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**Investigating Metaphor in Khaled Hosseini's  
*The Kite Runner***

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# *Dedication*

*With great honor, I dedicate this dissertation from deep heart:*

*TO The strong and gentle soul, who taught me how to trust in ALLAH and believe in the hard work “**my mother**” ALLAH rests her soul...*

*TO the earning an honest living for me and for supporting and encouraging me to believe in myself “**my father**”...*

*TO my supervisor who make this research possible...*

*TO all my family and friends whom supported and encouraged me in accomplishing this work, and to all those who have always prayed for me and besought t ALLAH o help me.*

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## Abstract

The present study attempts to investigate the use of metaphor in *The Kite Runner*. It is designed to examine the metaphorical expressions which are found in Khaled Hosseini's novel. In so doing, the current research explores the way metaphor is used to uncover the subtle meanings beneath the use of the aforementioned device: its structure and its function as well as the concepts underlying this widely read literary work. Hence, the data have been identified and collected from the novel by scanning for instances of metaphor intensively and taking notes regarding the themes they denote. Then, the collected data have been analyzed using qualitative method based on the theory of conceptual metaphor. The present work is divided into three chapters. The first chapter deals with the concept of metaphor and contemporary metaphor theories. Chapter two highlights the meaning and characteristics of historical fiction and *The Kite Runner* major themes. Chapter three utilizes a cognitive stylistics framework to study the structure and function of metaphor in the novel. In addition, chapter three presents the procedures of metaphor examination in the novel, the dominant patterns of metaphor variation, as well as coherence among metaphoric expressions.

**Key words:** metaphor, cognitive stylistics, historical fiction, The Kite Runner novel.

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# **General Introduction**

# General Introduction

## 1. Background of the study

In the world of literature, metaphor is a key element that provides literary content in a work, in prose or poetry, offering it exceptionalism and creativity. Authors who manage to convey hidden concepts in presenting their characters and scenarios use metaphors in their works. Among these writers is Khaled Hosseini, the Afghan American immigrant. In addition, metaphors are widely recognized as a literary device that facilitates for the readers not only to perceive the author's vision and portrayed experiences. The connotations of metaphors usually vary according to language and culture perceptions. Hence, stylistic variables are considered as significant factors in determining both the quality of literary works and the level at which they can be interpreted.

Issues in the overlap of the later fields are approached by applying cognitive linguistic concepts and insights, in an attempt to explore more systematically their explanatory potential for stylistics. Therefore, the discussions will often highlight the correspondence between literary key topics (e.g. metaphor as a stylistic device) and cognitive linguistic concepts (e.g. metaphor from the cognitive linguistic viewpoint).

It is necessary to deal with literature's evocation of history, religion and thoughts since historical fiction, in particular, serves as a memoir of human experience compressed in verbal images. In this regard, *The Kite Runner* is one of the literary works that embody the intricate relationships between literature, history, society, culture, and art. This study sheds light on the metaphorical expressions in used this literary work and analyzes their implications from the vantage point of cognitive stylistics.

## **2. Objectives of the Study**

The major objective of this study is to examine the metaphorical expressions which are found in *The Kite Runner* by Khaled Hosseini. In so doing, the present study attempts to explore and analyze one of the main rhetorical devices used in the novel. It also aims to investigate the way metaphor is used to uncover the subtle meanings beneath the conceptual mappings between source and target domains. The main purpose of this study is, thus, to highlight the use of the aforementioned device: its structure and its function, as well as to search the concepts underlying its use in this widely read literary work.

## **3. Significance of the Study**

The popularity of the *The Kite Runner* novel owes a lot to the stylistic features of meaning construction through the conceptual mapping of source and target domains within the metaphorical expressions. This study provides an exciting opportunity to advance our knowledge of the patterns of creativity in the novel's metaphorical constructions. By focusing on conceptual metaphor theory, the study offers some important insights into the applicability and usefulness of cognitive linguistics theories to literary analysis.

## **4. The Research Questions**

The study particularly discusses the following questions:

1. How does Hosseini employ metaphor as a means of visualizing abstract concepts in *The Kite Runner* from the viewpoint of conceptual metaphor theory?
2. To what extent did Hosseini succeed in portraying various aspects of the human nature in the novel through the use of metaphor?

## **5. Methodology**

The methodology of this dissertation is analytical descriptive since the researcher's task is to identify, analyze, and interpreting metaphors. Hence, in order to describe specific patterns of language use, thirty percent of *The Kite Runner* by Khaled Hosseini has been analyzed to provide samples to the present study. In this study Conceptual Metaphor Theory is the most appropriate framework for analyzing Hosseini's literary work because it revolves around abstract notions, and it intensively uses imagery not only to echo chaotic historical events, but also to mirror the human nature as depicted through the novel's major themes.

## **6. Structure of the study**

This study is divided into two main sections: the theoretical part which deals with two main aspects. The first chapter discusses metaphor as a meaning construction tool and as a feature of creative conceptual mapping in language use and surveys the main cognitive stylistic theories used to interpret metaphor as a stylistic device, with a special focus on conceptual metaphor theory. The second chapter sheds light on the historical novel as a subcategory of the literary genre of fiction. It also presents a general overview of Hosseini's novel *The Kite Runner* and his writing style. In chapter two, a detailed analysis is offered to cover two patterns of the metaphorical use of language: (1) the conceptual mappings implicated in metaphors; (2) coherence among the metaphorical expressions.

**Chapter One:**

**The Concept of**

**Metaphor**

## **Chapter One: The Concept of Metaphor**

### **Introduction**

Literature is often viewed as the verbal camera that depicts humanity and records the characteristics of a particular historical era. The analysis of using imagery expressions in these verbal pictures through literary lenses is referred to as stylistics. It is an outstanding area within the overlap of literature and linguistics since it is defined as “the study of that variation in language (style) which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer.” (Richards and Schmidt 2010, p.566) This chapter briefly introduces figurative language, its nature and kinds. It, also, discusses the definition, views, types, forms, and functions of metaphor.

### **1.1. The Nature of Metaphor**

Metaphor is a figure of speech; it has definition, form and function in literature.

#### **1.1.1. Definition of Metaphor**

Metaphor is a term taken from ancient rhetoric for a ‘figure of speech.’ Metaphors are linguistic images that are based on a relationship of similarity between two objects or concepts; that is, based on the same or similar semantic features, a denotational transfer occurs, e.g. The clouds are crying for It’s raining. Metaphor is also frequently described as a shortened comparison, in which the comparison is nonetheless not explicitly expressed, but rather an implied comparison between two disparate objects, or an expression of one word or concept in terms of another. Language, in fact, is stuffed

with thousands of such metaphors, and most of them are so familiar that we no longer even regard them as metaphorical in nature.

From the vantage point of stylistics, metaphor represents a deviation from the ordinary forms of expression and construction of ideas. First, the style of literary works is featured by the intensified use of figures of speech including metaphor. Second, the meaning of linguistic constructions that incorporate metaphors is more than the sum of its parts, i.e., it is not decoded by merely understanding the compositional sense of literal reference. Correspondingly, Gibbs' edited work revolves around the argument that there is a tricky "difference between what words literally mean and can be used to say and the context dependence of metaphorical meaning." (2008, p.9) Third, literary works are characterized by the aesthetic deployment of language while transmitting meaning at the same time. Hence, the author's flexibility and creativity in engineering and smearing meaning would bring special privilege to his work.

This dissertation bases on the definition of conceptual metaphor as the non-literal use of language used to draw attention to assumed aspects of similarity. A cognitive or conceptual metaphor is thus seen as a mental mapping between two domains: a source domain of familiar meanings and a target domain of the new meaning in focus. An example is the underlying metaphor 'life is a journey', which appears in any number of locutions: I'll cross that bridge when I come to it; She knows where she's going; There were two paths open to him; The baby has arrived; Their paths crossed; She has finally arrived (succeeded); He is gone (dead); It's been a long road; and many others (Stockwell, 2007, p.169).

