

The Communicative Effect of Figurative
Language in Anton Chekhov's
The Lady with the Dog: Pragmatic Study

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Abstract

This study tackles the figurative language from a pragmatic point of view. Figurative language, in general, refers to a non-literal wording that enhances imagination or rhetorical connotation to the author's writings. It requests the reader to employ their senses or previous knowledge to comprehend the meaning behind the writer's choice of words. . In this study, the researcher chooses '*the lady with the dog*' short story to be investigated in terms of the figurative language. By the end of the study, the researcher provides an answer to the subsequent questions; what are the main types of figurative language used in Anton Chekhov's *The Lady with the Dog* ?, what are the main functions behind using figurative language by the writer?, and how does figurative language differ from literal language?

The researcher aims at the following: Specifying pragmatically the main types of figurative language used in Anton Chekhov's *The Lady with the Dog*, explaining the impact of using 'figurative language' in expressing the author's wished-for meanings, and finally, finding out the differences and similarities between figurative language and literal language. The researcher hypothesizes that: pragmatically, there are many types of figurative language such as metaphor, simile, hyperbole, synecdoche, and metonymy, by using the figurative language, the author conveys his/her emotions, mood, and other rhetorical purposes, and the use of figurative language does not work differently from literal language.

The researcher adopts a model to analyze the short story. The model is: Mezo (1999). The results of the study show that Chekov employs the figurative language through his narrative to achieve his wished-for purposes.

Key words: figurative language, metaphor, personification, rhetorical connotation.

Chapter One

Introduction

1.1 Preliminary Remarks

In the literary works, figurative language is non- literal phrasing that increases imagination or rhetorical meaning of the writer's works. It asks the reader to use his/her intelligences or previous knowledge to comprehend the writer's meaning. Figurative language comprises making comparisons, contrasts, connotations, exaggerations, and structures. It correspondingly provides a much stronger picture of what the writer is trying to express.

Figurative language conveys passion, produces tone and mood, and expresses slight shades in connotation. These are essential evidences that assist the readers make implications and comprehend the author's purpose.

1.2 The Problem

Figurative language refers to the idea that the writer describes something via comparing it with something different. It is the writing which goes from the real meaning of words at face value to catch an exceptional meaning. The figurative meaning is diverse from the literal meaning. For instance, the sentence: *When he received the news, he was over the moon and hopped for pleasure*. The meaning is that he was very happy, but not flying over the Moon nor hopping up and down.

Figurative language is a difference in fields of language investigation. Literal language is concerned with words that do not go away from their meaning. Non-literal or figurative language indicates words that alter the normal meanings of the words. A literal practice is the "usual" connotations of the words. It has the same connotation regardless of the context. The wished-for meaning is similar to the actual meaning of the individual words. Figurative use of language is the employment of words or phrases in a way where the literal meaning of the words is not accurate or does not make sense. It suggests a non-literal meaning that makes sense and/or could be true.

This study is anticipated to answer the following questions:

1. What are the main types of figurative language used in Anton Chekhov's *The Lady with the Dog* ?
2. What are the main functions behind using figurative language by the writer?
3. How does figurative language differ from literal language?

1.3 The Aims

The study aims at the following:

1. Specifying pragmatically the main types of figurative language used in Anton Chekhov's *The Lady with the Dog*.
2. Explaining the impact of using 'figurative language' in expressing the author's wished-for meanings.
3. Finding out the differences and similarities between figurative language and literal language.

1.4 The Hypotheses

It is hypothesized that:

1. Pragmatically, there are many types of figurative language such as metaphor, simile, hyperbole, synecdoche, and metonymy.
2. By using the figurative language, the author conveys his/her emotions, mood, and other rhetorical purposes.
3. The use of figurative language does not work differently from literal language.

1.5 The Procedures

The steps to be followed in carrying out this study include the following:

1. Presenting the literature review of the concept of 'figurative language' in English.
2. Adopting two models of analysis (i.e. Grice's (1989) and Mezo's (1999) for the analysis of the data pragmatically) to be applied to the data (*The Lady with the Dog* (1917)), in order to reach a comprehensive analysis pragmatically.
3. Analyzing the concept of 'figurative language' in the short story '*The Lady with the Dog*' pragmatically via adopting the qualitative and quantitative methods.
4. Providing statistical results of the frequencies and the percentages of the occurrences of the 'figurative language'.

