of the most widespread construction types of similes in order to describe the appearance of the character more expressively.

"[…], and she stood and *looked at* him *as if stricken into stone*" [38, 239].

This passage describes the situation of Florence (she), she efforts to share her sorrow with her father Mr. Dombey and wants to create a closer connection with him, but her father acts as coldly towards Florence. The (T) is 'Florence' (she), the (V) is 'stricken into stone', the (SM) is 'as if', the (G) is 'the manner of standing and looking' and the (Tp) is 'the depiction of Florence'.

"Her face and bosom *glowed as if the red light of an angry sunset had been flung upon them*" [38, 523]

The (T) is 'her face and bosom' (Edith), the (V) is the subordinate clause 'the red light of an angry sunset had been flung upon them', the (SM) is 'as if', the (G) is 'glowing' and the (Tp) is 'the description of the appearance of Edith. It is an example of original, poetic, open simile and reinforces the meaning of the word.

Type VII: Noun (Adjective) + as if + Clause
"A sluggish *wind* was blowing, […], *as if it were in pain or grief*" [38, 238].

This from is the most frequent type of descriptive simile in the novel "Dombey and Son". The (T) is 'a sluggish wind', the (V) is the subordinate clause 'it were in pain or grief', the (SM) is 'as if', the (G) is 'blowing' and the (Tp) is 'the depiction of the wind.

"'[…] Mr. Carker the Manager, expanding *his mouth*, as if *it were made of India-rubber: 'for he's far away'*" [38, 280].

The (T) is 'Mr. Carker's mouth', the (V) is the subordinate clause 'it were made of India-rubber, the (SM) is 'as if', the (G) is 'expanding' and the (Tp) is 'the description of Mr.Carker.

As to the forms of 'descriptive similes', the most of them used by a preposition 'like' which is impressive in circumscribing the state or situation of particular characters or items:

Type VIII: Verb + like + Noun

"[…], where the bright fire *was sparkling like a jewel*, […]" [38, 90].

The example shows that the (T) is 'the bright fire', the (V) is 'a jewel', the (SM) is 'like', the (G) is 'sparkling' and the (Tp) is 'the description of the fire'. The simile is expressed by a noun, in the function it expresses the quality of the object.

"[…] even the red rim on his forehead *faded, like a rainbow* among the gathering clouds" [38, 432].

The (T) is 'the rid rim on his (Captain's) forehead', the (V) is 'a rainbow', the (SM) is 'like, the (G) is 'the manner of fading' and the (Tp) is 'the portrayal of Captain Cuttle'. Author's identification of the red rim on Captain's forehead represents like a rainbow. The extract demonstrates that Captain is confused to learn that he has been defrauded and regrets for Walter. Because Carker unexpectedly commands him out, blaming Cuttle about tricks and schemes.

"Doctor Blimber escorted Mrs Toots. Mr Toots escorted the fair bride, around whose lambent spectacles two gauzy little bridesmaids *fluttered like moths*" [38, 783]

Dickens uses the image of people as insects several times in the novel. He also describes people as moths being attracted. Here the author dehumanizes the two gauzy little bridesmaids into animal like moths. The similarity is not in appearance but in actions.

Type IX: look (or seem / appear) + like + Noun

"Every chandelier or lustre, muffled […], *looked like a monstrous tear*" [38, 25].

The (T) is 'chandelier or lustre', the (V) is 'a monstrous tear', the (SM) is 'look like', the (G) is 'muffling' and the (Tp) is 'the portrayal of the chandelier.

"[…] the footman had said it *seemed* exactly *like a dream*, […]" [38, 24].

The (T) is 'small world', the (V) is 'a dream', the (SM) is 'seem + like', the (G) is 'not paying attention to things' and the (Tp) is 'the depiction of the small world. The dream is a psychological phenomenon that used by the author several times as a pictorial item in the novel.

"Then the clergyman, an amiable and mild-looking young curate, but obviously afraid of the baby, *appeared like the principal character in a ghost-story*, […]" [38, 58].

The (T) is 'the clergyman', the (V) is 'the principal character in a ghost -story', the (SM) is 'appear + like', the (G) is 'looking' and the (Tp) is 'the description of the clergyman'.