### **1.1.2. The Form of Metaphor**

According to Perrine (1974), figurative language consists of twelve kinds; metaphor is perhaps one of the most abstract among those types. Given that both simile and metaphor entail similarity, the compared items have to be dissimilar in kind. While a simile is a comparison indicated by a connector such as: as, like ...etc., a metaphor also compares two items that are essentially unlike. Therefore, it is not a simile to say: ‘your cookies are as arranged as mine’, but ‘your cookies look like dried apricots’ can be considered as simile. So, the main difference between simile and metaphor is that connective devices are not used in the latter, but used in the former. Differently stated, while a simile is an explicit comparison, a metaphor is an implied and identified by the literal term and due to context (Perrin 1974). For example, in the statement ‘life is a journey’, it is understood that life is analogous to a journey since both have a start point, a pathway, and an end.

### **1.1.3. The Functions of Metaphor**

Authors of literary works tend to use figures of speech that entail denotative as well as connotative meaning and activate reflection.

To start with, metaphors extend the expressive resources of language since they add a figurative value to expressions that already have a dictionary meaning. Thus, the coding and decoding of metaphors depend heavily on a shared body of knowledge and experience between author and reader.

Furthermore, metaphors tend to provoke thought and feeling to a greater extent than more literal descriptions do (Griffiths, 2006, p78). The literary use of metaphors is ancient and well-studied, but metaphors are actually commonplace in ordinary speech



and writing: we speak of the foot of a mountain or the eye of a needle; we refer to Saussure as the father of linguistics.

In short, metaphor is one of the aesthetic features of style and a way of employing linguistic forms beyond the bounds of literal meaning in order to engage the readers.

## **1.2. The Importance of Metaphor**

Among the early contributors to the cognitive approach was the American theoretical linguist George Lakoff, who has written extensively on the importance of metaphor in language.

First, metaphors are wrapping ideas that embellish literary writing. Metaphors are also one of the significant tools of a writer wishing to make an impact or draw a vivid image in the reader's mind. Moreover, although metaphor was originally a category of literary and rhetorical analysis, not of linguistic description (Ricoeur, 1975), a tradition of research initiated by Lakoff and Johnson (1980) has demonstrated the ubiquity of metaphor in ordinary everyday speech and claimed that it has a central importance in interpreting language structure. Yet, the metaphor is abundantly evocative in comparison to the literal alternative.

## **1.3. The Structure of Metaphorical Expressions**

Among the aforementioned figures of speech, metaphor is a paramount tool writers employ to describing a variety of notions, perspectives, thoughts, and feelings. Correspondingly, Grube, as quoted in Cameron and Low (1999, p75), claims that "the best metaphors are the ones which achieve the effect of 'bringing things vividly before the eyes of the audience', and argues that this effect is 'produced by words which refer

to things in action’.” Regarding the linguistic realization of metaphors, they may appear in the context of a sentence as nouns, verbs, or adjectives, e.g. bull’s eye for center of the target, sharp criticism for strong criticism, to peel one’s eyes for to watch out for something (Tomasello, 1998, p6-7).

## **1.4. Approaches to Metaphor Research**

The approaches of metaphor research are: The classical approach, the pragmatic approach, the pragmatic approach and the cognitive stylistics approach.

### **1.4.1. The Classical Approach**

The classical perspective is purely linguistic, or more specifically, semantically-oriented. It considers metaphor as a rhetorical device that compares two objects suggesting that the objects are not simply *like* one another, but truly the same. The implication would be that one of the semantic traits or qualities of meaning is associated with the metaphorical expression, but the writer is not quite saying so directly. Metaphor is stressed in the classical approach as ‘an inherent and fundamental aspect of semantic and grammatical structure (Langacker, 1987, p100). It considers metaphor as a special, additional feature of particular utterances, associated with merely artistic uses of language.

### **1.4.2. The Pragmatic Approach**

More recent approaches view metaphors not as a purely semantic phenomenon, but rather see them in connection with their use or establish them at the pragmatic, functional level.

(Griffit, 2006, p79) argues that there is a widely recognized “distinction between semantics, the study of word and sentence meaning in the abstract, and pragmatics, the use of utterances in context.” Understanding figurative uses of language requires us to supplement theoretical premises of semantics with the analysis of language in use and the contexts in which it is used, including such matters as deixis, the taking of turns, text organization, presupposition, and implicature.

### **1.4.3. The Cognitive Stylistics Approach**

Over the last few decades, literary analysis has been supplemented by developments in cognitive linguistics, and particularly by research in a hybrid field that has come to be known as ‘cognitive poetics’ or ‘cognitive stylistics’ (Gavins and Steen, 2003; Stockwell, 2002; Tsur, 1992, 2003). Although some scholars use the term ‘cognitive poetics’, the term ‘cognitive stylistics’ stresses the study of prose rather than poetry.

(Semino and Culpeper, 2009, p125) suggest that cognitive stylistics “combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language.” (Semino and Culpeper 2002) ix, quoted in Semino and Culpeper 2009, p125).

In other words, cognitive stylistics combines cognitive linguistics which highlights the interaction between language and cognition and focuses on language as an instrument for arranging, processing, and transmitting information (Langacker, Lakoff, Fauconnier and Turner Evans and Green, 2006) with stylistics which refers to

the study of how style varies according to the situation in which language is used and to the effect the author intends to create on the reader (Toolan1997, Geoff 2003, Théron , Laurent, Calas & Rita, Cogard ). As can be shown in the literature on cognitive stylistics (Semino and Culpeper, 2002) and cognitive poetics (Stockwell, 2002), the main insights of Cognitive Linguistics exploited for the analysis of literary texts are the ones bearing on conceptual metaphor.

Thus, a cognitive stylistic approach to metaphor bases on merging linguistic analysis with cognitive notions in order to shed light on the construction and comprehension of figurative language. It, thereby, does not replace, but rather extends the classical approach by spreading the boundaries of linguistic analysis of literature. In doing so, the interpretations of metaphorical expressions are elicited through different theories such as schema theory, conceptual metaphor theory, text world theory, blending and mental spaces theories... etc.

## **1.5. Taxonomy of Metaphor Theories**

A number of theories underpin research on Metaphor. Recently, a number of people with diverse backgrounds have been attempting to analyze linguistic structures in terms of conceptual and perceptual categories like source and target domains, schemas (scripts or mental models of real and hypothetical world objects and events), mental spaces, and conceptual blending.

### **1.5.1. Conceptual Metaphor Theory**

Conceptual metaphor theory is formed by construing *target domain* in relation to a *source domain*. A theory, for example, can be viewed metaphorically as a building, an airplane, or even as a bucket (Lakoff & Johnson, 1980):

a. *His theory rested on such poor foundations that, despite all his attempts to buttress it, it finally just collapsed.*

b. *Your theory just won't fly; in any case, it could be shot down by any halfway competent linguist.*

c. *That theory is full of holes; it won't hold water.*

(Tomasello, 1998) further contends that abstract notions tend to be structured metaphorically in terms of source domains pertaining to physical experience. Another way in which constructional meaning can be extended is through the use of systematic general metaphors of the type discussed by Lakoff and Johnson (1980). For example, English and many other languages have a metaphor that involves talking about changes-of-state in terms of changes of location. Examples of this metaphor include:

a. He dragged himself out of the depression.

b. The cereal went from crunchy to soggy in a matter of minutes.

It is quite a familiar and uncontroversial idea that words in a language can be used metaphorically. Several of the words in the above instances refer literally to motion including drag, out of, go, from, to, but are being used to designate aspects of changes of state: becoming depressed or soggy. If we adopt the idea that the construction's basic meanings are concrete and physical, it is clear that the constructions, just like the words of a language, can be used with metaphorical interpretations. Although the literal sense of the construction used in these instances designates motion, it is used here to convey changes of state. Because words and phrasal constructions are of the same general type of entity, pairings of form, and meaning, this metaphorical use of constructions is projected.