1.6 The Limits

The present study will be limited:

To the study of the 'figurative language' pragmatically. The data will be the short story '*The Lady with the Dog*' written by Anton Chekhov. The reason behind selecting this short story is that it involves lots of figurative language instances.

1.7 The Value

The current study is anticipated to be important for university teachers of English and Arabic linguistics and literature, translators and all those who are wholly or partially fascinated in the study of 'figurative language' in English language.

Chapter Two

Figurative Language: A Literature Review

2.1 Preliminary Remarks.

A survey of the theoretical background about the figurative language is represented by the researcher through giving the main definitions and explanations with reference to this linguistic area.

The pragmatic features of the figurative language are also illustrated, the researcher investigates the facts that figurative language is used to express a complicated connotation, interesting writing, simplicity, or reminiscent comparison. It employs a normal sentence to indicate something without directly mentioning it.

It is worth mentioning that many researchers select figurative language to be the subject of their study. For instances: "*figurative language expressions analysis within Ava Max's selected songs: semantics approach*", by Melly from Putera Batam University , in 2022, and "*The Study of Figurative Languages using Stylistics Theory in What Mother Doesn't Know by Sonya Sones* ", by Winnie and Akun from Bina Nusantara university, in 2008, to mention but some of them.

2.2 Pragmatics: Definitions

Scovel (2009,p.129) defines pragmatics as "The study of what people mean when they use language in normal social interaction".

Saeed (2016) explains that in concepts which separate subfields of semantics and pragmatics, pragmatics is characteristically concerned with the influence to meaning of contextual expectations and processes. The nature of this division differs across diverse hypothetical methods.

According to Ariel (2010), defining pragmatics offers a conceptual review of the demarcation of pragmatics. "We identify the problems that have plagued attempts to define the field" (p.1). Such activities inhabits pragmatics pretty a lot in the 1970s and 1980s, but when no acceptable solution was found, researchers merely established distinct functions and practices of how to do pragmatics. Some, maybe even most, pragmatists seem content with this state of affairs, in which there is no comprehensible description available for pragmatics.

Mey, J.L. (2006) explains that in linguistics, pragmatics deals with the idea of how context contributes to meaning. The field of study assesses how human language is employed in social relations, furthermore, the association between the interpreter and the interpreted. Linguists who focus on pragmatics are called pragmaticians.

Defining pragmatics offers as another combined vision of the field, which delivers an outline for communication among all practitioners of pragmatics on the foundation of communal concerns with the role of pragmatics in illustrating central question of language, (Ariel, 2010).

Mey, L. (1993) states that Pragmatics includes phenomena comprising implicature, speech acts, relevance and conversation, moreover, nonverbal communication. Concepts of pragmatics go hand-in-hand with concepts of semantics, which studies aspects of meaning, and syntax which inspects sentence structures, principles, and associations. The capacity to comprehend another speaker's envisioned meaning is called *pragmatic competence* (Kim, Hall, 2002). Michael (2011) says that in 1938, Charles Morris first clarifies that pragmatics as an independent subfield within semiotics, alongside syntax and semantics. Pragmatics appeared as its own subfield in the 1950s after the original work of J.L. Austin and Paul Grice.

2.3 Figurative Language: Definitions

Figurative language usually talks about speech where utterers mean something which is not the same of what they literary say. Think about a

situation in which Harriet declares to a friend " my marriage is an icebox". Most people distinguish that Harriet means to communicate something negative concerning her marriage like "it is not emotionally affectionate or sexually passionate". How addressees arrive at these metaphorical meanings is a subject of significant discussion within both the humanities and cognitive science. One extensively held belief is that metaphorical language must be more problematic to comprehend than pure, literal speech, exactly for the reason that metaphors, like all the other types of figurative language, are decorative and deviate from literal thought. (Colston and Gibbs, 2012, p.1)

Saeed (2016) illustrates that conventionally, using figurative language, similarly described as using figures of speech, includes communicating something via a planned deviation from literal meaning, for instance via using metaphor, irony or hyperbole.

Figurative (or non-literal) language employs words in a way that deviates from their predictably recognized meanings in order to express a more difficult meaning or intensified effect. Figurative language is frequently created via giving words in a way that they are associated, compared, or related to typically unconnected meanings, (Merriam, 2015).

