

Representation, figure of speech and similes in literature: A case study of "Animal Farm"



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ABSTRACT

One of the aims of literary text is to say as much as possible as briefly as possible, means to say more in few words to achieve a maximum effectiveness. In this case, figures of speech, specifically symbol, metaphor and simile have an important role, as they include figurative meaning of words besides their literary meaning. In this article, representation, metaphors and similes in George Orwell's 'Animal Farm' were studied to find out the effect of using figures of speech on the writer's style and the addressee's understanding. For this aim, these three figures of speech were founded in the novel and their types were determined according to Newmark's (1988b), Fromilhague's (1995) and Rokni's (2009) classifications, respectively.

Key words: Literature, symbol, metaphor, simile, figurative language, 'Animal Farm'

INTRODUCTION

Figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage. The Collins English Dictionary (2006) defined figure of speech as "an expression such as a simile, in which words do not have their literal meaning, but are categorized as multi-word expressions that act in the text as units" (Alhasnawi, 2007: 3). The language that uses figures of speech is called 'figurative language' and "its purpose is to serve three elements of clarity, forth and beauty in the language" (Tajali, 2003: 100). However, as any figure of speech has a figurative meaning, it may cause ambiguity which influences the clarity. Figurative language has some specific features which make it different from nonfigurative language. For instance, metaphor and simile usually include an exaggeration in their comparison as below:

1. FL: John is a lion (metaphor).
2. Non FL: That animal is a lion (ordinary sentence).
3. FL: The book is as heavy as an elephant (simile).
4. Non FL: The box is as heavy as my suitcase (ordinary sentence).

Also, we can say lion is the symbol of courage and brave and elephant the symbol of heaviness and greatness in literature. Another feature of figurative language is the imagery and metaphorical concept which FL has. For instance,

1. FL: The sea froth is like a pearl on the shore's neck (simile).
2. Non FL: The sea froth comes towards the shore (ordinary sentence).
3. The pearl is the symbol of luminosity and whiteness in literature.

Western Rhetoricians consider two categories of figures of speech; one is scheme, 'meaning form', which changes the ordinary pattern of words, like hyperbole, apostrophe, ellipsis, and antithesis. The phrase 'John, my best friend' is a scheme using 'apposition'. The other is trope, literally meaning 'to turn', that changes the general meaning of words, like simile, metaphor, irony, allegory, satire, symbol, paradox. The trope 'she is as beautiful as rose' is an instance of simile. There are numerous classifications of figures of speech, as some rhetoricians have classified them into as many as 250 separate figures. Symbol, metaphor and simile are the most important figures of speech in almost all languages. Richards (1965: 105) said, "the two most common figures of speech are metaphor and simile, but there are many other less common ones, like symbol".

THEORETICAL SIGHT Symbol

The word symbol is derived from "symballein, meaning 'to throw together', from the Greek 'symbolon' and Latin 'symbolum', which meant token, sign" (Webster, 2003: 1190). Although the school of symbolism appeared in France in 1880, but one thousand year before appearing this school, people used representation for expressing their feelings and thoughts about phenomena, life and death. "The founders of school of symbolism were three great poets, Stephan Mallarme, Poul Verlaine and Arthur Rimbaud, who used representation for expressing their thoughts" (Farshidvard, 1373: 4). Symbol is defined in the online 'Encyclopedia Britannica' as "a communication element intended to simply represent or stand for a complex of person, object, group, or idea." It is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning. Shaw (1881: 367) presents the following definition for symbol: "(Symbol is) something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from