Another systematic metaphor, causal events as transfers, is exemplified by the following expressions:

- . a. The situation presented us with a dilemma.
- b. The circumstances laid a new opportunity at our feet.
- c. The document supplied us with some entertainment.

Each of these examples describes a causal event: The situation caused a dilemma; the circumstances caused us to find a new opportunity; the document caused us to enjoy some entertainment. Notice that there is no literal transfer: Nothing moves from one place to another, and yet, we use verbs like present, lay (at someone's feet), supply. That is because we can understand the causing of an effect in terms of the transfer of that effect. This metaphor permits the following expressions:

- a. The medicine brought him relief.
- b. The rain bought us some time.
- c. The music lent the party a festive air.

Again, the verbs bring, buy, and lend are verbs of transfer. They are licensed by the metaphor. Moreover, the double object construction itself, because it literally designates transfer, not causation, is licensed to be used by the metaphor that allows us to understand causation in terms of transfer. More specifically, the syntax is based on the source domain of the metaphor (Tomasello 1998, p214-215).

### **1.5.2. Schema Theory**

Schema theory assumes that although meaning is located in the formal structure of the literary text, readers can also approach meaning by deploying aspects of their previous background knowledge (schema). To convey meaning, the writer comes across situations that influence his choices of language use by triggering certain images sculptured in the mind and schematized through experiences shared by the writer and reader alike (Alm-Arvius, 2003).

### **1.5.3. Mental Spaces Theory**

A mental space is defined as the conceptual representation of a semantic domain in cognitive linguistics. In the mental space theory of French linguist Gilles Fauconnier, the conceptual representation of the meaning of a sentence is held in an idealized form. Further referential signs in the discourse connect to the mental space and it is used to interpret the utterance.

However, it became clear that the products of such mappings often went beyond a simple restructuring on the basis of existing knowledge: domains were blended to take on an emergent logic of their own. The theory has been productive especially in relation to creative, literary and expressive metaphors in the field of cognitive poetics (Stockwell, 2007, p49-50). Thus, the theory has been combined with conceptual metaphor theory to explain metaphoric discourse in terms of several input mental spaces producing a blended space. This new mental representation is able to develop its own logic beyond the range of its inputs.

### **1.5.4. Conceptual Blending Theory**

Conceptual blending theory (also conceptual integration theory) is based on Fauconnier's earlier work on mental spaces. It explains individuals' ability to understand novel situations which go beyond anything comparable in their experience. Early cognitive linguistic theory saw a metaphor as a mapping from a source domain of familiar semantic content onto a target domain of unfamiliar and new information (LIFE IS A JOURNEY). This target domain was then restructured in terms of the source, to produce a new (metaphorical) understanding. The theory of blending, hence, claims to account for the transformative experience of metaphor.

### **Conclusion**

To sum up, this chapter attempts to give a brief introduction to the idea that the basic metaphorical patterns in a language reflect mental representations. In this view of metaphor, the interpretation of metaphorical expressions has been argued to be based on fundamental patterns of experience, acquired through a process of categorizing learned instances.



**Chapter Two: The  
Context of *The Kite  
Runner***

## Chapter two: Characteristics of Khaled Hosseini's Style

### Introduction

Each novelist has his own characteristics in writing. This chapter explains how Khaled Hosseini utilizes historical fiction, comprising narrative which takes place in the past, reconstructions of historical events and personages. Themes are elements that give the central ideas explored in the story. They depend on the style of the writer directly or indirectly stated. Khaled Hosseini's style has clear underlying meanings.

### 2.1. Historical Novel

A type of fiction in which a significant historical event or era serves as a scene to a story which will embrace fictional or historical characters, or a combination of each. Most historical novels change fairly closely to the conventions of "romance" instead of "realism", though there are exceptions to the present rule, notably in Tolstoy's *War and Peace* (1869). The father of the historical novel is Sir Walter Scott, several of whose novels focus on Scottish history. His American counterpart, James Fenimore Cooper, whose *Leatherstocking Tales* (1823–41) won him worldwide fame, was the ascendant of the WESTERN. Different 19th-century masters of the shape were Victor-Marie Hugo (*Notre Dame Diamond State Paris*, 1831) and writer (*The 3 Musketeers*, 1844). In the twentieth century, the popularity of historical fiction continues to be strong, as exemplified by Margaret Mitchell's *Gone with the Wind* (1936), but a number of historical novels have created a bigger demand on their reader's attention. Among these are two novels that penetrate the center of the establishment of slavery,

William Styron's *The Confessions of Turner* (1967) and Toni Morrison. (*Beloved*, 1987)

### **2.1.1. The Features of Historical Fiction**

The genre of historical fiction has distinctive characteristics in terms of: characters, dialogue, setting, theme, plot, conflict and world building.

**2.1.1.1. "Characters:** whether real or imagined, characters behave in keeping with the era they inhabit, even if they push the boundaries. And that means discovering the norms, attitudes, beliefs and expectations of their time and station in life. A Roman slave differs from a Roman centurion, as does an innkeeper from an aristocrat in the 18th century. Your mission as writer is to reveal the people of the past." (IAPWE, 2015)

**2.2.1.2. "Dialogue:** that is cumbersome and difficult to understand detracts from readers' enjoyment of historical fiction. Dip occasionally into the vocabulary and grammatical structures of the past by inserting select words and phrases so that a reader knows s/he is in another time period. Don't weigh the manuscript down or slow the reader's pace with too many such instances. And be careful. Many words have changed their meanings over time and could be misinterpreted." (IAPWE, 2015)

**2.2.1.3. "Setting:** is time and place. More than 75% of participants in a 2013 reader survey selected 'to bring the past to life' as the primary reason for reading historical fiction. Your job as a writer is to do just that. Even more critically, you need to transport your readers into the past in the first few paragraphs. Consider these opening sentences.

"I could hear a roll of muffled drums. But I could see nothing but the lacing the bodice of the lady standing in front of me, blocking my view of the scaffold."

Philippa Gregory "*The Other Boleyn Girl*". (IAPWE 2015)

Straightaway you're in the past. Of course, many more details of setting are revealed throughout the novel in costume, food, furniture, housing, toiletries, entertainment, landscape, architecture, conveyances, sounds, smells, tastes, and a hundred other aspects." (IAPWE, 2015)

**2.2.1.4. "Theme:** most themes transcend history. And yet, theme must still be interpreted within the context of a novel's time period. Myfanwy Cook's book *Historical Fiction Writing: A Practical Guide and Toolkit* contains a long list of potential themes: "ambition, madness, loyalty, deception, revenge, all is not what it appears to be, love, temptation, guilt, power, fate/destiny, heroism, hope, coming of age, death, loss, friendship and patriotism." What is loyalty in 5th century China? How does coming of age change from the perspective of ancient Egypt to that of the early twentieth century? What constitutes madness when supposed witches were burned at the stake?" (IAPWE, 2015)

**2.2.1.5. "Plot:** has to make sense for the time period. And plot will often be shaped around or by the historical events taking place at that time. This is particularly true when writing about famous historical figures. When considering those historical events, remember that you are telling a story not writing history." (IAPWE, 2015)

**2.2.1.6. "Conflict:** the problems faced by the characters in your story. As with theme and plot, conflict must be realistic for the chosen time and place. Readers will want to understand the reasons for the conflicts you present. An unmarried woman in the 15th century might be forced into marriage with a difficult man or the taking of religious vows. Both choices lead to conflict." (IAPWE 2015)

**2.2.1.7. "World Building:** you are building a world for your readers, hence the customs, social arrangements, family environment, governments, religious structures,

international alliances, military actions, physical geography, layouts of towns and cities, and politics of the time are relevant. As Harry Sidebottom, author of Warrior of Rome series said: The past is another country, they not only do things differently there, they think about things different.” (IAPWE, 2015)

## **2.2.2. The Subgenres of Historical Fiction**

Historical fiction has several categories each one has its characteristics

### **2.2.2.1. Traditional Historical Fiction**

“The traditional form is what is generally thought of as historical fiction. It typically has a historically accurate plot. Seminal examples among modern writers include Colleen McCullough’s “Masters of Rome” series, and Sharon Kay Penman’s books set in the Middle Ages of Great Britain and France.