Katerzyna and Ken (2003) show that figurative language is a difference in fields of language investigation. Literal language is concerned with words that do not differ from their connotation. Non-literal or figurative language discusses words, and groups of words, that alternate the normal connotations of the words. An accurate usage is the "normal" meanings of the words.

Swerman (2013) sheds light on the fact that that there are many types of figurative language. Frequently, these figurative language methods are used in combination. For instance, a metaphor could as well comprise contrast, repetition, and parallelism. As a result, occasionally it's difficult to recognize the precise technique(s) being employs. The capability of identifying the precise technique is not essential; what is essential is that the usage of these techniques in the writings would improve some "pizz-azz."

Fatimah, Amri, and Rusan (2020) crystalize the idea that figurative devices need cognitive capacities to create abstractions and interpret connotations other than literal words. With reference to Katz, Cacciari, Gibbs Jr, and Turner (1998) the figurative language reproduces designs of

thought in communication and social structures. In this respect, communication is not merely sharing a shared code, but also being able to infer information a part from syntax or semantics. If such information is not properly revealed, then the actual meaning is not accomplished and consequently the figurative influence is vanished.

Swerman (ibid) adds that as doing so, the speaker / writer should avoid clichés, those shared and often-repeated terminologies that Americans employ, for example “He’s one in a million!” or “She wears her heart on her sleeve.” While a cliché now and over might be the strongest, most brief, and most usual way to express a thought (e.g. “She’s as quick as a whip!”), a plenty of them will diminish from the writings and undoubtedly will not have the influence on the readers that the writer wishes for.

Fatimah, Amri, and Rusan (2020) illustrate that figurative device is a part of main class generally well-known as figure of speech. These figures are linguistic speeches in which one, or numerous of their constituents, deviate(s) its/ their accurate meaning in favor of a figurative explanation. They also mention that Kennedy (1983) stated that figurative language consists of comparative, contradictive, relation, and repetition figurative language.

2.4 Association of Pragmatics and Figurative Language

Colston (2015) explains that it is well known that figurative language is frequently employed in speaking and writing in order to express thoughts and emotions, and to affect the opinions and attitudes of others. Yet, there is an cumulative evidence that the use of figurative language differs relying on the nature of the communicative activity, or, more precisely, relying on aspects like the topic, the audience, the mode of communication, the situational context, and so on.

Gloria (2003) adds that it is important to shed light on the way that figurative language is understood via listeners or readers given the supposed disconnect between what is said via an utterer/author and what is communicatively wished-for. Also, it is essential to understand the arguments concerning the general devices that are used in comprehending the pragmatic meanings behind using the figurative language.

Widyanti (2013) focuses on the idea that pragmatic includes speech act theory, conversational implicature, investigate the communication and other methods to language performance in philosophy, sociology, and

linguistics. With reference to the subject of the study (i.e. figurative language), the investigation of speech act is related.

Widyanti (ibid) also highlights the notion that the term speech act does not denote only the act of speaking, but to the entire communicative situation, this comprises the context of the utterance (the condition in which the discourse happens, the contributors, and any previous verbal or physical communication) and paralinguistic features which may add to the meaning of the interaction.

For instance: *I will go to the meeting at 9 pm.*

In the above utterance, the speaker makes an action of 'promise' by using the language to go to the meeting at 9 pm.

Grice (cited in Hatch, 1983) claims that implicature is used to cover what is disguised or what is transported handicap what is said.

Grice (cited in Baker, 1996) explains that implicature indicates what the utterer means rather than what s/he literary speaks.

Grice (1975) cited in Levinson (1983) divides forms of implicature into two, conventional implicature and conversational implicature.

1. conventional implicature

It is an implicature determined through the conventional meaning of the words employed. Conventional implicature is non-truth restricted interpretations that are not resulted from super ordinate pragmatic principle like maxim, but are merely attached via connection to specific lexical items or expression, (Levinson, 1983).

2. conversational implicature

Levinson (ibid) explains that conversational implicature is derived from the common principle of conversational that the utterer will habitually follow. Conversational implicature is categorized into :

A) Generalized conversational implicature

It is the implicature that rises deprived of any specific context or exceptional scenario being accessory.

B) Particularized conversational implicature

It is the implicature which rises because of some distinct features receive in the context of utterance and is not typically approved by the sentence used.

With reference to the subject of the study, the researcher will examine how the usage of figurative language would flout Grice's maxims. Grice (1975) cited in Levinson (1983) called them quantity, quality, relation and manner. They amount to the maxims 'provide a suitable amount of information', 'Be honest and do not mislead', 'be relevant', and 'be clear' which are mentioned in speech act theory.