those of whatever is being symbolized.. Many poets have used the rose as a symbol of youth and beauty; a flag is a piece of cloth which stands for or is a symbol of a nation". As Perrine (1974) states, "a literary symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well" (211). Here are some universal representation in literature: Tree: It is the symbol of growth and the sign of immortality (Gostaniong, 1377: 10). The symbol of tree in myths has an important role. For instance, "forbidden tree" of paradise or Moses talking with his interlocutor by the use of a tree are of this kind. Sea: It is the symbol of purity, innocence and sacredness of man (Gostaniong, 1377:10). In myths, most of heroes and prophets in their childhood were overthrown into the sea to become purified and Mose is the one who has been thrown into the water. Desert: It is the symbol of freedom of soul and being naked. For this reason, God selected plain/desert of judgment for considering human deeds (Gostaniong,1377:10). Fire: It is a symbol of purity and always great prophets, as Zoroaster, Buddha and Moses praised it. Representation are dealt within different domains of human's life. It forms the basis of literature and has a direct relation with poetry. Representation are used more in epic poems, allegorical poems and gnostic poems. Shamisa (2004) classifies representation into two types: Arbitrary representation and personal representation. Arbitrary representation are those common and familiar ones that the reader simply can recognize their meanings, like spring that is a symbol of youth and freshness. Personal representation are those fresh and new ones which the writer or the poet newly created, and contrary to arbitrary representation, their recognition is difficult for the reader, like Lion which is the symbol of God in Molana`s poems. Another classification of symbol which is selected for this article is stated by Rokni (2009): Significant: Arbitrary representation which are common in each particular field of study. For instance, @ is a symbol used in email addresses. Metaphoric: Significant representation used for natural phenomena, like lion which is a

symbol of courage. Commemorative: Representation which add a real event to a memory.

Sacramental: Representation used in myths and customs.

In studying representation of a literary text, first we should search for the general concept of that symbol, as most of them have stable and fixed meaning. Also, we should search for the specific concept of the symbol arises from the writer's thoughts. A reader should be alert for symbolical meanings, and according to Perrine (1974: 214) she/he should observe some cautions:

1. The story itself must furnish a clue that a detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis or position.
2. The meaning of a literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside it.
3. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning.
4. A symbol may have more than one meaning. Symbol differs from metaphor and simile in that it does not contain a comparison, but by virtue of association represents something more than itself. For example, if the cross symbolizes Christianity, its symbolic meaning does not arise from a comparison.

Metaphor (The figure of speech)

The word metaphor is derived from the Greek word 'Metaphoria', which meant 'to carry'. Metaphor is a comparison of two different phenomena which share some common points. It is a kind of condensed simile that some parts of it, like topic or similarity markers are deleted to convey the meaning connotatively. The first definition of metaphor is expressed by Aristotle as "a shift carrying over a word from its normal use to a new one" (Richards, 1965: 89). For instance in the sentence, 'the customer is king', many qualities a king has, like influence,

importance, power and so on are attributed to a customer. In the condensed metaphor 'a ship of state', the captain of the ship represents the government, the sea represents the flow of time, bad weather indicates a crisis and lack of wind signifies economic stagnation.

In literary translation, metaphor is primarily considered a figurative expression by which a word or phrase is altered from its literal reference to a new and often wide field of reference. In this case, Shaw (1972) defined metaphor as follow: "A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the toposes, a device by which an author turns, or twists, the meaning of a word. (Moeinzadeh, 2006:10)". Newmark (1988b) defined metaphor as: "Any figurative expression: The transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote. Metaphors may be 'single' (one-word) or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text" (p. 104). Newmark (1988a) stated that the main purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language. Metaphor is more imaginative and artistic than simile, as it makes language more powerful and takes the reader toward the emotional thoughts. On the one hand, it is like simile, with one of the parts (topic, image or sense) being implicit; on the other hand, it is like metonymy, as it takes away the reader from the reality and makes him closer to the figurative world.

Metaphors have been categorized in different ways by different linguists. Aristotle differentiated between simple or double metaphors, current or strange metaphors and common or unused metaphors. Broeck (1981) presented "two categories of metaphor as lexicalized and conventional" (Miremadi, 2003:173). The first one refers to the lexical entities that have lost their individual word semantic specifications and have become a certain language's lexical entity chunks. The second one refers to fixed and common metaphors in any language that can be easily recognized. Black (1962) asserted that the only classification is between dead and live metaphors and he offers the following classification as, dormant metaphor, when the meaning

of a metaphor becomes unclear because the sentence has been shortened; active metaphor, is new-born and fresh metaphor; strong metaphor, which has high emphasis; and weak metaphor which has low emphasis. Considering different categories of metaphor in English, it is observed that Newmark's classification is more comprehensive than others. So it is selected as the basis of analysis in this study. On the basis of the two main categories of metaphor suggested by Black (1962) as dead and live metaphors, Newmark (1988b) offered five kinds of metaphors: As dead, cliché, stock, recent and original. The first three, he considers dead and the last two live metaphors.