Type X: -like + Noun

"[…] Mr. Carker's watching of his chief, or with his cleanness, neatness, sleekness, or any cat-*like quality* he possessed" [38, 585].

The (T) is 'Mr. Carker', the (V) is 'cat', the (SM) is '-like', the (G) is 'qualities of cat' and the (Tp) is 'the behaviour of Mr.Carker'.

Type XI: Verb + -like + Noun

"Here he *lived* too, *in* skipper-*like state*, […]" [38, 36].

Solomon Gills (tenor) sells instruments that applicated in order to use the navigation of ships. His nephew Walter works at Dombey and Son, uncle Gills is very optimistic that Walter will be a successful person in the future.

This type is very impressive and less frequent in the novel "Dombey and Son".

Type XII: look (or seem/appear) + as if (or as though) + Clause

"Berry (Tenor) looked as if (simile marker) she would like to trace the connection of ideas between Paul Dombey and Mrs. Wickham's uncle's Betsey Jane (Vehicle)" [38, 102].

"It seemed as if the bosom would burst with the emotions that strove within it" [38, 453].

The (T) is 'Alice Marwood' (the former love of Carker's), the (V) is the subordinate clause, the (SM) is 'seem + as if', the (G) is 'disturbance' and the (Tp) is 'the description of Alice Marwood'.

Type XII uses the copulative verbs such as 'look, seem, appear', in order to describe the particular characters, they are considered as disguised similes. All of them are markers of the similes and add depth, enrich the sentences. They provide to the enhancement of expressiveness in the transfer of new information, the structural and semantic connection of different fragments of the artistic text.

Additionally, the researcher examined some different simile techniques in the novel "Dombey and Son". First and foremost, the technical descriptive device – 'alliteration' can be given as an example. The author through similes with different techniques shows the reader the dynamics of changes in the novel. Some *alliterative* forms of simile in the following examples:

"[…] it **s**eems *like* **S**unday" [38, 226].

"[…] **as h**onest and **as h**appy **as** you!" [38, 251].

"She's **as m**uch **a m**other **as** her dwelling is a home, […]" [38, 446].

"[…] **as s**cholastic **a**nd **s**tudious **an a**ir **as** ever; […]" [38, 535].

"[…] **as h**ale **a**nd **h**earty **as** if nothing **h**ad **h**appened; […]" [38, 644].

The different forms, for instance, repetition of the /a/, /h/, /m/, /s/ sounds in the description are very effective in emphasizing the state of human soul in the novel. Dickens proposes that to express the events with high quality by using of alliteration.

The researcher examined another technical device of simile – *'repetition'*. Notwithstanding, it is less frequent in this novel. The one can identify that Dickens makes technical use of repetitive forms of different simile. The repetitions enhance the expressiveness of the text and its harmonisation:

"[…] *as much a laugh as a sob, and as much a sob as a laugh*, […]" [38, 233].

"He goes about, *like a* – just *like a* stray […]" [38, 303].

"[…] *as* brightly polished, *as* – *as* circumstances will admit of" [38, 722].

These repetitions influence the activity of the natural development of the thought and become an emotionally expressive means. They strengthen the rhythmic organisation of the text, combining it with a stylistic device by using of simile.

Moreover, Charles Dickens uses the simile as a stylistic device in order to enhance the impression of the different characters of various feelings by using several techniques. There is another technical device of simile, such as *proverbial simile* in the novel "Dombey and Son". The following example from the novel shows that how this technical device was used:

"As the last straw breaks the laden camel's back, this piece of underground information crushed the sinking spirits of Mr. Dombey" [38, 21].

This example illustrates the mood of Mr. Dombey. Generally, in daily speech this phrase is frequently used like "Well, it will only add fuel to the fire". It can be substituted by synonymous indifferent expression, as "it will only make the situation worse". Ethical potential of this proverb is magnificent, it opens directly the collection of life experience.

Although these technical uses of proverbial similes are very less frequent in the novel "Dombey and Son", this technique is an effective means for Dickens in order to describe the behaviour of the character Mr. Dombey or some different aspects. Let's consider the following example:

"'[…] as the water brooks is by the hart which never rejoices!" [38, 630].