2.5 Types of Figurative Language

There are seven common figures of speech with their explanations would be inspected below by the researcher.

2.5.1 Metaphor

Mezo (1999) mentions that metaphor means a comparison between two different things. It is important to notice that these things must have some features in common.

For examples :

- *Salma is a rat.*
- *Adel is a dog.*
- *Nada is a pig.*

A metaphor is a figure of speech that, for rhetorical influence, directly denotes one thing through mentioning another. It may offer (or obscure) simplicity or identify unseen similarities between two diverse thoughts, (Merriam, 2016).

2.5.2 Simile

Mezo (ibid) explains that simile means a comparison among two things by using the words "like" or "as".

For example: *Ali is blind like a bat without his glasses.*

Martins (2003) says that simile (/ˈsɪməli/) is a figure of speech that straightly shows the difference between two things. Similes vary from metaphors via crystalizing the resemblances between two things using comparison words such as "like", "as", "so", or "than", whereas metaphors produce an implied comparison (that is to say, saying that something "is" something else).

2.5.3 Personification

Mezo (1999) sheds light on the fact that personification indicates a comparison of something not human to something human.

For example: *my phone decided not to start this evening.*

Andrew (2017) illustrates the idea that Personification is the representation of an object or concept as a person. In the arts, numerous things are usually personified. These contain many kinds of places, particularly cities, countries, and continents, elements of the natural world like the months or four seasons, four elements, four cardinal winds and thoughts like qualities, especially the four cardinal virtues and seven deadly sins, the nine Muses, or death.

2.5.4 Metonymy

Metonymy refers to the usage of a word closely connected to or associated with the presented thing.

Examples:

- *that guy's an old salt.* ("salt" is related to "sailor")
- *The pen is mightier than the sword.* ("persuasion" is related to "pen"; "might" or "force" is related to the "sword"), (Mezo, 1999).

2.5.5 Hyperbole

Claridge (2011) mentions that "Hyperbole as a term has a long tradition; in the sense of "exaggeration" it was already used in classical Greece" (p.1). Roman rhetoricians, like Quintilian, concerned with the figure of overemphasis in their manuals and from there it has created its way into the European rhetorical tradition.

For example: *she was so annoyed (mad) she could have slayed him!* (Mezo, 1999).

2.5.6 Litotes

Mezo (ibid) says that litotes means an irony (exaggeration).

For instance: *Nada told her daughter, that's not bad at all.* (she means that it's very good).

2.5.7 Synecdoche

From the Greek "act of taking together", a figure of replacement taking two opposite forms: replacing the part for the whole or the whole for the part. For instance, in the phrase "Ali doesn't own *wheels*," an important part (wheels) signifies the whole (a car), (Enos, 1996).

Mezzo (1999) adds that this figure of speech indicates the use of the part for the whole (or vice versa).

Instances:

- *see that redhead!* (part= redhead; whole= person)

- *All hands on deck!* (part= hands; whole= person)

Chapter Three

Practical Framework

3.1 Preliminary Remarks

This chapter tackles many subjects, it gives an explanation about the data (*the lady with the dog* (1917) which is chosen intentionally because it discusses social problems and puts heavy emphasis on the usage of figurative language for intended purposes.

Then, a clarification of the methods of research (i.e. the qualitative and the quantitative methods) is represented to make the readers familiar with their essential properties. This chapter also deals with the main models of the analysis (i.e. Mezo (1999) to analyze *the lady with the dog* pragmatically).

3.2 Data Collection

The lady with the dog is nominated to be investigated in terms of the figurative language.

Since the approach of this study is linguistics, it is thus important to give an idea about the novelists and the novels especially for readers whom they are not acquainted with literature and literary works.

3.2.1 Chekov's *The Lady with the Dog*

This section is going to shed light on the authors' life, their literary works, their education, and the social life which has an effect on their writings. Also, a summary concerning each novel is presented to the readers to be familiar with the main themes of the novels.

3.2.1.1 About the Author

Anton Pavlovich Chekhov was a Russian playwright and physician. He was considered as one of the greatest authors of all time. His career as a playwright created four classics, and his finest short stories are detained in high regard by authors and critics, (William, 2004).