### **2.2.2.2 Multi-Period Epics, Series, and Sagas**

James Michener’s “Chesapeake” covered the history of a location from its Native American past to modern times. Norah Loft’s “The Suffolk Trilogy” covered the history of one house from the 14th century to the 1950s. The “North and South” trilogy by John Jakes is a saga of how the Civil War tests the ties of two families, a Northern family from Pennsylvania and a Southern one from South Carolina.” (IAPWE , 2017)

### **2.2.2.3 Romantic Fiction**

“An example of historical romantic fiction is Anya Seton’s *Katherine* about a real-life love story between *the Plantagenet* John of Gaunt, *Duke of Lancaster* and *Katherine Swynford*, Geoffrey Chaucer’s sister-in-law.

### **2.2.2.5. Historical Western Fiction**

These comprise stories about the American West. How they cover the subject matter has evolved since they were first written in the 1800s, shifting from an unsympathetic view of Native Americans to a more sympathetic perspective in recent time.

#### **2.2.2.6. Mysteries, Thrillers, and Adventure Novels**

An example of historical mysteries is Ellis Peters' series about crime-solving Brother Cadfael, a twelfth-century monk and herbalist. Peters' *Cadfael Chronicles* is credited with popularizing this subgenre.

Historical thrillers include *Enigma* by Robert Harris, *The Coffee Trader* by David Liss, and *The Alienist* by Caleb Carr. Bernard Cornwell's series about Richard Sharpe is an example of historical adventure." (IAPWE, 2017)

#### **2.2.2.7. Time-Travel, Alternate Histories, Fantasy, Literary and Christian Novels**

"The *Shining Girls* by Lauren Beukes is a historical time-travel thriller, and *Connie Willis Doomsday* is another example of time-travel historical novel. *The Years of Rice and Salt* by Kim Stanley Robinson is an example of an alternate history novel.

Michael Livingston's *Shards of Heaven*, *Tim Powers*, *On Stranger Tides*, and Susanna Clarke's *Jonathan Strange* and *Mr. Norrell* are examples of historical fantasy. Catherine Marshall's *Christy* is an example of a Christian historical fiction." (IAPWE, 2017)

## **2.2. Khaled Hosseini as a Diasporic Writer**

Hosseini was born in Kabul in 1965. His mother taught Farsi and history at a girls' high school in Kabul. In Afghanistan's Foreign Ministry His father was a diplomat, his family moved with him, when he was posted to Afghanistan's embassy in Tehran. The Hosseinis returned to Afghanistan in 1973, the year that King Zahir Shah was overthrown by Daoud Khan in a bloodless coup. Hosseini attended a French-styled high school in Kabul, the Istiqlal Lycee, from 1973 until 1976. The family moved once again, to Paris, in the same year. where his father took a new diplomatic post.

Hosseini attended high school in San Jose, graduating in 1984. He earned a degree in biology from Santa Clara College, and then went on to study medicine at the University of California, San Diego, completing his residency at Cedars-Sinai Hospital in Los Angeles. He practiced medicine as a primary care physician at a large health management organization (HMO) from 1996 to 2004. He is married and has two children: a son Haris and a daughter Farah.

“He was interested in writing and storytelling from a young age. Hosseini began writing for publication in 1999, and started working on *The Kite Runner* in 2001. This novel evolved from a short story begun two years earlier. Hosseini's father-in-law liked the story and told Hosseini that he wished it were longer. he considered abandoning the novel believing that with such dire news out of Afghanistan his depiction of his childhood Kabul would not resonate with a world that now saw Afghanistan as the “bad guys” (Jones, 2007).

“Hosseini touches on the role of women in both of his novels, but they are the main theme of *A Thousand Splendid Suns*. He was raised at a time in Afghanistan when women were free to attend schools and seek professional Employment Hosseini's *The Kite Runner* was released as a film directed by Marc Forster during the winter of 2008.

The film sparked controversy when the young actors received death threats due to their participation in the rape scene.” (Rebecca Stuhr, 2009)

## **2.3. Hosseini’s Works as History Records**

Khaled Hosseini was famous for writing a collection of novels: *The Kite Runner*, *The Thousand Splendid Suns*, *And The Mountains Echoed* and *Sea Prayer*.

### **2.3.1 The Kite Runner**

*The Kite Runner* is about in Afghanistan and America. The novel is links with the Afghan history, geography, ethnic groups, the Soviet invasion, the increase of the religious movement “Taliban”, and also the American country invasion. Later than September eleventh, because it became apparent that the US would bomb Afghanistan, a letter written by Afghan appeared on the web. It pleaded with Americans to comprehend that the Asian country was already a desolate country. It required food, not Hate. The novel's canvas turns dark once Hosseini describes the suffering of his country below the tyranny of the religious movement “Taliban”, whom Amir encounters when he finally returns home, hoping to assist Hassan and his family. the ultimate third of the book is jam-packed with haunting images: a person, wanting to feed his kids, trying to sell his artificial leg within the market; an adulterous couple stoned to death in a very bowl throughout the break of a soccer match; a painted young boy forced into whoredom, performing arts the kind of steps once performed by an organ grinder's monkey. However political events, while dramatic like the ones that bestowed in "The Kite Runner," are just a part of this story. Additional personal plot, arising from Amir's close relationship with Hassan, the son of his father's servant, seems to be the thread that ties the book along.



The fragility of this relationship, symbolized by the kites the boys fly along, is tested as they watch their previous method of life disappear. (N. SHAMNAD, 2010)

### **2.3.2 The Thousand Splendid Suns**

*A Thousand Splendid Suns* is that the second novel of Khaled Hosseini; it's concerning women in Afghan society. During this novel, Hosseini powerfully portrays the lifetime of 2 ladies. Mariam, an illegitimate kid, forced to simply accept her fate and her husband. She is uneducated and underprivileged from all her rights. Twenty years later, the story shifts to Laila, the new lady protagonist within the novel. Laila grows in a completely different setting and environment from Mariam. Her father encourages women's education and women's participation in Afghan society. She enjoys the advantages of schooling and also the freedom that was once potential for girls. Throughout her school days she loves Tariq. The relationship between 2 completely different girls Mariam and Laila, brought along by their terrible circumstances, which constitutes the center of the novel. Afghan diasporic writers show their belongingness towards their state and that they searching to find higher life through their writings. They write about Afghans who struggled abundant to find protection about trauma those they undergone throughout the wars. the rationale behind the exile is political power and pride on their ethnic communities. Human migration includes a long history; however it's solely within the twentieth century that the problem becomes politicized and internationalized. (U. Maria Liny Jenifer & Dr. B. J. Geetha, 2018)

### 2.3.3 And The Mountains Echoed

*And the Mountains Echoed* alludes to several events in recent Afghan history, although its allusions are less unconcealed than those of Hosseini's previous two novels. Nila Wahdati mentions that her family traveled to Afghanistan to assist within the political and social reforms of King Amanullah Khan, who dominated from 1919 to 1929. Amanullah instituted sweeping changes in Afghan society, forbidding the establishment of slavery, modernizing and Westernizing the college system, and reducing state censorship of scientific and religious texts. Amanullah was banished from Afghanistan by his own cousin, who promptly reversed the majority of Amanullah's reforms, and Amanullah spent the rest of his life in Switzerland. Hosseini additionally references the Soviet-Afghan War, which lasted from 1979 to 1989. Throughout this long, bloody conflict, Soviet forces invaded Afghanistan, killing big numbers of civilians and doing huge injury to the country's infrastructure. (Including that of the city of Kabul, where much of *And the Mountains Echoed* takes place) (Jackson, 2016) .