Dickens describes that Captain Cuttle confuses, 'As the hart panteth after the water brooks, so panteth my soul after thee' [76, Psalm 42: I], with the proverb, 'It's a poor heart that never rejoices' [38, 816].

The linguistic peculiarities of simile subsist in strengthening, amalgamating the statements in the reader's mind, in appealing to his or her emotions, feelings, moods. Dickens transmit meanings and evoke poetic effects by using of figurative language, through the similes, taking into consideration the different techniques.

Humanisation is one of the methods for depicting different inanimate objects as though they were humans or other animate beings. This transformation plays a significant role in the novel "Dombey and Son", as it is frequently used to emphasise the inner feelings of the particular character or his/her relationship to the world around him. Charles Dickens frequently uses the humanisation to envisage the scene in which inanimate object or natural, paranormal, phenomena, such as wind, plant, ghost, angel and others can seem more powerful. The author personifies certain artificial objects or natural phenomena in terms of their features very elaborately, but it is rather rare in the novel. The following are some instances:

The conquering engines > tame dragons

"Night and day *the conquering engines* rumbled at their distant work, […], and gliding *like tame dragons* into the allotted corners grooved out to the inch for their reception, […]" [38, 205].

The lights and shadows > imps

"*The lights and shadows* dance upon the horses' heads *like imps*" [38, 709].

In the novel, Charles Dickens frequently dehumanises people than humanisation through similes in order to create vivid images of the characters. By dehumanisation human beings, mainly, characters are resembled to animals, artificial objects, supernatural, natural, paranormal and psychological phenomena. Dehumanisation – the most frequently used and complex semantic technology

transfer occurs in the novel "Dombey and Son". The frequency of the author's different animal imageries can demonstrate his sympathy and curiosity in nature. There are following forms of dehumanisation:

Transformation of Human Beings (Tenor) into Animals (Vehicle)

Mr. Chick > fly

"If I was to get a habit of walking on the ceiling, *like the flies*, […]" [38, 15].
James Carker > rat

 "I shall not be run in upon and worried *like a rat*" [38, 708]

In the above extract, the author describes that James Carker waits on a train platform and he is very panicked, paranoid about being pursued by Mr. Dombey. According to this feature, Dickens transforms of Carker into rat, in the end he falls onto the tracks and is struck by a train and killed.

Jack Bunsby > bear

"[…] Bunsby followed, escorting Miss Nipper, whom he hugged upon the way […], *like* a blue *bear*" [38, 311].
Florence > bird

"[…] the poor wounded solitary heart within it would have fluttered *like a bird with broken wings*, […]" [38, 229].

Dickens prefers to animalise different people and used 34 various types of animals in order to describe impressionistically the certain characters by using of similes in the novel "Dombey and Son". The following types of animals are used:
bear (2), bee (2), bird (4), bull (1), butterfly (1), cat (7), crocodile (1), dog (2), dove (2), eel (1), elephant (1), fawn (2), fly (2), fox (1), grampus (1), hawk (1), horse (2), hyena (1), lark (1), leech (1), lion (1), monkey (2), moth (1), mouse (1), oyster (1), pigeon (1), prawn (1), rat (1), reptile (1), rhinoceros (1), serpent (2), shark (1), sheep (1), tortoise (1).
Total 52 examples are used in the novel "Dombey and Son" [38] by the author.

Table 2.2: The frequency of the transformation of human beings into animals

Simile Marker	Tenor	Vehicle
Like	Mr. Chick	Fly [p. 15]
Like	Mr. Dombey	Fawn [p. 50]; horse [p. 254]
Like	Paul	Mouse [p.137]; elephant [p.147]
Like	Florence	Bird [pp. 229, 308, 370, 653]
Like	Mrs. Fanny Dombey	Grampus [p.57]; bee [p.139]
Like, less than	The hero – a naughty boy	Oyster, lion, bear [p.100]
Like	Master Bitherstone	Prawn [p.120]
Like	Young gentlemen	Pigeon [p.136]
Like	Mr. Feeder	Horse [p.146]
Like, as, than	James Carker	Monkey [p. 220]; hyena [p.220]; tortoise [p.278]; shark [p.281]; lark [p.352]; rhinoceros [p.353]; reptile [p.707]; rat [p.708]; cat [pp.163, 222, 359, 547, 555, 585, 594]
As	Major Bagstock	Monkey [p.265], dove [p.363]
Like	Mrs. Skewton's maid	Serpent [p. 272]
Like	Miss Lucretia Tox	Crocodile [p.229], serpent [p. 387]
Like	Mrs. Brown	Butterfly [p. 72]; leech [p. 674]; fox [p. 674]
Like	Mrs. Pipchin	Sheep [p.100]; bird [p.137]
Like	Rob the Grinder	Eel [p.286]; hawk [p. 435]; bee [p.504]; fly [p.681]
Like	Jack Bunsby	Bear [p.311]
As	Cleopatra	Dove [p.363]
Like	Mr. Toots	Dove [p.429]; dog [pp.535, 624]; moth [p.783]
Total	19	52

