Metaphors in *Great Expectations*:

In Terms of Humanisation and Dehumanisation[*]

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0. Introduction

In general, it is worthy of remark in Charles Dickens's novels that they include a large amount of rhetorical expressions such as similes and metaphors, both of which are of great use for the author in delineating elaborately the physical appearances or distinctive personalities of various characters in his stories. Brook (1970: 30-36) pays attention to Dickens's frequent use of the figure of speech and explains the way in which one particular human being or inanimate being is compared to another living creature or lifeless object. In *Great Expectations*, Dickens also makes good use of both devices in order to describe every feature of characters or objects more vividly and graphically, for the novel includes 517 examples of similes, whilst 268 examples of metaphors are found in the story. Despite this ratio, metaphors play vital roles not only in portraying particular characters colourfully or humorously but also in emphasizing the human or inhuman nature of these characters in society in comparison with other living creatures or artificial objects. In addition, Dickens attempts to evoke an association between a human being and a non-human living being (or object) in the reader's mind. In order to explicate the mechanism of these metaphors, I shall first focus on the linguistic aspect in terms of forms and techniques, and secondly make clear the functions of semantic linkage between two dissimilar things that are compared.

To begin with, I shall cite below two definitions of metaphor. Firstly, Brooke-Rose (1958: 17) regards the process of transference from one concept to another in metaphor as 'Simple Replacement', which denotes a type of noun metaphor, stating that 'metaphor is any replacement of one word by another, or an identification of one thing, concept or person with any other'. Similarly, Hawkes (1977: 1) remarks, 'metaphor refers to a particular set of linguistic processes whereby aspects of one object are "carried over" or transferred to another object, so that the second object is spoken of as

if it were the first'. His study focuses not only on the views of metaphor by the ancients like Aristotle and Cicero but also on metaphors by other poets or authors such as Chaucer in the Middle Ages and Blake or Wordsworth in the Romantic Period. Thus, referring to metaphors in different periods could be a key for us to highlight the characteristics and development of the device in Dickens's novels.

1. Devices of Metaphors

1.1. Forms

Metaphor in general is a way of describing something by comparison with something else without using the prepositions 'like' or 'as'. For this reason, the descriptive form 'A is B' is most frequent as in 'he is a lion in battle'. Although the form may appear simple compared with a simile using 'like' or 'as', it is effective in delineating characters vividly. As for Dickens's metaphors, Alter (1996: 137) mentions the author's fantastically witty representation of the scenes or persons as well as the fertility of his metaphorical imagination that leads us, the readers, to recognise his dense vision of the world that surrounds him. Therefore, if we apply all the classifications of metaphorical forms presented by Brooke-Rose (1958: 24-25) to Dickens's metaphors in *Great Expectations*, we can see that there are eight types, as outlined below: [1]

Type I: (Det.) + N[2]
(1) "Pooh!" said he, sluicing his face, and speaking through the water-drops; "it's nothing, Pip.　I like *that Spider* though." (214) [3]
(2) … So, I presented Joe to Herbert, who held out his hand; but Joe backed from it, and held on by *the bird's nest*. (218)
(3) At about the same time, *the eyes* on the wall acquired a new expression, and in every one of those staring rounds I saw written, DON'T GO HOME. (362)

Type II: Adj. + N
(4) It was like pushing the chair itself back into the past, when we began the old slow circuit round about the ashes of the bridal feast.　But, in the *funeral room*, with that figure of the grave fallen back in the chair fixing its eyes upon her, Estella looked more bright and beautiful than before, and I was under stronger enchantment. (236)

Type III: N + Copula + Adj. / N
(5) *I might have been an unfortunate little bull in a Spanish arena*, I got so smartingly touched up by these moral goads. (25)
(6) "… When I was first hired out as shepherd t'other side the world, it's my belief *I*

should ha'turned into a molloncolly-mad sheep myself, if I hadn't a had my smoke." (327)

Type IV: N1 + N2 (Apposition)

(7) She really was a most charming girl, and might have passed for a captive fairy, whom *that truculent Ogre, Old Barley*, had pressed into his service. (371)

Type V: N1 + of + N2   (Apposition)