### 2.3.4 Sea Prayer

The story Prayer is told within the type of a monologue from a father to his young son Marwan. The father is waiting on a moony beach beside several different refugees of various nationalities (Iraqis, Afghans, and Syrians etc.) for a ship which is able to take them to safety in a very faraway land. The daddy has lost his mate and also the son, and now, they solely have one another to carry on to. The father tries to place his son to sleep whereas narrating to him reminiscences of his own childhood – his grandmother's house in outskirts of town of Homs, the bleating of their goat, the olive

trees dancing within the wind, the attractive meadows of red flowers, cows grazing in their lush green fields. He goes on to narrate the reminiscences of the son's mother – how they accustomed take a walk the in the Clock Tower Square, the smells of cooked kibbeh, walking within the field of red flowers, how the globe change slowly, how bombs destroyed their terribly life. Like the father is reassuring his son concerning his safety, he himself is afraid. He was Frightened of the perils that lie ahead, frightened of the strange lands and also the foreign ways that however mostly it's the uncertainty of the parlous journey ahead that he dreads. (Sankalpita, 2018)

## **2.4. Hosseini's Writing Style**

Khaled Hosseini has presented his childhood world of Afghanistan as a background to his novels. He reflects the norms, culture, custom, traditions of his motherland in his fiction. His fiction is reflection of Afghan society. The writing style of Khaled Hosseini in the most of his works is sympathetic. He mostly uses two major literary devices: Symbolism and Imagery. These two literary devices impact the reader in giving a deeper understanding for the themes of the story. He also builds suspense through narration; he goes beyond foreshadowing to giving away future plot developments by describing events, characters and places in detail. His style of writing is structured of diction, connotation, punctuation, and clichés... He also uses Figurative Language such as: fiction, simile, metaphor, alliteration, parallelism, allusion, irony, allegory, personification, vocabulary, mood and tone...

## **2.5. Hosseini's Style in The Kite Runner**

In *The Kite Runner*, Khaled Hosseini considers himself to be a story teller. He has used the elements of literary fiction genre writing to tell his stories. Hosseini's general writing style. Indeed, Hosseini has always emphasized on the fact that his style of writing is rooted in Western style of writing prose.

Khaled Hosseini uses storytelling for a minimum of two purposes: to indicate however the first-person teller yearns to alleviate or a minimum of management the deeply damaging impact of one past expertise on his adult mind and to indicate however, through such a recollection and reconstruction process, the narrator feels satisfied with his atonement by the end of his narration. Storytelling helps Hosseini's teller to reconfigure his unfavorable experiences, which act like a shared quality weaving the central characters together and like the central concern of the narrative plot. (Nayebpour, 2018, p52)

In addition to his western writing style, Hosseini's approach in *The Kite Runner* is rich with regard to the use of imagery and symbolism (Stuhr, 2009; Bloom, 2009; le, 2018; Nayebpour, 2018).

## **2.6. Kite Runner Major Themes**

The major themes of this novel are: Redemption, Friendship Betrayal, Social Class and Ethnic Tensions Forgiveness and Guilt.

### **2.3.1 Redemption**

Amir's quest to redeem himself makes up the heart of the novel. Early on, Amir strives to redeem himself in Baba's eyes, primarily because his mother died giving birth

to him, and he feels responsible. To redeem himself to Baba, Amir thinks he must win the kite-tournament and bring Baba the losing kite, both of which are inciting incidents that set the rest of the novel in motion. The more substantial part of Amir's search for redemption, however, stems from his guilt regarding Hassan. That guilt drives the climactic events of the story, including Amir's journey to Kabul to find Sohrab and his confrontation with Assef. The moral standard Amir must meet to earn his redemption is set early in the book, when Baba says that a boy who doesn't stand up for himself becomes a man who can't stand up to anything. As a boy, Amir fails to stand up for himself. As an adult, he can only redeem himself by proving he has the courage to stand up for what is right (Barnes & Noble. 2019).

### **2.3.2 Friendship**

The friendship between Amir and Hassan is arguably the most important relationship in the novel, but it is not without its complications. The boys were always inseparable and developed a strong friendship with one another. Hassan tried to teach Amir more athletic and playful activities while Amir taught Hassan about reading and books. The friendship takes a twist when Amir witnesses a horrific event in Hassan's life and pushes him away. It is not until after Hassan's death that Amir finds out that Hassan never held a grudge against him and spoke to his own son about his best friend, Amir. (Golgotha Press, 2015)

### **2.3.3 Betrayal**

The whole novel revolves around Amir's betrayal of Hassan, with Hosseini asking important questions in the pre-betrayal and post-betrayal chapters. Most importantly, it is this betrayal that drives Amir's quest for redemption, through Sohrab. We also

discover Baba's betrayal of Ali later on in the novel, creating an interesting parallel between Amir and his father. (Kcrayg, 2014)

### **2.3.4 Social Class and Ethnic Tensions**

The socioeconomic conditions in Afghanistan demonstrate the disparity between the majority (Sunni Muslims) and the minority (Shi'a Muslims) and how people discriminate against each other based on physical features and religious beliefs. The socioeconomic differences are also explored in the United States, as Baba and many other immigrants give up lives of relative prosperity and security for manual labor and little pay. In addition to the differences between Muslim sects, *The Kite Runner* also alludes to the differences between European and Western Christian cultures on the one hand, and the culture of the Middle East on the other. And the conservative Taliban, which outlaws many customs and traditions, also demonstrates the differences within the same religious groups (Harcourt, 2016).

### **2.3.5 Forgiveness**

Ideas about forgiveness permeate *The Kite Runner*. Hassan's actions demonstrate that he forgives Amir's betrayal, although Amir needs to spend practically the entire novel to learn about the nature of forgiveness. Baba's treatment of Hassan is his attempt at gaining public forgiveness for what he has not even publicly admitted to have done. Yet the person who speaks most poignantly about the nature of forgiveness is Rahim Khan. In his letter, he asks Amir to forgive him for keeping Baba's secret but also writes explicitly "God will forgive." Rahim Khan is confident that God will forgive all transgressions, and he encourages Amir to do so, too. Rahim Khan understands that it is God who readily forgives those who ask for forgiveness, but it is people who have a

hard time forgiving. Thus, the only way complete forgiveness can occur is when one forgives oneself, and that will only occur when one has truly attempted to atone for the mistakes that one has made. (Harcourt, 2016)

### **2.3.6. Guilt and Hope**

The theme of guilt is further demonstrated through the character of Amir and his actions: The line “Prized trophy in my bloodied hands” is significant as he comes back from the kite tournament guilty. Amir’s guilt is clearly evident when he sacrifices Hassan for the kite, the line “Amir agha and I are friends” (ch.7) shows this as even though Amir is listening to Hassan defending him to Assef, he does not go and try to defend him in return. The line “Redemption. And then? Well...happily ever after, of course”(ch.7) is ironic because Amir believes that after what has happened that this will lead to his redemption, but it only further adds to his guilt. Even years on Amir is still living with his guilt, as during his graduation Baba states “I wish Hassan had been with us today” (ch.11) and this only reminds Amir of everything he has done. Amir’s guilt manifests itself physically, as he is literally sick at the mention of Hassan's name and also becomes an insomniac. His inability to sleep is due to him witnessing Hassan be sexually abused but this later enhances his guilt upon him finding out they are brothers, as he was not just watching his servant or friend be viciously attacked but his own family (Walker, 2015).

## **Conclusion**

Throughout this chapter, I tackled the characteristics of historical fiction and its subgenres. Addition to that, I discuss the historical background of the three Hosseini's literary works. Also, I have attempted to explore the form that makes in forming her literary masterpiece spotting light on the style and techniques that he used.