Transformation of Human Beings (Tenor) into Supernatural Beings (Vehicle):

Her dead brother (Paul) and dead mother (Mrs. Fanny Dombey) > angels

"But Florence cannot see him plainly, […] her dead brother and dead mother shine in it *like angels"* [38, 417].

Miss Harriet Carker > ghost

"His sister started back, *as if a ghost* had entered" [38, 687].

Edith > ghost

"Little by little, she (Edith) receded from Florence, *like the retiring ghost* of what she had been; […]" [38, 602].

　　　Dickens portrays the description of Edith through simile in the above sentence. Mr. Dombey said Edith that she should change her behaviour to Florence. Otherwise, Mr. Dombey will punish his daughter because of Edith's attitude. After this warning, Edith withdrew from Florence, as the ghost.

Transformation of Human Beings (Tenor) into Artefacts (Vehicle)

Perch > timepiece

"When Perch, the messenger, […], *like a timepiece*, […]" [38, 161].

Captain Cuttle > ball; metal

"The captain was […] dabbing *his head* all over with his handkerchief, rolled up *like a ball*, […]" [38, 622].

 "[…] *his* ruddy and serene *face* gleamed *like true metal* […]" [38, 756].

Transformation of human beings (Tenor) into abstracts (Vehicle):

Mrs. MacStinger > avenging spirit

"[…], Mrs. MacStinger glided out of the little back kitchen, *like* an avenging *spirit"* [38, 115].

Briggs > nightmare

"[…], found that Briggs was ridden by his lesson *as a nightmare*: […]" [38, 152].

Mrs. Wickam > disconsolate spectre

 "Mrs. Wickam, standing at the foot of the bed, *like* a disconsolate *spectre*" [38, 757].

Transformation of human beings (Tenor) into natural phenomena (Vehicle):

Mr. Dombey > ivy

"She'll never wind and twine herself about her Papa's heart like – '*Like* the *ivy*?' suggested Miss Tox" [38, 50].

As it is seen from the extract, the author describes the discussing of Miss Tox and Mrs. Chick about Florence. They believe that Florence will never gain Mr. Dombey's (her father) love. The author resembles the heart of Mr. Dombey to the plant ivy in terms of his cold behaviour to Florence.

Captain Cuttle > clouds

"Captain Cuttle […] his bushy black *eyebrows* to bear so heavily on his nose, *like clouds* setting on a mountain, […]" [38, 117].

Florence > wind

"[…] her breast trembled *as if* a wintry *wind* were rustling them" [38, 321].

Florence (her breast) continues to follow the relationships between parents and children. She hopes that one day to decipher the secret of gaining a good relationship with her father. Florence at least knows that her brother Paul loves her.

Carker > light

'[…] *Carker*, turning *his white teeth* on Mrs Skewton *like* a *light*, […]" [38, 484].

The (T) is 'Carker's white teeth', the (V) is 'light', the (SM) is 'like', the (G) is 'brightness' and the (Tp) is 'the portrayal of James Carker'. James Carker has great white teeth and the author several times resembled his smile into different items as in the above example. The simile is 'open', implicitly stated and non-literal.

In the given examples, similes help Charles Dickens to better reveal the inner world of the character, show an author's attitude to the characters, his sympathy or antipathy, create more vividly different images in the novel.

2.3. Correlation amongst Comparisons, Metaphors and Similes

The study of evaluative description of reality and its elements as well as the issues relating with this aspect of connection of a language, thought and reality, are considered one of the crucial problems in linguistics.