Dead metaphor

It is the metaphor that loses its figurative and connotative meanings and is used like ordinary words; the image can not be recognized by the speaker or listener. This category includes "concepts of space and time, the main parts of the body, general ecological features and the main human activities" (Tajali, 2003: 108). Dead metaphor has three kinds. The first group is those which have a little metaphorical imagery. For instance, the word 'reflect' has a referential meaning of 'shining' and also, has a secondary meaning of 'superiority'. The second group is metonymies which come instead of objects and things, like, 'crown, worm, and fork'. This group is more used in technical texts. The third group is non technical words like 'mouth and foot' used metaphorically when combined with other words. Like, 'the arm of the chair', 'an arm of the heat' and 'a matter of life and death'.

Cliché metaphor

Like dead metaphor, this kind of metaphor is overused so much that can not convey any figurative meaning and "is used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter" (Newmark, 1988b: 107). It is said that contrary to dead and stock metaphors, cliché metaphors have an indication that tell the reader the word or expression is not an ordinary one. Like,

'explore all avenues', 'stick out a smile' and 'a transparent lie'.

Stock metaphor

This is the one which deals with cultural elements and is conventional in each language. Newmark (1988b:

108) said "a stock metaphor has certain emotional warmth-and which is not deadened by overuse": Her life hangs on a thread, laugh in someone face, she sees fear in my heart.

Recent metaphor

This is a live metaphor, produced by coining or as Newmark (1988b: 111) called "they are neologisms fashionable in the source language community". This kind is specific to each language and includes more colloquial and informal words. 'Skint', 'Park your carcass' and 'Groovy' are examples of this kind.

Original metaphor

It is another kind of live metaphor arising from writer or speaker's personal and creative thoughts and ideologies, so it is not fixed in the language and is more new and fresh. Examples are 'In this house', 'I am close to the wet loneliness of grass', and 'I hear the sound of gardens breathing 'and' a forest of fingers.

Simile

The word simile is derived from the Latin word 'Simile', meaning 'resemblance and likenesses', technically it means the comparison of two objects with some similarities. Shamisa (1383) has said simile is the claim of likeness of two things in one or two attributes "Simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them" (Gibbs, 1994:40). In English, for this comparison some similarity markers such as, "like", "as". Mr. Smith is as changeable as a weathercock. He eats like a hoarse. In literary texts, simile is used with metaphors to enhance the effect and beauty of

the text. As metaphor is a covert comparison, simile is an overt one which explicitly and precisely explains the object and it is the first and simplest method for conveying the beauty of message which is used in poetry, prose and also usual conversations. Even children talking about their desires, use simile as a means of comparison.

Simile is much less investigated than metaphor, although it occurs as frequently in discourse. "Like metaphor, it is a semantic figure, a mental process playing a central role in the way we think and talk about the world, which often associates different spheres" (Bredin, 1998: 68). It can have an affirmative or a negative form: the affirmative form asserts likeness between the entities compared, as 'the sun is like an orange' and the negative one denies likeness, as 'the sun is not like an orange'. According to Fromilhague (1995), Similes has various functions: First, they serve to communicate concisely and efficiently: They are one of a set of linguistic devices which extend the linguistic resources available.