**Chapter Three:**

**Study of Metaphor**

**in *The Kite Runner***

## **Chapter Three: Study of Metaphor in The Kite Runner**

### **Introduction**

In the world of literature the word *metaphor* refers to the key elements of literature that provide content in a work of prose or poetry, lending it uniqueness and subjective insinuation. Moreover in such a treasure like *The Kite Runner* novel can be represented these functions above through language which appear in the story. Therefore, this chapter has a tendency to focus on the usage of metaphors devices in the literary work, especially the investigating the implication hidden in the metaphorical and its types. It primarily focuses on metaphors in this fiction work within the framework of conceptual metaphor theory, one of the most influential theories in cognitive stylistics. In addition, I will shed the light on the analysis of cultural references as a final point.

While reading this chapter, it is useful to bear in mind that this dissertation is framed within conceptual metaphor theory which defines metaphor as the non-literal use of language used to draw attention to assumed aspects of similarity. A cognitive or conceptual metaphor is thus seen as a mental mapping between two domains: a source domain of familiar meanings such as pain, sun, etc. and a target domain of the new meaning in focus such as a character or a situation.

### **3.1. Procedures of Metaphor Examination in the Novel**

This final chapter deals with presenting the analysis data of some samples of metaphors, which are collected from the novel *The Kite Runner*. To begin with, the sample of metaphorical expressions was collected from the work *The Kite Runner* by Khaled Hosseini and their analysis of metaphors which categorized them according to

themes. Furthermore, the data is collected in English, the language in which the novel under analysis was originally written and described in terms of source and target domains, as explained previously in this chapter. The next step is to classify data into different background concepts.

### 3.2. Metaphor Variation in the Novel

This novel is plenty of metaphor and I selected just few of them, and I have analyzed them in the conceptual metaphor theory, and I classified them by themes:

#### 3.2.1. Metaphors about Redemption

**Metaphor:** *“The kite was going to war”* (p6)

Target domain: the kite

Source domain: the soldier

If the kite was a soldier, comparison between the kite flying and war comes out when Hindi boys moves into Kabul Neighborhoods and brags to Amir and Hassan that in Indian, kite flying has strict rules. So during the tournament, Hassan gets wounded while running his kite, while Amir commits the sin of betrayal and cowardice. Through Amir suffers from injuries and trails when he rescues Sohrab, kite running finally makes him feel redeemed in America. Thus the kite is a significant symbol with multiple layers of meaning. It is a sign of hope, life, happiness, power and freedom.

**Metaphor:** *“I only knew the memory lived in me, a perfectly encapsulated morsel of a good past, and a brushstroke of color on the gray, barren canvas that our lives had become.”* (P123)

Target domain: memory

Source domain: human being

This metaphor describing how there live to a grey canvas that was now painted with strokes of color. It was a good memory that he could keep with him that over shadowed all the bad ones him and Hassan shared. This quote metaphorically compares Amir's life to a dull painting. The canvas, gray and barren like his life, only possesses sporadic color (events). The past tense in this quote implies that the present has brought better colorful days to Amir's life and the lives of those around him.

**Metaphor:** *"Words were secret doorways and I held all the keys."* (p30)

Target domain: words

Source domain: secret doors

The metaphor here is that the words are like the secret doors with keys. The person who holds the keys never shows anything and closes about everything in his or her heart, words also are complex; the clues to decode the hiding message are with specific people, who would eventually reveal them when or where needed.

**Metaphor:** *"There was a flurry of rapid movement behind me."* (p41)

Target domain: events

Source domain: flurry rapid movements

Here, he describes the events that happen in this period of time as movements since the latter usually imply change. So, the metaphor here represents that he was away or absent-minded and did not attend to those bad movements.

### 3.2.2. Metaphors about Parent-Child Relationship

**Metaphor:** *“Did he ache for her, the way I ached for the mother I had never met?”*

(p6)

Target domain: her (the mother)

Source domain: ache

In this metaphor, a mother is pictured as an internal part of the body that one feels pain if it is lost. In this metaphor, the writer represents the sadness that the son feels when he lost his mother and how he pines and loves her, also how the sadness is in her life because of the empty place of his mother.

**Metaphor:** *“My father was a force of nature, a towering Pashtun specimen with a thick beard, a wayward crop of curly brown hair as unruly as the man himself... hands that looked capable of uprooting a willow tree, and a black glare that would drop the devil to his knees begging for mercy.”* (p11)

Target domain: father

Source domain: a force of nature

Since babyhood, children view the father as a symbol of strength; this is evident in the above quote where Amir describes his father ‘Baba’. Baba is a towering man with a thick beard and curly brown hair. His stare is frightening. After Amir stands up to Assef, he hallucinates in the hospital that he sees his father wrestling the bear; he has become that bear of strength, instead of a coward.

**Metaphor:** *“My door is and always will be open to you”* (p28)

Target domain: Father

Source domain: Home

Here the writer means of proud and give the freedom to the son to become in any time by representing the high value of the son in the heart of the father , and how he can give the opportunity to his son to come whenever he wants, it is symbol of great love.

**Metaphor:** *“I helped him into a clean white shirt and knotted his tie for him, noting the two inches of empty space between the collar button and Baba’s neck. I thought of all the empty spaces Baba would leave behind when he was gone.” (P162)*

Target domain: empty space

Source domain: death

Amir is comparing the empty space between a shirt collar and Baba neck to the empty spaces that would left in his life when Baba left. The metaphor exists within the comparison between the empty space between Amir and Baba is like the empty space between Baba's shirt and his neck.

**Metaphor:** *“In Afghanistan and elsewhere in the Islamic world, a dear person or object is referred to as the “noor” (an Arabic/Persian word for light) of one’s eyes”.* (p146).

Target domain: dear person

Source domain: noor

Mention has already been made of how the writer used this expression about his children in the prefaces of all his novels. In *The Kite Runner*, the General also describes his daughter as “noor of my eyes”.

### 2.3.3. Metaphors about Friendship:

**Metaphor:** *“Nothing was free in this world. Maybe Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? (77)*

Target domain: Hassan

Source domain: price

The metaphor here shows that in the world to get something you must pay the charge; to achieve what you want, you must pay either by doing your own efforts and acquiring demanding ethics such as hard-work and persistence or by exploiting and taking advantage on others, even if they are friends.

### 2.3.4. Metaphors about Betrayal:

**Metaphor:** *“I loved him in that moment, loved him more than I’d ever loved anyone, and I wanted to tell them all that I was the snake in the grass, the monster in the lake. I wasn’t worthy of this sacrifice; I was a liar, a cheat, and a thief.” (p105)*

Target domain: Amir

Source domain: snake, monster

This metaphor depicts the person who feigns friendship with the intent to deceive as a harmful snake that hides in the beautiful grass or as a dangerous monster that dives deep in the gorgeous lake.

**Metaphor:** *“If the kite was the gun, then tar, the glass coated cutting line, was the bullet in the chamber.” (p44)*

Target domain: the kite

Source domain: the gun

The analogy between kites and war appears in Amir’s description of the process he and Hassan go through to make their kite, and how that process changed throughout the

years. Hosseini makes multiple direct comparisons of the kite to a gun, one being: "It the kite was the gun, then tar, the glass-coated cutting lines was the bullet in the chamber" (50). This tells the readers that Amir sees his kite as a gun, as a part of war. Following this statement, words associated with battles are used frequently in the next few lines. "battle-ready", "gashes", "battle-scars", and "cuts" are a few of them. By using these specific words, Hosseini shows that the children of Kabul are taking part in their own little wars. The kites are their weapons, by which they can actually hurt each other. However, what is most notable is that the kite hurts the person flying it. "When Hassan and Amir flew their kites, Hassan held the spool his hands already bloodied by the string" (63). The kites don't hurt their opponents; they hurt the person controlling them. With this consequence, Hosseini is saying something about the effects of war; it is personal. In a war, a soldier holding a gun is more affected by his own gun, than the person he shoots. No matter what side a person is fighting for, they are ultimately going to get hurt by their own choices to use a gun. Their own gun is going to hurt them more than their opponent's because the gun's victim may pass away or recover from wounds, but the shooter may suffer the feeling of guilt all his or her life.