(8) When the gate was closed upon me by *Sarah of the walnut-shell countenance*, I felt more than ever dissatisfied with my home and with my trade and with everything; and that was all I took by *that* motion. (114)

Type VI: N1 + of + N2

(9) Taking the table to represent *the path of virtue*, I am justified in stating that during the whole time of the Aged's reading, Wemmick's arm was straying from *the path of virtue* and being recalled to it by Miss Skiffins. (294)

(10) Why I hoarded up this last wretched *little rag of the robe of hope* that was rent and given to the winds, how do I know! (377)

Type VII: Vi

(11) I coaxed myself to sleep by thinking of Miss Havisham's, next Wednesday; and *in my sleep I saw the file coming at me out of a door, without seeing who held it*, and I screamed myself awake. (77)

Type VIII: Vt

(12) When I did at last turn my eyes in Wemmick's direction, I found that *he had unposted his pen*, and was intent upon the table before him. (406)

First of all, Type I is the 'determiner + noun' form, of which there are 39 instances. (1) describes the way in which Mr. Jaggers regards Mr. Drummle as 'a spider', emphasizing his cunning and villainous character. In (2), Dickens humorously compares Joe Gargery's hat with 'a bird's nest'. As Meier (1982: 61-63) indicates in her study of Dickens's animation,[4] 'a bird' in his novels is a most popular animal species attributed to a character of good, gentle, loving but timid disposition such as David, Mr. Chillip, and Little Em'ly in *David Copperfield*. Thus, we can see that his metaphors include unique and suggestive expressions. Next, Type II is another type of metaphor with the 'adjective + noun' form, which is also frequent in *Great Expectations*. (4) describes the old, grotesque appearance of Miss Havisham collapsed in a chair in a withered bridal dress. Her ghastly figure is so eccentric and fearful to Pip's childish eye that he portrays her as 'a figure of the grave', describing her room as 'a funeral room'. In this context, the terms 'grave' and 'funeral' are effective in suggesting metaphorically to the reader that she is near her death. Type III is the form with a copula as in 'A is B'. The copula in this case includes a verb such as 'be', 'seem', 'term' or 'consider'. This is the form of

metaphor most frequently used in this novel. As in for (5), Pip regards himself as 'a bull in a Spanish arena'. However, Dickens not only suggests a close resemblance between the child and the animal but also represents the situation of the narrator Pip, who is repressed and tortured by the established society, namely the world of adult human beings. Next, Type IV is effective in linking two nouns in terms of apposition, although it is a rare form (seven examples). (7) describes the way that Old Barley is represented as an 'Ogre', a non-human living creature. This kind of animal metaphor 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, an animal. Similarly, Type V is another way of linking two nouns using the preposition 'of'. This form also functions as an apposition. Regarding (8), the impressions of Sarah Pocket's dry countenance cause the narrator Pip to continuously represent her face as 'a walnut-shell'. Dickens then gives successive descriptions of her walnut-shell countenance in later chapters, for the hero's keen observation of her face lacking a human quality generates descriptions rich in humour and vividness. What is more, there is another type of 'noun + of + noun' form as in Type VI. This is, however, different from Type V in that it is rather similar to the forms like 'B of A' or 'B's A'. Although this form is not so frequent as other types such as Type I and Type III, it is most effective in not only describing the appearance or behaviour of characters itself but also symbolising the hero's inner thought or emotion towards other characters who profoundly influence his life and fortune. (10) shows the way in which the hero represents his own pitiful condition when his dream of marrying Estella melted away. In comparison with 'the rag of the robe', he represents his lack of hope symbolically. Furthermore, we can see yet other types of forms with verbs, as in Type VII and Type VIII. Type VII takes the form of 'subject + intransitive verb' as in (11), while 'transitive verb' is metaphorical with regard to Type VIII. The verb 'unpost' as in (12) emblematically represents Mr. Wemmick's comical movement of his mouth as 'a post office'. Dickens's habit of portraying his mouth as 'a post office' is worthy of attention because it insinuates to the reader that Mr. Wemmick is an inhuman character in Pip's childish eyes.

1.2. Techniques

1.2.1. Contrast

Now, I shall examine the techniques of metaphor. First, 'contrast' is one type of technical device Dickens is fond of in his metaphors, although it is rare in this novel (two examples). It is above all most effective in describing two opposite qualities in behaviour or appearance in comparisons of people, animals or objects.