Secondly, they can function as cognitive tools for thought in that they enable us to think of the world in novel, alternative ways. In discourse, they can also fulfill more specific functions depending on the textual genre in which they occur. In scientific texts, comparison and analogical reasoning play an important role (pp. 88-94). Simile also differs from analogy, intended in its narrower sense, as former involves two entities, while the latter involves four. Unlike metaphors, similes require individuation of both source and target concepts, and an evaluation of what they have in common, but unlike literal comparisons, they are figurative, comparing things normally felt to be incomparable, typically using vivid or startling images to suggest unexpected connections between source and target. Similes have different types and classifications, too. Bredin (1998) remarked about a scale going from the most stereotyped to the most creative similes. At one extreme are situated the conventionalized and fixed similes, and at the other extreme are the creative similes. Between the two extremes, standard (ordinary) and original (fresh, but not totally unexpected) similes can be settled. Ortony (1993) offered a semantic distinction between literal and non-literal similes. In non-literal similes, topic and vehicle are not symmetrical and the similarity markers can be dropped, but in literal similes, the terms can be reversed and the similarity markers can not be dropped. Another classification by

Fromilhague (1995) has offered a distinction between objective similes, originating from concrete physical experience, and subjective similes, stemming from individual association mechanisms. He also explains explicit and implicit similes which are the basis of this article. In explicit simile, sense or point of similarity is stated directly. Most of the sentences with 'as...as' structures are of this kind: 'as light as feather', 'as hot as fire'. Implicit simile, however, is the one whose sense is not stated directly and leave the onus of interpretation to the reader. Most words with 'like' are of this types: 'eat like a bird: Eat very little', 'live like a pig: Live very untidily', 'swim like a fish: Swim very well'.

PRACTICAL SIGHT

The first of Orwell's greatest cries of despair was 'Animal Farm', his satirical beast fable, often heralded as his lightest, pleasurable work. It depicts the Russian Revolution and the rise of Stalin and each animal character in the book is a symbol for a key character in the Russian revolution. Animalism, Communism, and Fascism are all illusions which are used by the pigs as a means of satisfying their greed and lust for power. In 1920 and 1930, some sociologists and politicians studied important western Revolutions, as Britain Revolution in 1640, American Revolution in 1776, France Revolution in 1789 and Russian Revolution in 1917. They found some common paradigms in all these revolutions which based on them Orwell has written his book, 'Animal Farm'.

Names, paradigms, objects and event symbolism

One of the most important representation is name symbolism. When the author in her/his story chooses a name for her/his character, she/he wants to label it and also to suggest something. Here, some characters` names of 'Animal Farm' (2005), chapter 1, with their symbolic meanings are stated. Also, direct references to the text of the story are stated in the:

1. Major, white pig: Manifestation of Marx and Lenin, has the military and arbitrary character.
2. Boxer, cart horse: Manifestation of faithful proletarian who is ignorant and deprived of

vision. He is the symbol of Chinese revolutionists who sent out foreign colonizers and they themselves were annihilated.

3. Mollie, white mare: Manifestation of White Russia. Her pride and luxury is like general supreme of October Revolution.
4. Moses, tame raven: Manifestation of Orthodox Church, and later Catholic Church.
5. The sheep: Means of propaganda and slogan.
6. Snowball, young boar: Manifestation of Trotsky's white hair and beard.
7. Napoleon, young boar: Manifestation of Stalin. He has a profound knowledge in oratory, and can control all works and has the last word.
8. Pilkington, owner of Foxwood: Manifestation of 'Winston Churchill' who defrauds others.
9. Fredrick, owner of Pinchfield: Manifestation of 'Great Fredrick' who is the father of Prussian military government.
10. Whymper: Manifestation of vampire, pigs` procures. Some of the paradigms are stated below with their manifestations in 'Animal Farm':

1. 'Animal Farm', chapter 1: (...Broad-minded characters of 'Animal Farm' are Major, Napoleon, Snowball and Squealer...): Before the revolution, broad-minded figures, such as journalists, educators, and clergies leave off supporting regime and want to have some basic reformations.

2. 'Animal Farm', chapter 2: (...Animal Farm revolution was achieved much earlier and more easily than anyone had expected. On Mid summer's Eve, which was a Saturday, Mr. Jones went into Willingdon and got so that he did not come back till midday on Sunday. When Mr. Jones got back he immediately went to sleep on the drawing-room sofa with the News of the World over his face...) (...And so, almost before animals knew what was happening, the Rebellion had been successfully carried through: Jones was expelled, and the Manor Farm was theirs): Falling of regime begin with political crisis as the result of government's inability for solving political, economical and military problems.