Pavlovich (2004) adds that along with Henrik Ibsen and August Strindberg, Chekhov is often referred to as one of the three influential figures in the birth of early modernism in the theatre. Chekhov was a physician via

career. "Medicine is my lawful wife", he once said, "and literature is my mistress."

Donald (1997) sheds light on the fact that early in 1886, Chekov was requested to write for one of the most widespread papers in St. Petersburg, *Novoye Vremya (New Times)*, possessed and corrected via the millionaire magnate Alexey Suvorin, who paid a rate per line double Leykin's and permitted Chekhov three times the space. Suvorin was to become a lifetime friend, definitely Chekhov's closest.

Francis (2022) explains that Chekhov rejected the theatre after the reception of *The Seagull* in 1896. Nevertheless, the play was invigorated to acclaim in 1898 via Konstantin Stanislavski's Moscow Art Theatre, which then too created Chekhov's *Uncle Vanya* and premiered his latter two plays, *Three Sisters* and *The Cherry Orchard*. These four works shows a challenge to the acting collaborative as well as to viewers, since in place of conventional action Chekhov gives a "theatre of mood" and a "submerged life in the text". The plays that Chekhov inscribed were not multifaceted, nonetheless they were easy to follow, and created a rather haunting atmosphere for the viewers.

3.2.1.2 About the Short Story

The Lady with the Dog is a short story written by Anton Chekhov. First published in 1899, it talks about an extramarital affair between a miserably married Moscow banker and a young married woman that starts in the time that both of them are vacationing alone in Yalta. It is one of Chekhov's most well-known pieces of short fiction, and Vladimir Nabokov regarded it to be one of the utmost short stories ever written.

After having been on vacation in Yalta for two weeks, Dmitri Gurov spots a different appearance: a young woman who regularly walks through the beach town with her little white Pomeranian dog. No one distinguishes who the woman is, mentioning her just as "the lady with the little dog." Yet, Gurov, to some extent was uninterested via his time in Yalta, but he was hit by her arrival and air of the secrets around her.

Gurov's first introduction to Anna—the supposed lady with the dog—is marked by his observations of her appearance, foreshadowing the story's investigation of external insight versus people's inner worlds. Gurov is too established here as a man displeased via his "real" life; it is in this state of mind that he first is fascinated by a woman who looks outside of his cloudy social involvements.

Gurov reflects on his knowledge with women. He has a twelve-year-old daughter and two sons with his wife, whom he married young and has been disloyal to. His bitter experiences have led him to think that women are "an inferior race," however, he wasn't able to go more than two days without their company.

(taken from: <https://www.litcharts.com/lit/the-lady-with-the-dog/part-i>)

3.3 Methods of Research

In the current study, the figurative language is inspected in *the lady with the dog* short story. The researcher adopts the qualitative and the quantitative methods. These two methods are used here for the reason that telling the results of the analyses in detail depends on the statistic results of the rates of the figurative language's forms. Therefore, using these two methods provides accurate results to achieve the objectives of this study.

After provoking the rates, the researcher would compare the results and assume which form of the figurative language is the predominant within the novel. The statistics of the study will be tabularized to determining the rates in percentage, and count the number of the forms in a table. After arranging the statistic rates, the clarification of these rates, furthermore; the finding of the analysis are discussed.

3.4 Model of Analysis.

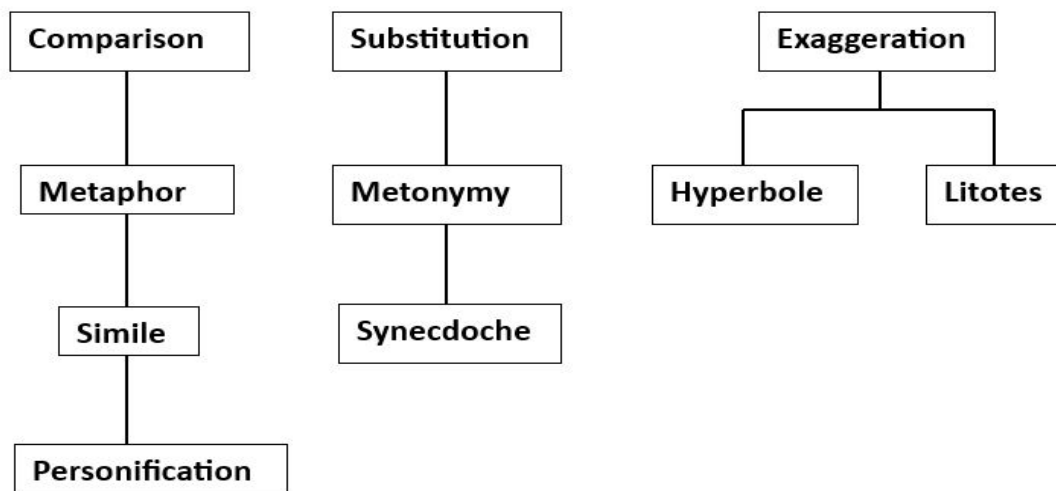
In this study, the researcher has adopted Mezo (1999) model for the pragmatic approach.