### **2.3.5. Metaphors about Social Class and Ethnic Tension:**

**Metaphor:** *"instead of standing up for Hassan the way his friend had for him so many times, he felt. Amir tries to convince himself that he ran out of fear, but he knew that he felt Hassan to be his sacrificial lamb, the one to suffer for him so that he could live happily". (p02)*

Target domain: Hassan

Source domain: lamb



“Lamb” this word used to describe the character and personality of Hassan, there is many characteristics with Hassan who has been describes as a lamb, it represent Hassan’s comparison to the lamb just to highlight the themes of sacrifice and submission; as though Hazard is a lamb and the Pashtun is a butcher.

**Metaphor:** *“From above, Assef’s screams went on and on, the cries of a wounded animal.”* (P.291)

Target domain: Assef’s screams

Source domain: cries of a wounded animal

To protect someone is really and good behavior; Hassan protected Amir as his slingshot, the same actor repeated by Sohrab, Hassan’s son, who protected Amir and shot Assef in the eye with his slingshot. Assef wears the role of violence and represents all wrong things on those who are powerless.

**Metaphor:** *“Boot heels clicked on asphalt. Someone flung open the tarpaulin hanging over the back of the truck, and three faces peered in. one was Karim, the other two were soldiers, one Afghan, the other grinning Russian, face bulldog’s, cigarette dangling from the side of his mouth”.* (p106)

Target domain: Russian

Source domain: bulldog

The word Bulldog is the name for a breed of dog commonly referred to as the English bulldog, bulldog is a muscular, heavy dog with wrinkled face and a distinctive pushed in nose.

**Metaphor:** *“I don’t care where he was born, he’s Roussi, Baba said, grimacing like it was a dirty word. His parents were Roussi, his grandparents were Roussi..”* (p155)

Target domain: Roussi

Source domain: dirty

We have a classic example of love for America and hatred for Russia in the scene in which Amir's father refuses to be treated and operated on by a surgeon (who is as American as himself) because of his Russian background.

**Metaphor:** *“the only people in Kabul who get to eat lamb now are the Taliban.”*  
(p.247)

Target domain: victims

Source domain: lamb

A deep and thorough study of the character of Farid reveals a metaphorical quality in his delineation. Amir instantly recognizes this rationale. As anyone can understand, the lamb represents the “Innocent,” whereas the Taliban represent the experience of the “tiger.” Thus, it is not only the literal lamb the Taliban have come to monopolize; on a metaphorical level, the “lamb” is now subjected to the dangers of the “tiger.” Furthermore, Amir reads the features of a “lamb” in Hassan, who is another casualty of the Taliban.

### 3.2.6. Metaphors about Guilt

**Metaphor:** “There is a way to be good again.” (2)

Target domain: life

Source domain: map with pathways

Recognizing the feeling of guilt often leads to changing one's direction in life towards the better. Everything Amir did later on, feeding the poor on the streets, building the orphanage, giving money to friends in need, it was all his way of redeeming himself, when guilt leads to good.

### 3.2.7. Metaphors about Hope

**Metaphor:** *“The spectators on the roofs bundled up in scarves and thick coats. We were down to a half dozen and I was still flying. My legs ached and my neck was stiff. But with each defeated kite, hope grew in my heart, snow collecting on wall.”* (p61)

Target domain: hope

Source domain: snow

The snow is a small, soft, white, pieces of frozen water that fall from the sky in cold weather. When snow collecting on wall it has collect one flake at a time. It can mean that the hope of winning suddenly appears when defeated by each kite. The metaphor here is about hope that gradually builds up like clustered snow.

**Metaphor:** *“America was different, America is a river roaring, unmindful of the past. I could wade into this river, let my sins down to the bottom, let the waters carry me some places far.”* (p136)

Target domain: America

Source domain: river

Metaphor of river used to describe America as a river. It means that in America you found the right climate and atmosphere and how you relax and feel good like you are seating near of the river just smelling the beautiful air.

## 3.3. Metaphoric Descriptions of Characters

### 3.3.1. Amir and Hassan

**Metaphor:** *“Amir and Hassan, the sultans of kabules”* (p27)

Target domain: Amir and Hassan

Source domain: the sultans

They eat the fruits of the tree, and in their love they are equal. So it shows the relationship that exists between them and their value.

**Metaphor:** “*Amir tells Hassan, you are the prince Hassan, you are the price and I love you*” (p 26)

Target Domain: Hassan

Source Domain: the prince

The pomegranate tree on the hill is the sense of many memorable moments, as their history turns tragic. It is where Amir pelts Hassan with the pomegranate fruits staining him red with a symbolic mastery’s blood trying to make him fight back as an adult.

### **3.3.2. Baba**

**Metaphor:** “*my father once wrestled a black bear*”. (P6)

Target domain: father

Source domain: black bear

Amir has heard Baba supposedly fought a black bear in Baluchistan with his bare hands.

Amir has dream about his father wrestling the bear.

**Metaphor:** “*My father was a force of nature*” (p11)

Target domain: the father

Source domain: the force of nature

This metaphor explains how Amir was seeing his father as a big power like the power of nature.

**Metaphor:** “*My father mounded the world around him to his liking.*” (p14)

Target domain: the world

Source domain: a small thing

Amir, the novel’s protagonist, sees his father as a hero; he refers to him again and again, employing different rhetorical devices.

**Metaphor:** “*So, your father built us this rathole.*” (P9)

Target Domain: the father

Source Domain: rathole

This means that the writer liked the father’s works hard in order to build this great home.

### **3.4. The Analysis of Cultural References**

The novel of *the Kite Runner* is happens in Afghanistan and America. It is directly related with the Afghan history, geography, ethnic groups, the Soviet invasion, the development of the Taliban, and the US invasion. After September 11th, as it became apparent that the United States would bomb. Afghanistan, an open letter written by an Afghan appeared on the Internet. It pleaded with Americans to realize that Afghanistan was already a devastated country. It needed food, not vengeance; sympathy.

In addition this novel spans the period from before the 1979 Soviet invasion until the reconstruction following the fall down of the Taliban.

“Moreover *The Kite Runner* portrays the Afghans as an independent and proud people who for decades have defended their country against one invader after another. But the storyteller wonders if his citizen will ever transcend the tribalism that continues to threaten Afghanistan's integrity. "Maybe," he thinks, "it was a hopeless place." As a boy, Amir, the protagonist, cravenly betrays his servant and best friend, the Hazara boy Hassan. When the Russians come Amir and his father moving to California, where Amir becomes a successful writer. He embraces America because it had no ghosts, no memories, and no sins.

But when Amir learns that a childhood mentor is ailing back home, he returns to discover that his relationship to Hassan had been deeper than he realized. This leads him on a hazardous journey to rescue and adopt Hassan's son, whose father the Taliban had executed. (Kenneth Champeon, 2003)

Furthermore the novel's name originates from the Afghan custom of doing battle with kites.

Although the book can sometimes be melodramatic and garrulous, it provides an extraordinary perspective on the struggles of a country that until that doleful September day in 2001, had been for too long ignored or misunderstood. And despite its grimmer episodes, the novel ends with a note of optimism about Afghanistan's future, an optimism that the whole world would prefer to see Hosseini's depiction of pre-revolutionary Afghanistan is rich in warmth and humor but also tense with the friction between the nation's different ethnic groups. Amir is from among Afghanistan's privileged - the Pashtuns, who are Sunni Muslims. Hassan is of a shunned ethnic minority – the Mongoloid Hazaras, who are Shi'ite Muslims. It could be said that what makes Hassan so endearing to Amir is that Hassan never complains about his "station in

life and that he cheerfully and unconditionally accepts his second- class status. By the end of the story, when his true relation to Amir is revealed, Hassan is rewarded by being posthumously elevated to a status of near-parity with Amir and his family; and in the U.S. (Kainat Tufail, 2014)

Last but not least Afghanistan continues to this day to be a land of conflict, divided by religion, caste, class, political ambition, global power politics, and other factors in such a way as to make the realization of human rights for the Afghan people as a whole still a distant dream. It is not alone in this regard. Major and widespread human rights abuse has been all too familiar in Somalia, Bosnia, Haiti, Kosovo, Rwanda, Congo, East Timor, Liberia, and Sierra Leone, among others, in recent years. (N. Shamnad, 2010)

### **3.5. Coherence among Metaphoric Expressions**

In literature context, the thinking pattern that has its own entailments and cognitive characters is a metaphor. In a coherent way, all the entailments in a conceptual metaphor form an entailment view, for that coherent thoughts and sub-concepts are generated and organized. We hold that there are four kinds of entailments at discourse level: intra-metaphorical entailment, inter-metaphorical entailment, parallel entailment and hierarchical metaphorical entailment.