3. Animal Farm, chapter 5: (...After this short joyful period, disputes between animals

appeared. Napoleon is an extremist and Snowball is a moderate who wants to do some reformatations in the farm by building a windmill, but Napoleon disagrees with him. The whole farm was deeply divided on the subject of the windmill. The animals formed themselves into two factions under the slogan, "Vote for Snowball and the three-day week" and "Vote for Napoleon and the full manger...): After the falling of regime, revolutionists found some internal disputes among themselves which resulted in the scattering of revolutionists` unity. Therefore, they divide into two groups, moderate and extreme parties. The first want rapid changes and the second want moderate changes. So, these differences resulted in codetta or civil war.

4. 'Animal Farm', chapter 5: (...Within a few weeks Snowball's plans for the windmill were fully worked out....): Moderate parties are the first ones who give the control of government.

5. Animal Farm, chapter 5: (...At last the day came when Snowball's plans were completed. At the Meeting on the following Sunday, the question of whether or not to begin work on the windmill was to be put to the vote....) (...At this, there was a terrible baying sound outside, and nine enormous dogs came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws....) (...At first, no one had been able to imagine where these creatures came from, but the problem was soon solved: They were the puppies whom Napoleon had taken away from their mothers and reared privately. Though not yet full- grown, they were huge dogs, and as fierce-looking as wolves. They kept close to Napoleon. It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr. Jones.): While moderate party intends to reconstruct society on the basis of reformatations, extreme party appears in a new form to lay aside moderate party.

6. Animal Farm, chapter 7: (...The four pigs waited, trembling, with guilt written on every line of their countenances. Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting, they confessed that they had been secretly in touch with Snowball. When they had finished their confession, the dogs promptly tore their throats out,

and in a terrible voice Napoleon demanded whether any other animal had anything to confess.) (...The three hens who had been the ringleaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too, were slaughtered. Then a goose came forward and confessed to having secreted six ears of corn during the last year's harvest and eaten them in the night. Then a sheep confessed to having urinated in the drinking pool, urged to do this, so she said, by Snowball and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when he was suffering from a cough. They were all slain on the spot. And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones): Disordering of revolution and government's violent controlling on people caused in compulsory orders. This period of revolution includes assassinate and execution.

7. Animal Farm, chapter 8: (...All orders were now issued through Squealer or one of the other pigs. Napoleon himself was not seen in public as often as once in a fortnight. When he did appear, he was attended not only by his retinue of dogs but by a black cockerel that marched in front of him and acted as a kind of trumpeter, letting out a loud "cock-a-doodle- doo" before Napoleon spoke) (Napoleon was now never spoken of simply as "Napoleon." He was always referred to in formal style as "our Leader, Comrade Napoleon," and the pigs liked to invent for him such titles as Father of All Animals, Terror of Mankind, Protector of the Sheep-fold, Ducklings' Friend, and the like....): Disputes between these two groups let unknown people became the leader of the society.

Here, the objects and events are presented:

1. Animal Farm, chapter 1: (...Man is the only creature that consumes without producing. Our labor tills the soil, our dung fertilizes it, and yet there is not one of us that own more than his bare skin...): Men are capitalists and animals are communists who must work hard for the first group.