Mezzo (1999) explains that figurative language differs from the 'literal language' and should be read slightly in a different way. The reader should be able to precisely classify each of the seven figures of speech and as well be able to clarify why it works well as that specific figure.

He adds that they should be placed in groups: the first three (that is to say, *simile*, *metaphor*, and *personification*) are types of figurative comparison; the second two (i.e. *metonymy* and *synecdoche*) are types of figurative substitution; and the third two (i.e. *hyperbole* and *litotes*) are types of exaggeration.

The figure (3.1) shows the rhetorical classes of the figurative language organized by the researcher of the current study.

Figure (3.1): Mezo's Model of Analysis
Rhetorical classes of figurative language
Rhetorical Classes



Also, as it is mentioned in the figure (3.1) above that *litotes* and *hyperbole* are used to exaggerate a specific idea, *metonymy* and *synecdoche* are used to substitute an idea with another, while *simile*, *metaphor*, and *personification* are used to compare something with another.

3.4 Data Analysis and Findings

4.1 Preliminary Remarks

According to this section, the researcher investigates the nominated short story (i.e. *the lady with the dog*). She investigates the figurative devices by using the model Mezo (1999), in which the pragmatic and the rhetorical classes are accounted. After analyzing the (361) pages of the novel, the researcher puts the findings in a form of tables. Then, she deliberates these findings determining which are the most prominent

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pragmatic and rhetorical classes of the figurative language used in the above-mentioned short story.

4.2 The Analysis of *the Lady with the Dog* Short Story.

Note: in the texts below, boldness is put for shedding light on the figurative devices.

4.2.1.1 The Analysis of the First Two Pages

Table (4.1) Analysis of the First Two Pages

Pa. N.	Li. N.	Text	Analysis
1	2	It was said that a new person appeared on the sea front	Chekov uses the rhetorical device (i.e. the metaphor) to compare between two different things. The sea represents the massiveness of human emotion and the massiveness of the world. So, he wants to make a comparison between the sea and massiveness of human feelings.
1	9	Nobody knew who she was, and people referred to her simply as "the lady with the dog."	Pragmatically, 'as' refers to the rhetorical device (i.e. simile). Here, Chekov tries to show us the resemblances between two things by using comparison. He wants to introduce the main character of the short story but in a mysterious way so he just say that she is 'the lady with the dog'.
1	17	She was a tall, black-browed woman, erect, dignified, imposing, and, as she said of herself, a "thinker."	Pragmatically, 'as' refers to the figurative device (i.e. simile). Here, Chekov tries to show us the resemblances between two things by using comparison. He wants to explain the main features of the woman to whom Dmitri is married. Chekov sheds light on the fact that she was a strong and independent woman that she even describes herself by saying that she is a thinker.
1		She was a great reader, omitted the "hard sign" at the end of words in her letters, and called her husband " Dimitri " instead of Dmitri	Pragmatically, Chekov here uses the rhetorical device 'litotes' in order to show the irony in Dmitri's wife speech. She calls him 'Dmitri' instead of Dmitri.