> (13) So, ***the Spider***, doggedly watching Estella, outwatched ***many brighter insects***, and would often uncoil himself and drop at the right nick of time. (305-6)
>
> (14) She really was a most charming girl, and might have passed for ***a captive fairy***, whom ***that truculent Ogre***, Old Barley, had pressed into his service. (371)

(13) describes the way in which Mr. Drummle, a member of the Finches of the Grove, hovers round Estella, with whom Pip is also in love. The hero regards him as 'a spider' out of hatred whenever he finds Mr. Drummle persistently approaching Estella. Also, in contrast to the spider, the other members of the Grove are described as 'many brighter insects', which implies their cleverness and harmlessness to the lady. Thus, the word 'spider' symbolises Mr. Drummle's harmful and deceitful disposition, and what is more, we can recognise Estella's weak and vulnerable position.

1.2.2. Alliteration

We can also see another kind of technique 'alliteration' in Dickens's metaphors.

> (15) When this same Matthew was mentioned, Miss Havisham stopped me and herself, and stood looking at the speaker.   This change had a great influence in bringing ***Camilla's chemistry*** to a sudden end. (86)
>
> (16) Georgiana, whom I had seen at Miss Havisham's on the same occasion, also turned up.   She was a cousin – an indigestive single woman, who called her ***rigidity religion,*** and her ***liver love***. (201)

In (15), the hero describes the way in which Camilla puts her hand to her throat explaining her experience when she nearly choked on some medicine. The /k/ sounds in 'Camilla's chemistry' are alliterative. The repetition of the /k/ sound is chiefly effective in evoking the memory of Camilla's story in the reader's mind. Although very rare in the novel, this type of alliterative metaphor is one of Dickens's particular means of description, as it is of great use in depicting the appearance of a character that is unique

to the narrator Pip's eye.

1.2.3. Proverbial Metaphors

In addition, the novel also includes a number of idiomatic metaphors used by other poets or authors. (17) describes the hero's sorrowful heart when he has to go to London and stay apart from Joe Gargery. The identification of their tears as 'rain' symbolically represents their sorrow and pain of parting. Although this can be regarded as part of a cliché, it is effective in suggesting their inner thoughts to the reader:

> (17) Heaven knows we need never be ashamed of our tears, for ***they are rain upon the blinding dust of earth***, overlaying our hard hearts.   (157)

This type of symbolisation is frequent in other verses or prose works. For example, Shakespeare metaphorises the term 'rainy' in his verse in order to indicate the pitiful emotion of King Richard II as though his tears were falling like rain:

> Cf. With ***rainy eyes*** / Write sorrow on the bosom of the earth.   (*The Tragedy of King Richard the Second*, III, ii, 146)

2. Semantic Linkage in Metaphors

2.1. Semantic Features

So far I have analysed the linguistic features of Dickens's metaphors in terms of forms and techniques. In this section, I shall focus on semantic concepts included in the lexis of his metaphors. In Table I, we can see four main patterns of semantic transference from one concept to another, namely from 'concrete to concrete', from 'concrete to abstract', from 'abstract to concrete' and from 'abstract to abstract'.   However, I here refer to examples of metaphors whose 'tenor' and 'vehicle' are specific from the context. The table indicates how frequent each of the four patterns of shifts is among eight types of metaphorical forms, namely from Type I to Type VIII. In addition, if we further direct our attention to the figures in the table, we find out that the pattern of shift from 'concrete to concrete' is far more frequent in Type I, Type II, Type III, Type VII and Type VIII than the other three patterns of semantic shift.

Table 1   The Frequency of Semantic Shifts in *Great Expectations*

Pattern Type	Concrete > Concrete	Concrete > Abstract	Abstract > Concrete	Abstract > Abstract	Total
I	38	0	1	0	39
II	32	2	0	1	35
III	24	9	0	1	34
IV	7	0	0	0	7
V	0	3	0	0	3
VI	1	2	3	2	8
VII	29	1	5	0	35
VIII	13	1	6	8	28
Total	144	18	15	12	189

Examples of each of four patterns of semantic transference are given below.