Text categories are implemented by using in the text certain means of expression that form the lexica-grammatical and semantic structure of the text. Certainly, comparison, simile, metaphor are the means of expressing the text categories of connectivity and integrity. The novel "Dombey and Son" is full of comparisons, similes and metaphors that are used by Charles Dickens.

The main difference is that in comparison the two objects belong to the same class, but in a simile, they belong to the different classes. Moreover, comparison is also able to function effectively, in particular, and in the text of a prose, the main purpose of which is to exert an active emotional impact on the addressee.

Comparisons with 'as' constitute the largest group with 345 examples in the novel. The tenor (he) and the vehicle (his father) belong to the one class. For instance: "He had risen, *as* his father had before him, in the course of life and death, from Son to Dombey, […]" [38, 6].

Comparisons with "as…as" marker constitute 100 examples in the novel. For example, in one of the passages of the novel Dickens identifies and compares Rob with "Robinson Crusoe from the novel by Daniel Defoe":

"Rob had anything to do with his feeling *as lonely as Robinson Crusoe*" [38, 509].

The researcher counted 133 instances with 'like' comparison marker from the novel "Dombey and Son". In this sentence the tenor (Miss Dombey) and vehicle (her mother) always belong to the same class. Let's consider the following example:

"Is Miss Dombey *like* her mother, […]" [38, 552].

There are 213 examples with 'as if' comparison marker, 20 instances with the 'disguised' comparison markers 'appear', only 4 examples for comparisons with 'resemble' notional verb, 4 examples with 'less than', 156 instances with 'than' in the novel "Dombey and Son". The tenor and the vehicle are conveyed by various notional verbs which understanding of the comparison is suspended. Dickens used the notional verb 'resemble' only as a comparison, not as a simile in the novel. Let's look at the different comparisons used in the novel:

"His mother, my dear, said Miss Tox, […], does he at all *resemble* her?" [38, 86].

The writer used just one comparison example with 'look like' marker. Dickens describes Mr Dombey (tenor) and resembles his behaviour to the beadle (vehicle).

"Mr Dombey […], *looked like* another *beadle*" [38, 56].

A comparison or simile has one advantage comparing with a metaphor that it has different formal markers and are expressed explicitly.

Metaphor is a type of analogy, a figure of speech that used as an umbrella term to describe any of a number of tropes, to which early and classical rhetoricians give various names. The earliest definition of metaphor is that of Aristotle's Poetics (335 BC): "A metaphor is the application of a word that belongs to another thing" [62].

The main difference among comparison, simile and metaphor is that metaphor compares two objects or other thing without using the simile or comparison markers. It frequently seems that differences between examples of metaphor and simile are more analysed. The 'to be' of metaphor and 'like or as' marker of simile does begin to emerge. The metaphor involves the articulation of both tenor and vehicle.

According to the patterns, prolonged metaphor usually consists of more than two components. It draws attention to an important point about the characters or objects in order to better understand the perception of metaphor. For example:

"Mr. Dombey's cup of satisfaction was so full at this moment, […] a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter" [38, 7].

In the expression metaphor is prolonged as consists of two even three components.

Metaphors do communicate ideas, what precisely they communicate clearly depends upon how both the author and the reader interpret them.

"And yet his interest in youth and hopefulness was not extinguished with the other embers of his soul, […]" [38,76].

The metaphor in the above example is used to portray John Carker and his sense or soul. He sees that Walter helps to Florence after kidnapping event. The main item 'an ember' is a glowing coal and this image is close to a Victorian period. The notion of a fire that has gone out purely expresses his actual passive and frequently hopeless situation. His affection to Walter, an interest in young people transmits the information as the metaphor of a glowing ember.

Metaphor is a tremendously powerful communicative tool. The meaning of the metaphorical expression must be reconstructed with the intent of the speaker, and this already lies in the sphere of communicative competence of the reader. There are a few examples of metaphors used in the novel "Dombey and Son" [38].

Florence Dombey's "an uneasy sea of doubt and hope [p. 370]", "dead sea of mahogany [p. 397]", "sea of speculation and conjecture [p. 511]", "sea of pride [p. 520]", "the tides of human chance and change [p. 748]", and others.