2	5	and this was no doubt why he spoke slightly of women, to whom he referred as the lower race .	Pragmatically, 'as' refers to the figurative device (i.e. simile). Here, Chekov tries to show us the resemblances between two things by using comparison. He wants to explain that Dmitri was unfaithful to his wife that he always cheated her with others. The girls that he used to cheat his wife with are described as 'lower race' as an indication to the fact that Dmitri needs only to have someone to spend his time with.
2	6	He considered that the ample lessons he had received from bitter experience entitled him to call them whatever he liked.	Pragmatically, here, Chekov employs the figurative device (i.e. the personification) to indicate the comparison of something not human (i.e. lesson) to something human. He uses the word 'ample' to achieve this purpose.
2	32	An affair with a woman whose very name he did not know, suddenly took possession of his mind .	Chekov here uses the figurative device (i.e. the synecdoche which is used to replace the part for the whole or the whole for the part), when he mentions the word 'mind' instead of Dmitri as a whole person. Here, he wants to crystallize the idea that Anna possesses Dmitri's feelings by mentioning the word 'mind'.
2	20	into a problem of excessive complication leading to an intolerably irksome situation .	Pragmatically, here, Chekov employs the figurative device (i.e. the personification) to indicate the comparison of something not human (i.e. situation) to something human. The writer employs the word 'irksome' to provide the word 'situation' with some human properties.

4.2.1.2 The Analysis of the Middle Two Pages

Table (4.2) Analysis of the Second Two Pages

Pa. N	Li. N	Text	Analysis
14	2	And he entreated his wife to come home as quickly as possible	Chekov uses the rhetorical device (i.e. simile) to achieve his intended wished-for meaning. Here, he is doing so by using the words 'as quickly as possible'.
14	18	The train moved off rapidly .	Pragmatically, the writer here uses the figurative device (i.e. personification). He wants to show a comparison of something not human to something human. He takes a word from its right position and puts it in incorrect position.

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			He gives the not human thing (i.e. the train) a human feature by using the word (rapidly).
14	26	Feeling as though he had only just waked up.	Chekov uses the rhetorical device (i.e. simile) to achieve his intended wished-for meaning. He wants to show an image about Dmitri's feelings. Therefore, he compares it with the feeling of just waking up from a deep sleep without having the enough relief.
14	28	And nothing was left of it but a memory .	Chekov uses the rhetorical device (i.e. synecdoche) to achieve his envisioned meaning. He replaced the whole (i.e. the entire past relationship) with the part (i.e. the memory).
15	5	A happy man who was, besides, almost twice her age.	The writer uses the figurative device (i.e. the simile with omitting the device 'as') to express his intended rhetorical purpose. He wants to explain that Dmitri is much older than his beloved but the writer omits the word 'as' to increase the rhetoric sense and increase the crystalized picture of the relation between the two lovers.
15	28	He arrived in Moscow on a fine frosty day	The writer uses the figurative device (i.e. the personification) to express his intended rhetorical purpose. He gives the human feature (i.e. the word 'frosty') to something not human (i.e. the day). He wants to explain that in this day, Dmitri burns all his feelings to the degree that even the day is burned and turned into grey. This is an image to show his hard feelings.

4.2.1.2 The Analysis of the last Two Pages

Table (4.2) Analysis of the last Two Pages

Pa. N.	Li. N.	Text	Analysis
26	11	They could only meet in secret, hiding themselves from people, like thieves !	Chekov employs the rhetorical device (i.e. simile) to accomplish his intended wished-for meaning. The writer wants to show the resemblances between two things by using the comparison word 'like'. Therefore, he crystalizes the forbidden relationship that exists between Anna and Dmitri by comparing it with the thieves' forbidden doings.
26	17	She adored him	The writer uses the figurative device (i.e. the hyperbole) to express his intended rhetorical purpose. Here, Chekov adds a sense of 'exaggeration' to Anna's feelings towards Dmitri; he is

			doing so by using the word 'adore' which is used to talk about the divine love, instead of 'love' which is used for the usual love between the humans.
26	28	He felt compassionate for this life, still so warm and lovely.	Chekov employs the rhetorical device (i.e. simile) to accomplish his intended wished-for meaning. The writer wants to show the resemblances between two things by using the comparison word 'so'. Therefore, he shows the reason behind seeing his current life 'compassionate' by comparing it to something extremely 'warm' and 'lovely' . Also, he uses the personification here, he gives a human property (i.e. warm and lovely) to something inhuman (life).
26	29	but probably already not far from beginning to fade and wither like his own.	Chekov employs the rhetorical device (i.e. simile) to achieve his intended wished-for meaning. The writer wants to explain that the life which Dmitri and Anna enjoy is close to be ended (because it should not be existed from the beginning). As a result, he compares this life with Dmitri's life (which Dmitri feels that he doesn't have more from it).
27	8	And only now when his head was grey he had fallen properly, really in love- for the first time in his life.	Chekov uses the rhetorical device (i.e. the metaphor) to compare between two different things. He wants to explain that Dmitri is getting older by now. So, he uses the phrase 'his head was grey' instead of saying 'he is getting older' in order to add a rhetoric sense to his speech.
27	10, 11	Anna Sergeyevna and he loved each other like people very close and akin, like husband and wife, like tender friends	Chekov employs the rhetorical device (i.e. simile) to achieve his intended wished-for meaning. The writer wants to show how awesome Anna's and Dmitri's love was! So, he compares their love with the people who are very close and akin. Also, with the love of a married couple or that of a tender friends.
27	14	And it was as though they were a pair of birds of passage, caught and forced to live in different cages	Chekov employs the rhetorical device (i.e. simile) to achieve his wished-for meaning. The writer wants to crystalize the lovers feelings towards their real life with their real husband and wife. Therefore, he resembles their life with life of a pair of birds of passage, who are just obliged to