2. Animal Farm, chapter 3: (Wild animals and the pigs): Mojiks and Belshoyks.
3. Animal Farm, chapter 2: (Revolution in the farm): Russian revolution.
4. Animal Farm, chapter 1: (Comrades): Marx's expression.
5. Animal Farm, chapter 8: (Hoof and horn on green flag): Sickle and hammer.
6. Animal Farm, chapter 9: (Spontaneous demonstrations): Festival of Labor's day.
7. Animal Farm, chapter 8: (Order of the green banner): Lenin's order.
- 8 Animal Farm, chapter 7: (Hens` rebellion after dismissing Mr. Jones): Sailors` revolution in the navy base of Kronstad in 1921.
9. Animal Farm, chapter 6: (Napoleon's transaction with Whymper and Willingdon markets): Rapalo contract which was signed between Russia and Germany in 1922 and Russian's boycott was finished.
10. Animal Farm, chapter 2: (When Moses came back and claimed to know about a mysterious country called "Sugar Candy Mountain): In spring, 1944, Stalin tried to compound with the popes of Catholic Church. He talks a lot with an America priest; named 'Father Orlemansky' to attract priests of Catholic Church from his policies in Poland, but it did not have any results, so Stalin became the laughing-stock of people.
11. Animal Farm, chapter 4: (Neighboring farms): Western armed forces which protect Tezzar adherents against Red army.
12. Animal Farm, chapter 3: (Everyone worked according to his capacity): "Marxist theory says that every one must work according to his capacity and must receive on the basis of his needs" (Hosseini, 2004: 32).
13. Animal Farm, chapter 4: (The wave of rebellion which spread around): Wave of revolutions which penetrate to Poland and Germany in 1919 and 1923 respectively.
14. Animal Farm, chapter 10: (The creatures outside looked from pig to man, and from man to pig, and from pig to man again, but already it was impossible to say which was which): Marx theory says, "the labors class in doing his duties must not have any feelings except that he is an animal" (Hosseini, 2004: 154).
15. Animal Farm, chapter 3: (Snowball's committees, as egg production committee for hens, the

clean Tails League for the cows, the wild comrade's reduction committee, and the whiter wool movement for the sheep): Trotsky's activities in "Politbureau", oratory, the establishment of reading and writing classes and his guidance in unbelievers' committees.

16. Animal Farm, chapter 5: (...As usual, Snowball and Napoleon were in disagreement. According to Napoleon, what the animals must do was the procure firearms and train themselves in the use of them. According to Snowball, they must send out more and more pigeons and stir up rebellion among the animals on the other farms. one argued that if they could not defend themselves, they were bound to be conquered; the other argued that if rebellions happened everywhere they would have no need to defend themselves...): Ideological fights between Stalin and Trotsky; Trotsky insisted on industrializing the society and also the priority of production to agriculture. But Stalin believed in socialism and advocated the continual revolution.

17. Animal Farm, chapter 5: (When Snowball's speeches finished and Napoleon escaped): The fight between Stalin and Trotsky became severe in 1927. This time, Britain broke off his diplomatic relations with Russia and Russia ambassador was killed in Poland. Also, Chian kaichek killed Chinese communists who were associated with him. Trotsky with Stalin's opponents, export a statement based on his defeat to disarm him, but Stalin anticipated and dismissed Trotsky.

18. Animal Farm, chapter 4: (Head of the Allies): Stalin, Churchill, Roosevelt are the manifestations of Napoleon, Pilkington, and Fredrick respectively.

19. Animal Farm, chapter 10: (Napoleon and Mr. Pilkington had each played an ace of spades simultaneously): The head of Allies consciously conspire to share the world and jointly ruled the world, but they did not have any agreement with each other and the cold war was beginning.

20. Animal Farm, chapter 7: (...Led by 3 Black Minorca pullets, the hens made a determined effort to thwart Napoleon's wishes. Their method was to fly up the rafters and there laid their eggs, which smashed to pieces on the floor. Once again it was being put about that all the animals were dying of famine and disease and that they were continually fighting amongst themselves and had resorted to cannibalism and infanticide...): Disastrous results of farms

sharing by Stalin's order in 1929 to 1933. After this command, Mojiks killed all of their retinues and destructed culture tools and fired the productions to show their objections. Therefore, people died of hunger and the culmination of famine was in 1933 in Ukraine, which about 3 millions of people died and began to eat each other.

21. Animal Farm, chapter 7: (...Animals remembered that at the critical moment of the battle Snowball had turned to flee, but they did not remember that his flee was an intentional trick to catch the enemy in a net....): Blood Refinement Events in 1936 to 1938: Stalin's purpose in this event was to acquire the power and to exert indefinite arbitrariness. About the trials, it is said that they altered the real history with forgings.