(**Concrete > Concrete)**

(18) ***The doorway soon absorbed her boxes***, and she gave me her hand and a smile, and said good night, and ***was absorbed likewise***. (267)

(**Concrete > Abstract)**

(19) ***The baby was the soul of honour***, and protested with all its might. (192)

(20) Words cannot tell what a sense I had, at the same time of ***the dreadful mystery that he was to me***. (334)

(**Abstract > Concrete)**

(21) Still my position was a distinguished one, and I was not at all dissatisfied with it, until ***Fate threw me in the way of that unlimited miscreant, Trabb's boy***. (242)

(**Abstract > Abstract)**

(22) And even when he had done all that, and had gone all round the jack-towel, ***he took out his penknife and scraped the case out of his nails before he put his coat on***. (208)

Additionally, I can infer from the table that Dickens has a marked tendency to animalise or mechanise particular characters in the story so that he can explain elaborately their behaviours or appearances and suggest an affinity between two dissimilar things that are compared. In other words, he attempts to dehumanise people into other, non-human living creatures or lifeless objects in order to give the reader clear images of the characters. This type of dehumanisation is one of the most remarkable expressions in Dickens's metaphors. On the other hand, the author occasionally exploits the form of metaphor personifying inanimate objects as human beings. In a later section,

I will further focus on the converse process by which human emotions and powers are attributed to non-human creatures or artificial objects. With regard to *Great Expectations*, Dickens makes good use of the converse techniques of 'humanisation' and 'dehumanisation', both of which are of great importance in the author's characterisations of various people and their surroundings.

2.2. Converse Processes

2.2.1. Humanisation

Firstly, 'humanisation' is one method of describing various inanimate objects as if they were human beings. This is of great importance in the novel, as it may reflect the hero's inner feelings or attitudes towards his surroundings in the world. In the novel, there are 64 examples of the technique. Above all, the pattern of a shift from 'concrete to concrete' in Type VII is the most frequent, because the author tends to attribute human emotion and abilities to non-human living creatures or lifeless objects especially for 'humanisation'. He often uses intransitive verbs to visualise the scene where lifeless objects or natural phenomena such as plants, mists, rain and wind may appear more vigorous and powerful in Pip's childish eye. By so doing, the hero intends to realistically depict his vision of the world that surrounds him.

> (23) … while To Let To Let To Let, ***glared at me*** from empty rooms, as if no new wretches ever came there, and ***the vengeance of the soul*** of Barnard were being slowly ***appeased*** by the gradual suicide of the present occupants and their unholy interment under the gravel. A frouzy ***mourning*** of soot and smoke ***attired*** this forlorn creation of Barnard, and it had strewn ashes on its ***head***, and ***was undergoing penance and humiliation*** as a mere dust-hole. Thus far my sense of sight; … (171)

(23) exhibits the exterior of the shabby buildings called Barnard's Inn in London, where the hero happened to meet Mr. Pocket, Junior. At first, the hero thought it to be a hotel kept by Mr. Barnard, but this did not turn out to be true, because when he entered it, he was astonished by the dismal appearance of the sets of chambers affected by rot. By means of metaphor, Dickens gives successive descriptions of every dismal appearance that comes into view as if it were a human being. Terms such as 'glare', 'vengeance', 'appease', 'mourning', 'attire', 'penance' and 'humiliation' are related to human

emotions, powers and activities. What is more, Pip's point of view is explicitly reflected in the example, as I can recognise his keen observation and minute descriptions of these artificial substances. In this way, the author displays his artistic talent and fine sense of humour. Meier (1982: 36-37) remarks on Dickens's technical use of 'humanisation' and focuses especially on the process by which old and decayed houses are animated as if they were human beings. As she observes in her study of Dickens's animation, houses, like human beings, are subjected to the process of aging, and therefore there is a physical analogy between a house and a human being—i.e. exteriors of houses are alive from Pip's perspective, for they realistically illustrate the child's inner thoughts and emotions towards the external world.