			live in diverse cages losing their sense of freedom.
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4.3 Findings and Discussions of *the Lady with the Dog* Short Story.

The researcher would provide the findings of the investigation concerning the 6 pages (i.e. the first two, the middle two, and the last two pages of the short story) under the analysis. The findings would be presented in terms of the frequencies and percentages of occurrences for each case of the pragmatic model. The frequencies are measured by means of numbers; meanwhile, the rates are measured depending on the percentages. The researcher finds that pragmatically (i.e. the pragmatic analysis of the simile, metaphor, personification, hyperbole, metonymy, litotes, and synecdoche), the total result of the cases of the figurative devices in the 6 pages is (21). The whole number of the cases' percentages are supposed to be 100%.

Table (4.4) The Pragmatic Cases Used in the Six Pages

The Figurative Device	Frequency	Percentage
Simile	11	52%
Metaphor	2	9%
Personification	4	19%
Hyperbole	1	4%
Metonymy	0	0%
Litotes	1	4%
Synecdoche	2	9%
Total	21	100%

With reference to table (4.4) above (which is committed to the results of investigating the 6 pages pragmatically); simile and personification are the most prominent cases (this occurs because simile is the most important device in composing the artistic image created by the figurative devices, that the device (i.e. simile is united with the other devices (i.e. personification, synecdoche, litotes, hyperbole) that the writer uses in order affect the reader. With reference to personification, it is a tool created by the writer to make the inhuman creatures move and act as if they are humans), simile has (52%, 11 times) and personification has (19%, 4 times). Concerning the metaphor and the synecdoche, they takes the third higher result (9%, 2 times) because they are what the writer is doing in his attempt to reach his aim of abbreviated sentences that he is sometimes mentions the part and he means the whole. The other devices (i.e. the hyperbole, the litotes) occur only once while metonymy doesn't occur at all in the whole 6 pages. According to the results above, one could

confirm that the rhetorical sense is created by the writer via using the most important figurative devices (i.e. the simile and personification), in order to avoid using the direct style in his writing.

5 Conclusions

The researcher would enlighten the most essential conclusions with reference to the questions and the hypotheses of the study. According to the question (What are the main types of figurative language used in Anton Chekhov's *The Lady with the Dog* ?

the researcher finds that Chekov makes use of the figurative devices pragmatically in his famous short story. This is based on the fact that the figurative devices occur in the (28) pages of the short story about (21 times) to achieve the author's aims and wished- for meanings. This would verify the hypothesis which claims that (*Pragmatically, there are many types of figurative language such as metaphor, simile, hyperbole, synecdoche, and metonymy*).

With reference to the question (*What are the main functions behind using figurative language by the writer?*), the researcher discovers that Chekov uses figurative language to stimulate a certain image . This affects the language beauty of work in both oral and written communication, to make a better influence on your reader or listener. It comprises making contrasts, compares, relations, overstatements and constructions. It similarly gives a much stronger picture of what you are attempting to transfer .

The researcher would depend on the result of using the figurative devices for verifying the hypothesis which claims that (*By using the figurative language, the author conveys his/her emotions, mood, and other rhetorical purposes.*) She finds the author uses these rhetorical devices about (21 times) to achieve the aforementioned purpose (the most prominent pragmatic purpose).

Concerning the question (*How does figurative language differ from literal language?*), This study has proved that Literal language means precisely what it said, while figurative language makes use of similes, metaphors, hyperbole, and personification to define something often through contrast with something diverse. This would refute the hypothesis which claims that (*The use of figurative language does not work differently from literal language.*)

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