Moreover it is noticed that a coherent discourse that involves only one metaphor. In this case, the target concept reflects the metaphorical entailments of the source concept and we get to touch the target domain in terms of the source domain wicker coherently and systematically. Tangible object, the discourse progresses as a coherent one.

“One metaphor can achieve not only the coherence of itself, but also the coherence of text in which it exists. With the help of the conceptual metaphor *sanguine is army*, we can understand the coherent relation between these sentences and treat the text as a coherent whole. So it is concluded that one conceptual metaphor achieves coherence in a text. Words used to describe the source domain in a text constitute the entailments of the source domain, and then these entailments are mapped onto the target domain which is then added with these new entailments. Therefore, sentences containing these words are coherent correspondingly to ensure a whole coherent text. In many discourses, there is a specific type of metaphorical expression with overlapping entailments building a common ground to achieve coherence. That is, there is no central conceptual metaphor, but several parallel metaphors functioning equally. In addition these different conceptual metaphors usually have a shared metaphorical entailment that can make a discourse develop in a coherent way. Two situations for texts of this kind usually exist. The first is a central conceptual metaphor out of which a series of sub-conceptual metaphors are generated; and the second is the presence of several parallel conceptual metaphors working together. The example shows that a series of metaphorical expressions are produced systematically which ensures internal discourse coherence. Metaphor can organize a discourse by parallel progressive mapping. It may involve the progressive development of several correlated metaphors. Through interaction across different domains, the discourse develops in a coherent way. Text coherence can also be achieved through several parallel conceptual metaphors. In a text of this kind, metaphors make equal contribution to coherence and they form a parallel structure.” (Xiaojing Yin, 2013)



## **Conclusion**

This study sought to analyze and identify metaphors with its kind implications in the novels of Khaled Hosseini. It can be concluded that through his novels, Hosseini has asserted both his individual and his cultural selves. Given that the contemporary world is a global village, we should be ready and willing to welcome and appreciate unfamiliar metaphorical expressions from unfamiliar parts of the world. Through textual manifestations of multilingualism, which should be recognized as an integral part of Hosseini's novel, this study has revealed the types of metaphor that Hosseini has created in the novel. Throughout the study, the experiential information and interpretations asserted that appreciation of metaphors used in different languages provide us with a comprehensive understanding of associated cultural aspects. It must be ascertained that the reader also verifies the common connection occurring among words, society and thoughts.

It can be seen through this analysis that cultural and individual skills from experience, together with rational impressions of the world, have a tendency to offer leading contribution to the comprehension of unknown metaphorical terms. In addition, some other general tactics and methods concerned in the understanding of metaphors require continuous interaction with literary discourse. Moreover, the conclusion discloses several variables that have provided us with the comprehension of metaphors that considerably include in the novel.

# **General Conclusion**

## General Conclusion

Metaphors is a difficult task .It requires directing the author attention to the significant of using this kind of cognitive stylistic' and the role it plays in any novel or story. The present study has dealt with the strong relationship that exists between metaphor and Khaled Hosseini novel. The main concern in my research was investigating the use of metaphors in the kite runner novel written by Khaled Hosseini in 2003. Although Hosseini refers to it as a pure love story, *The Kite Runner* has been interpreted in many ways, mostly autobiographical. It is essentially a love story about two friends who happen to be a master and servant.

The story also portrays the love between a father and a son, husband and wife, and parent and child. The canvas of the novel extends across generations and continents, exploring the ethnic and ideological realities of Afghanistan. Hosseini peppers the work with vocabulary from Pashto, Persian, Arabic, Urdu and Hindi, providing verisimilitude to the Afghan cultural environment. This study sought to analyze and identify metaphors with its meaning in the novels of Khaled Hosseini.

I can conclude that through his novels, Hosseini has asserted both his individual and his cultural selves. Given that the contemporary world is a global village, we should be ready and willing to welcome and appreciate unfamiliar metaphorical expressions from unfamiliar parts of the world. This study has revealed the linguistic and cultural identity that Hosseini has created for himself.

Throughout the study, the experiential information and interpretations asserted that appreciation of metaphors used in different languages provide us with a comprehensive understanding of associated cultural aspects. It must be ascertained that the reader also verifies the common connection occurring among words, society and thoughts. It can be proposed through this analysis that cultural and individual skills

from experience, together with rational impressions of the world, have a tendency to offer leading contribution to the comprehension of unknown metaphorical terms. In addition, some other general tactics and methods concerned in the understanding of metaphors require continuous interaction with literary discourse. Moreover, the conclusion discloses several variables that have provided us with the comprehension of metaphors that considerably include the spiritual faith, appropriate clues, and resemblances between the first language of writer and the foreign language.

This study is composed of three chapters, the first one is an over view of metaphors : a cognitive stylistic framework , and its definition , in addition I will shed the light on the concept of metaphor which focus on the nature , the significance, the form , the function, and the constituents of metaphor, also I discussed the contemporary metaphor theories. Then, the second chapter investigating the characteristic of Khaled Hosseini, its fiction and Houssieni as a humanistic writer; moreover, it highlights the kite runner major themes and Hosseini writing style and its style in the kite runner novel.

Finally the third chapter is devoted for the study of metaphors in the kite runner story, and the procedures of metaphor examination in the novel. In addition I shed the light on the dominant patterns of metaphor and metaphor variation in the novel, also extended and complex metaphor such as metaphorical description of characters and the analysis of cultural references. As a matter of fact, ‘metaphor is a crucial element in literature. To conclude with the majority of studies, a metaphor is an abridged or implicit comparison.

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## ملخص

تحاول الدراسة الحالية التحقيق في استخدام الاستعارة في رواية خالد حسيني "عداء الطائرة الورقية". تم تصميمه لدراسة التعبيرات المجازية الموجودة في رواية خالد حسيني. عند القيام بذلك، يناقش البحث الحالي في الطريقة التي يتم بها استخدام الاستعارة لكشف المعاني الدقيقة تحت استخدام الجهاز المذكور أعلاه: هيكلها ووظيفتها، وكذلك للبحث عن المفاهيم التي يقوم عليها هذا العمل الأدبي المقروء على نطاق واسع. وبالتالي، تم التعرف على البيانات وجمعها من الرواية عن طريق مسح ثلاثين في المئة منها بشكل مكثف وتدوين الملاحظات من الاستعارات. ثم ، تم تحليل البيانات التي تم جمعها باستخدام الطريقة النوعية على أساس نظرية الاستعارة المفاهيمية. ينقسم العمل الحالي إلى ثلاثة فصول. يتناول الفصل الأول مفهوم الاستعارة ونظريات الاستعارة المعاصرة. الفصل الثاني يسلط الضوء على معنى وخصائص الخيال التاريخي ، الموضوعات الرئيسية عداء الطائرة الورقية. بالإضافة إلى ذلك ، يستخدم الفصل الثالث إطار عمل معرفيًا لدراسة بنية ووظيفة الاستعارة في الرواية. الفصل الثالث يدرس إجراءات فحص الاستعارة في الرواية ، والأنماط السائدة لتباين الاستعارة في الرواية ، وكذلك التماسك بين التعبيرات المجازية.

**الكلمات المفتاحية:** الاستعارة ، الاختلاف المجازي.