21. Animal Farm, chapter 7: (...Three hens had come forward and confessed that inspired by Snowball, they had entered into a plot to murder Napoleon...): In the trial of Karl Radek (one of Trotsky's friends) in 1937, Trotsky was the one who organized sabotages in Russia, in coalmines, factories and railways, and wanted to poison labors and also to kill Stalin.

22. Animal Farm, chapter 7: (...The tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood...): Confessions in the period of trials and blood refinement which about 9 million were arrested and 3 million died.

23. Animal Farm, chapter 8: (...Animals became surprised when Napoleon had a relation with Pilkington and Fredrick, but Napoleon was tricked. Fredrick's bank-notes were forgeries and he attacked the animal farm without any preceding alarming and destructed the windmill...): Stalin's politicians with Germany, which Hitler's invasion to Russia put an end to in 1941. Stalin, after slaughtering and stabilizing his power against Hitler tried to propagate democracy.

23. Animal Farm, chapter 8: (But after fighting with animals, Fredrick ordered his people to retreat and all frightened and escaped): Hitler is defeated in Stalingrad war in 1943.

24. Animal Farm, chapter 8: (Fredrick's bank-notes): Contract between Stalin and Hitler based on not having aggression.

Metaphors and similes instances

Some examples of metaphor and simile are brought

Table 1. Classifications of representation, metaphors and similes.

Types			
of symbol	f	Rf	P.Rf (%)
Significative	0	0	0
Metaphoric	60	0.869	86.9
Commemorative	4	0.057	5.79
Sacramental	5	0.072	7.2
Total		69	
Types of metaphor			
Dead	5	0.0526	5.26
Cliché	50	0.5263	52.63
Stock	35	0.3684	36.84
Recent	0	0	0
Original	5	0.0526	5.26
Total		95	
Types of simile			
Explicit	5	0.1515	15.15
Implicit	28	0.8484	84.84
Total		33	

below:

Dead metaphors: At the foot of the flagstaff Beyond the orchard At the foot of the wall Cliché metaphors: The cruel knife It is not crystal clear? Under cover of night In the teeth of every difficulty Stock metaphors: Starvation seemed to stare them in the face. They were struck dumb with surprise. As surely as I see this straw beneath my feat. Original metaphors: Fountain of happiness Golden future With the ring of light

Explicit similes:

The winter was as cold as the last one had been Dogs were as fierce looking as wolves.

Boxer was as strong as any two ordinary horses. Implicit similes:

He seemed more like three horses than one. The cruel pellets swept over them like hail.

Animals worked like slaves.

The earth was like iron.

To put flagstaff like a piece of artillery. The work of the farm went like clockwork.

RESULTS

Here, in order to find out types of representation, metaphors and similes in George Orwell's 'Animal Farm', the data were settled Table 1 and frequency (f), relative frequency (Rf) and percentage of relative frequency (P.Rf) are calculated for each type. These types are on the basis of Newmark's (1988b), Fromilhague's (1995) and Rokni's (2009) classifications respectively. According to Table 1, it is observed that among four types of representation stated by Rokni, metaphoric representation (86.9%) are used a lot, because they explain events of the real revolutions and its subsequent incidents in an allegorical way. Among five types of metaphor, as dead, cliché, stock, recent and original, the amount of cliché metaphors (52.63%) is more than the other four. Cliché metaphors have an indication that tells the reader the word or expression is not an ordinary one. Among two types of simile, explicit and implicit, the later (84.84%) is used more which shows that the writer wants to talk in an implicit way.

Conclusion

As it is said in the abstract, the aim of this article was to find out the effect of using figures of speech on the writer's style and the addressee's understanding. Figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual

usage. The acquired result shows that the writer wants to convey his message of this novel in an implicit and indirect way, so he has used more types of figures of speech which have figurative meaning beyond their literally meaning. Also, as the result of using these kinds of figures of speech, the addressee does not explicitly understand the concept of the story and she/he must refer to the allegorical dimension of the novel and discovered its covering concept

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