In addition, one can find other types of 'humanisation' by which human qualities are attributed to natural objects, natural phenomena or abstracts, as in (24), (25) and (26). In the novel, this technique plays a significant role in describing the appearance of natural substances or abstracts vividly, as if they were human beings, so that the author can insinuate deep impressions into the reader's mind:

flower-seeds and bulbs > human beings
(24) … and I wondered when I peeped into one or two on the lower tiers, and saw the tied-up brown paper packets inside, whether *the flower-seeds and bulbs ever **wanted** of a fine day to break out of those jails, and bloom*. (52)

mists > human beings
(25) Once more, the mists were rising as I walked away. If *they **disclosed** to me,* as I suspect they did, that I should not come back, and that Biddy was quite right, all I can say is – *they were quite **right** too*. (281)

time > human being
(26) As his doing the one or the other was a mere question of time, *he and Mrs. Pocket **had taken Time by the forelock*** (when, to judge from its length, *it would seem to **have wanted cutting***), and had married without the knowledge of the judicious parent. (187)

However, 'dehumanisation' is the most frequent and sophisticated technique in the novel, with 59 examples in all. Kincaid (1971: 168) remarks that the main purpose of Dickens's characterising of human beings is to appraise them warmly or coldly in order that he may speak of good people as harmless domestic animals and evil people as dangerous predatory beasts or lifeless objects. Thus, by means of metaphor, the author comically or humorously characterises various human beings who greatly influence

Pip's life and fortune.

2.2.2. Dehumanisation

In this section, I shall focus on the device of 'dehumanisation' and consider the technical function of how each character is dehumanised and despised by other characters in comparison with non-human living creatures, artificial objects or abstracts. In Dickens's novels, almost all of the instances of 'dehumanisation' include negative, rather than positive, nuances, since he has a remarkable tendency of animalising naturally unpleasant and villainous characters, such as Abel Magwitch, Mr. Drummle and Bentley Orlick into predatory beasts. All of these ferocious characters tend to be degraded to an animal-like state. It is important, therefore, for us to examine the metaphorical functions of Dickens's animal-metaphors in this novel.

2.2.2.1. Transformation of Human Beings into Animals

Firstly, I will examine the dehumanisation which involves the process of transforming human beings into animals. This is the most frequent pattern of semantic shift in *Great Expectations*, with 52 of the total of 59 examples of the technique. Below are examples of animal-metaphors:

> **Pip > little bull**
> (27) They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. ***I might have been an unfortunate little bull in a Spanish arena***, I got so smartingly touched up by these moral goads. (25)
> **Mr. Drummle > spider**
> (28) In about a month after that, ***the Spider's time*** with Mr. Pocket was up for good, and, to the great relief of all the house but Mrs. Pocket, ***he went home to the family hole***. (215)

As in (28), Mr. Drummle is regarded as 'a spider' because he makes a habit of persistently creeping and approaching Estella under the narrator Pip's eye. Since Mr. Jaggers once asked Pip, 'Who's the Spider!' (210), the hero recognises Mr. Drummle as a person of this species. Further, the villainous man is so dull and cunning a character that Pip tends to treat him as 'a spider' over and over again so that he can attack and deprecate the man with hatred. In this novel, the author uses this type of

dehumanisation—the process which involves animalising Mr. Drummle as 'a spider' —twelve times. Thus, I can infer from this figure that the identification of Mr. Drummle with 'a spider' is powerful in expressing contempt for and attacking the villain from the hero's point of view.

2.2.2.2. Transformation of Human Beings into Supernatural Beings

Furthermore, I can see yet other frequent types of 'dehumanisation' in *Great Expectations*. Dickens has a tendency of dehumanising a fearful character into a supernatural being such as 'a ghost' as in (29). 'A ghost' is of great importance in Dickens's metaphors in terms of eccentric or grotesque characters:

Miss Havisham > spectre
(29) But ever afterwards, I remembered—and soon afterwards with stronger reason —that while Estella looked at me merely with incredulous wonder, *the spectral figure of Miss Havisham*, her hand still covering her heart, *seemed all resolved into a ghastly stare of pity of remorse*. (360)

Miss Havisham's spectral appearance emblematically suggests to the reader that her death is gradually approaching. (29) not only emphasises how fearful her ghastly figure is but also establishes a close resemblance between Miss Havisham and a ghost itself. Although this type of dehumanisation is rare in this novel, it is worthy of attention that Miss Havisham presents to the reader the image of a death-like appearance.