Dickens's "sea of" construction is an inoffensive figure of speech, essential metaphor of the novel, and also its crucial plot points. The examples with "sea of" are

considered as dead metaphors, because its literal denotation is already in the context, can or cannot reflect the text's language and style.

The writer uses the same metaphor as the "invisible country far away" in the novel, for Paul's death [38, pp. 518; 747] and for Edith's mother [38, 543].

The impact of Alps is apparently seen in Chapter XLVII, titled as 'Thunderbolt' [38, 597]. Further, thunderbolt is another metaphor for Mr. Dombey by Dickens. In the novel it is seen that Mr. Dombey is described with the stormy and heavy winds, the shade, solid and cold weather often blowing and furious.

The author used another technique in order to express his thought with an example of a simile "like bad marble" is expressed by the combination with epithet such as "with a mottled face".
"Mrs Pipchin [...], *with a mottled face*, *like bad marble*, […]" [38, 96].

In a literary text a language is considered not only a means of transforming information and solving an aesthetic problem, but also a source of culture. The author intended them to be entertained, influence and add to the effects a text has on its reader. The following is an example:

"[…] not being *like the Savages* who came on Robinson Crusoe's Island, we can't live on a man who asks for change for a sovereign, and a woman who inquires the way to Mile-End Turnpike" [38, 41].

It is seen that Daniel Defoe's Robinson Crusoe (1719) was a favourite of the young Dickens. The joke is that, unlike cannibals, they require money as well as people. In this example the more vividly image created by Charles Dickens.

The study of the linguistic peculiarities of simile in an artistic text allows the researcher to reveal the linguistic nature, functions of this stylistic device.

The linguistically semantic concepts are sufficiently closely related that they semantically prime and reinforce each other to extent. The delineation of different similes pragmatically adjusted to meet expectations of relevance. Semantic instability about shifting and the novel generates the sense of uncertainty.

Generally, in literal texts, the degree of abstraction, animacy and semantic categories are particularly used to portray the inaccessible matters that are combined in a simile.

Quintilian (1876) distinguishes four main types of metaphors: a living thing combined with another living another; an inanimate thing with another inanimate thing; an inanimate with living things; a living thing with an inanimate thing [cited in 59, 96].

Following all this tradition, Brooke-Rose (2002), summarises the different leading theories that categorise similes in terms of its content. [cited in 59, 96]

Table 2.3: The combinations due to the degrees of abstraction and animacy in the novel "Dombey and Son" [38]:

Degree of abstraction	Degree of animacy
abstract tenor + concrete vehicle […]; that he read her *life as though* it were *a vile book* and fluttered the leaves […]" [p.483].	*inanimate tenor + animate vehicle* "Night and day the conquering *engines* rumbled at their distant work, […], and gliding *like tame dragons* […]" [p.205].
abstract tenor + abstract vehicle "A dull *sorrow*, *like* a half-lulled sense of *pain*, […]" [p.627].	*inanimate tenor + inanimate vehicle* "[…] with some massive *wooden buttons*, *like backgammon men*" [p.310].
concrete tenor + abstract vehicle "A sluggish *wind* was blowing, […], *as if* it were in *pain* or *grief*" [p.238].	*animate tenor + inanimate vehicle* "To her amazement, *Mr. Toots*, instead of going off *like a rocket*, […]" [p.293].
concrete tenor + concrete vehicle "The *books*, precisely matched as to size, and drawn up in line, *like soldiers*, […]" [p.53].	*animate tenor + animate vehicle* "[…], *Florence* without any new alarm, lived *like a quiet bird* in a cage, […]" [p.653].

CONCLUSION

This work has given an account of the linguistic peculiarities of similes in the novel "Dombey and Son" by Charles Dickens.

The study of simile as a stylistic category in the novel "Dombey and Son" by Charles Dickens allows the researcher to make the following conclusions:

The evidence points toward the idea that the language of the novel is common literary, but in various dialogues dominate colloquial speech from the lexical point of view. The findings of this study indicate that in narration prevails different long sentences and in dialogues are top one-member short sentences. This implication is according to the syntactical point of view.

In the process of the study, 352 similes with 'like', 20 similes with 'noun + like', 317 similes with 'as', 101 similes with 'as…as', 213 similes with 'as if' markers have been observed in the novel and they are called as genuine similes.

The findings of this study show that 18 similes with 'as though', 46 similes with 'seem', 44 similes with 'appear', 5 similes with 'less than', 84 similes with 'than', 5 similes with 'look like', 10 similes with 'remind' markers which are called disguised similes have been determined in the novel "Dombey and Son".

There are seven types of 'intensifying similes' and five forms in 'descriptive similes in the novel. Various simile markers accomplish to determine the syntactic structure of simile and its different meanings. The comprehensive results proving that the most descriptive similes used by a preposition 'like' which are impressive in circumscribing the state or situation of particular characters or items.

This study has gone some way towards complementing our perception of the other techniques, such as alliterative and repetitive forms of simile, and proverbial similes. In the novel "Dombey and Son" repetition of the /a/, /h/, /m/, /s/ sounds in the description are frequently and very effective in order to express the events with high quality by using of alliterative forms of simile. The other techniques repetitive and proverbial similes are less frequent in the novel.

This paper has given an account of examples about humanisation and dehumanisation. The writer attempts to personify certain objects and natural phenomena or to assimilate different characters with animals, artificial objects, supernatural, natural, paranormal or psychological phenomena.

The results support the idea that the different forms of dehumanisation, such as the transformation of human beings (tenor) into animals, supernatural beings, artefacts, abstracts and natural phenomena (vehicles) have been identified in the novel. Similes also appear to facilitate a bridging of the gap between abstractions and concrete world linguistically.

The frequency of Dickens' various animal descriptions can prove his sympathy and curiosity in nature. From the analysis of the novel, it has been highlighted that Dickens used 34 different types of animals in 52 examples by using of similes and his power of imagination in order to demonstrate impressionistically the particular characters.

The linguistic peculiarities of simile as a figure of speech consist in strengthening, amalgamating the statements in the reader's mind, in appealing to his or her emotions, feelings, moods. Consequently, the main stylistic function of simile is the function of enhancing the emotional and aesthetic impact on the recipient.

Similes are the one of the most effective means of representativeness. Altogether, it is the simplest form of figurative speech. It is necessary to distinguish the simile from the comparison as a stylistic device, containing imagery from a simple logical comparison, when two objects or phenomena relating to one group of objects are compared.

The method of comparison is very common in the literature, the author resorts to it in order to create an artistic image most clearly and colorfully. There are 213 comparisons with 'as if', 20 instances with the 'disguised' comparison markers 'appear', only 4 examples for comparisons with 'resemble' notional verb, 4 instances with 'less than', 156 comparisons with 'than' in the novel.

These data add to a growing body of literature on simile because a number of different ways it might be analysed by various readers or audiences that reveal the versatility of its significance.

The present study has also been concerned with the linguistic distinction among comparison, metaphor and simile, and the influence on interpretation differences in form might affect. It often seems that differences amongst examples of metaphor and simile are more pronounced than overarching differences between the two forms. But a broad interpretative distinction between the 'is' of metaphor and 'is like' of simile does begin to appear.

The simile influences the nature of Dickens' creative writing skill. On the one hand, they are apprehended as the result of the author's creative motive, as a means that reflects the activity of the natural development of the thought. On the other hand, the similes are subjected to conscious artistic processing and become an emotionally expressive means. A simile, purporting grammatically to join two terms by comparison, makes confident connections, but in the process makes more apparent their discreteness.

Metaphor is understood not only as one of the expressive means of language, but also in a broader sense as a natural way of representing reality in the mind of a person. On the other hand, metaphor joins two terms in an identity relationship, or even subsumes one within another, so that different senses are likely to compare for primacy in our interpretation of them.

The interaction of 'tenor' and 'vehicle', as defined by Richards, points above all to the power of language as a generative communicative force. It is this peculiarity of language that literature most effectively exploits.

Charles Dickens applies various literary devices to transmit his criticism and notes to depict his characters in expressive way and demonstrate the theme and essences of the Victorian society by using of similes and metaphor.

A total number of 172 examples are selected to be sample for case analysis from the novel. These observations have many implications for readers to understand the linguistic peculiarities of similes in different literary texts.

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