2.2.2.3. Transformation of Human Beings into Artefacts

In addition, although Dickens uses it less frequently than animal-metaphors, he is also fond of depicting human characters as lifeless objects. Firstly, Sarah Pocket's ornamental appearance as in (30) is reminiscent of her dry walnut-shell countenance in the previous chapters of the novel, as Dickens is in the habit of mechanising her figure as if she were merely a lifeless object. In fact, she is a woman of inhuman nature in the hero Pip's eye. Furthermore, the author gives successive explanations of the specific appearances of Mr. Wemmick as in (31). By means of 'dehumanisation', the narrator Pip follows the motions of his mouth and comically portrays his wooden appearance by comparison with 'a post office'. In *Great Expectations*, the device is effective in

emphasizing Mr. Wemmick's lack of animation in his face, since the narrator gives comical descriptions of his mouth as 'a post office' fifteen times. In addition, the description of his mechanical appearance has a symbolic effect that suggests a non-human artificiality in a civilised society. As Fawkner (1977: 78) remarks, 'Wemmick's appearance is not only unhumanly wooden but also comically stiff', moving like an animated machine; the mechanisation in this case also reflects social attitudes that Dickens regards as dangerous threats to human interdependence and true brotherhood.

Sarah Pocket > ornament
(30) So successful a watch and ward had been established over the young lady by this judicious parent, that *she had grown up highly ornamental*, but perfectly helpless and useless. (187)

Mr. Wemmick > post-office
(31) *Wemmick tightened his post-office* and shook his head, as if his opinion were dead against any fatal weakness of that sort. … I could have posted a newspaper in his mouth, he made it so wide after saying this. (286-7)

Miss Havisham > grave
(32) It was like pushing the chair itself back into the past, when we began the old slow circuit round about the ashes of the bridal feast.　But, *in the funeral room, with that figure of the grave fallen back in the chair fixing its eyes upon her*, Estella looked more bright and beautiful than before, and I was under stronger enchantment. (236)

On the other hand, Miss Havisham's figure of the grave as in (32) denotes her fearful or grotesque appearance in the hero's childish eye. She is also represented as 'a spectre' by metaphor as in (29). Furthermore, Betsy Trootwood in *David Copperfield*, who is also grotesque, is similarly described as 'a ghost' by simile.　Despite being less frequent in this novel, this is one of Dickens's marked tendencies, namely that grotesque characters such as Miss Havisham and Betsy Trootwood are dehumanised into 'ghosts', which is effective in emphasizing the narrator's fear of and unfavourable impression towards those characters.

2.2.2.4. Transformation of Human Beings into Abstracts

Furthermore, there is yet another type of 'dehumanisation' by which human beings are compared with abstracts, although there are only a few examples in *Great Expectations*. In the novel, Estella is the only lady that Dickens (and Pip) regards as a graceful and sacred person:

> **Estella > embodiment**
> (33) ***You have been the embodiment of every graceful fancy that my mind has ever become acquainted with***.   The stones of which the strongest London buildings are made, are not more real, or more impossible to be displaced by your hands, than your presence and influence have been to me, there and everywhere, and will be. (360)

As in (33), an abstract language, namely 'the embodiment of every graceful fancy', symbolises Estella's good nature and divine beauty. Regarding Dickens's metaphors, women of divine nature such as Agnes Wickfield and Little Em'ly in *David Copperfield* are also so womanly and loving in David's eye that the author is in the habit of describing them as abstract beings.

2.3. Analysis of Frequency

Finally, if we look at Table 2, we can see how characters are dehumanised into animals, supernatural beings, natural objects, artefacts or abstracts. From the table, I can infer that Pip the narrator is frequently dehumanised by other characters as if he were a predatory animal or an artefact, whilst almost all of the characters are dehumanised by the narrator. Furthermore, it is noteworthy that Dickens successively animalises Mr. Drummle as 'a spider', with 12 examples. This repetition is effective in emphasizing his dangerous and unpleasant character in Pip's eye. In addition, almost all of the characters except Estella are dehumanised into either predatory animals like 'a dog', 'a beast' or 'a tiger' or artificial objects such as 'a machine' or 'an instrument'. By means of 'dehumanisation', the first-person narrator Pip attempts to develop his vision of the adult world so that he can imply their inhuman nature and lifeless society to the reader.

Table 2   The Frequency of Dehumanisation in Terms of Character Sketch

Tenor \ Vehicle	Animals	Supernatural Beings	Natural Objects	Artefacts	Abstracts
Pip	*monkey* (1) *bull* (1) *hound* (2) *beast* (1) *wolf* (8)	*imp* (1) *monster* (2)	*wind* (1)	*missile* (1) *fuel* (1) *sting* (1) *model* (1) *machine* (1) *looking-glass* (1) *brick* (1) *steel beam* (1)	—
Magwitch	*dog* (1) *beast* (1) *varmint* (2) *sheep* (1) *bird* (1)	*angel* (1)	—	—	*burden* (1) *mystery* (1)
Mr. Drummle	*spider* (12)	—	—	—	—
Joe	*beast* (1)	*ghost* (1)	—	—	—
Orlick	*tiger* (1)	—	—	—	—
Pip's boy (the Avenger)	—	*monster* (1) *phantom* (1)	—	—	—
Mr. Wemmick	—	—	—	*post-office* (15)	—
Pumblechook	—	—	—	*instrument* (1)	—
Old Barley	*shark* (1)	*Ogre* (1)	—	—	—
Miss Skiffins	*beast* (1)	—	—	—	—
Sarah Pocket	—	—	*walnut-shell* (4)	*ornament* (1)	—
Estella	*brighter insect* (1)	*ghost* (1)	—	—	*inspiration* (1) *existence* (1) *embodiment* (1)
Miss Havisham	—	*ghost* (2) *spectre* (1)	—	*grave* (1)	—
Total	36	12	5	25	5

3. Final Remarks

This paper has first and foremost examined Dickens's frequent use of metaphors, referring to their forms and techniques, and found that his descriptions are consistently rich in imagination and vividness. If I also focus on the semantic linkage between two dissimilar things compared, I further notice how frequently Dickens intends to dehumanise various characters into non-human living creatures or lifeless objects. The reason for this is that the author gives the reader an opportunity to draw an analogy between these characters and other living beings (or substances) on the basis of their personalities. Further, I have seen the semantic transference from one concept to another in terms of 'humanisation' and 'dehumanisation'. With regard to Dickens's metaphors, 'dehumanisation' is the most effective way of characterising people that highly

influence Pip's life and fortune in society. In terms of delineation of characters, his metaphors are almost always rich in humour and vividness. Moreover, his elaborate expressions produce an effect in the mind of the reader, because the first person narrator Pip observes various people he meets and intends to convey his impressions of them. Therefore, Dickens's metaphor is very unique and its function is forceful, in that the narrator can attack or despise other people who surround him, dehumanising them as if they were non-human creatures.

Notes

* This is a revised version of the paper read at the International Conference of the Poetics and Linguistics Association (PALA), held at Kansai Gaidai University, Japan, on 1st August, 2007. This paper is on the online proceedings of PALA 2007 at <http://www.pala.ac.uk/resources/proceedings/2007/tomita2007.pdf>. I would like to express my gratitude to the anonymous reviewers of ERA. I am also grateful to Dr Stephen Howe and Mr Gregory Bevan, my colleagues at Fukuoka University, who kindly read my paper and improved my English. Needless to say, all remaining inadequacies are, of course, my own.

[1] Although Brooke-Rose mainly focuses on noun metaphor categorised into several types of metaphors, I also added verb metaphors as in Type VII and Type VIII, as Dickens makes considerable use of both intransitive and transitive verbs for metaphor.

[2] I use some abbreviations in the paper: Det. for determiner, N for noun, Adj. for adjective, Vi for intransitive verb, and Vt for transitive verb.

[3] The text used in the paper is the World's Classic edition of *Great Expectations*, edited by Margaret Cardwell, Oxford: Oxford University Press, 1993. The number in round brackets after each example refers to its page number. Bold italics in each quotation are mine to emphasize areas in question.

[4] Meier (1982: 9) refers to Dickens's way of describing things as if they were living beings using the term 'animation' rather than 'humanisation'.

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