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Analysis of Metaphor in Charles Dickens' *Hard Times*

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Dedication

I dedicate this work to all my family, especially to my beloved parents, and to my dear brothers and sisters for their support.

To all my teachers, who enlightened my mind by knowledge and culture.

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Abstract

The present paper is an attempt to study and analyze one main rhetorical device used by Charles Dickens in *Hard Times* which is the metaphor. The study aims to highlight the use of the above- mentioned device and its notion as well as its structure to search the motive behind using such device in the novel. The study is analytical descriptive, based on analyzing and interpreting metaphors, including the structural components of this device such as the tenor, the vehicle and the shared ground. From the analysis, Dickens overuses metaphor in the novel to describe his fictional places, his characters and their action and feelings. This inquiry reveals that Charles Dickens succeed in criticizing the ills of the Victorian society by the overuse of this rhetorical device.

Key Words: rhetorical device, figurative language, metaphor.

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General Introduction

General Introduction

Literature can be defined as the mirror of society as it tries to depict an image of society in order to show and to highlight a specific phenomenon or to find out a solution to certain problems.

One of the most great and important period in English literature and history is the Victorian era in this period there were a lot of social problem such as bad living condition social classes and poverty which reflect the theme of the novel *Hard Times* by Charles Dickens.

The Victorian era was the great age of English novel, thickly plotted and crowded with characters; it was the ideal form to describe contemporary life. Dickens' novel is full of literary devices and techniques to describe his social characteristics which add a specific touch to the novel.

Charles Dickens is an extraordinary popular writer on his day. He gave a real vision and description to the Victorian era and its features and characteristics. He produced diligently and creatively what the public want to consume from literature he worked hard to show the basic changes in many aspect of life and ethics as a result of the Industrial Revolution which had an immense on his work as in *Hard Times*.

Charles Dickens was born in Portsmouth England on February 7th.1812; he was a great writer in his period, the Victorian era. He was interested in all what is related to his environment. Dickens wrote different novels that reflect him such as the novel of David Copperfield which is considered as an autobiography to Dickens, and other novels which reflect his society and his living environment such as *Hard Times* which gathers the major characteristic of the Victorian era at that time. As Miller stated that each of these novels presents a broad picture of all levels of society and their interaction. From the first he took himself very seriously as a social reformer, his novel aroused public interest in many of the

evil of his day among them boarding school in Nicholas Nickleby, The Workhouses in Oliver Twist, and the new manufactory system in *Hard Times* (Albert,1979).

Dickens wrote *Hard Times* and merely described the Victorian society with bad living conditions and poverty situation. The story is set in a fictitious city named Coketown, popular for its factories. The novel tells the story of Thomas Gradgrind, a wealthy man who believes strongly in factual things and rational ideas. Gradgrind has two children, Louisa and Tom. Gradgrind raises his children to believe in fact and they are not allowed to practice creativity, or express feelings and this is one of the major themes in *Hard Times*.

Charles Dickens utilized different literary technique in his novel *Hard Times*, such as rhetorical devices in order to express the real and the deep meaning aesthetically. The main rhetorical devices obviously used are simile and metaphor, he is known of these two devices as well as to his overuse of descriptions and small detail about characters and their surroundings.

Hard Times is a great work by a great Victorian writer it was written in a period of politics economics and social changes in this novel Charles Dickens portray the reality of Victorian society and different social classes by using different literary devices to covey his messages and thoughts artistically such as metaphors which is the main concern for this paper.

The over use of metaphor in Dickens' *Hard Times* urges us to investigate the novel through raising the following question:

➢ To what extent does Charles Dickens succeed in using metaphors to express his feelings and thoughts toward his society?

➢ What is the motive behind using metaphor by the writer?

Therefore, a number of hypotheses are formulated to answer the research question:

➢ The writer uses metaphor for artistic reasons.

➢ The use of metaphor may increase the readers' comprehension of Dickens' thought within the Victorian values.

The methodology of this dissertation is analytical descriptive, based on analyzing and interpreting metaphors. *Hard Times* by Charles Dickens consists of three books; thirty percent has been analyzed to provide samples to this study. In this study the Marxist theory is the most appropriate theory in analyzing Dickens literary work because Dickens criticizes the society under the mask of literary devices and techniques such as metaphors; it attempts to describe specific patterns of language use.

The present paper is an attempt to study and to analyze one main rhetorical device used by Charles Dickens in *Hard Times* which is metaphor. This study aims to highlight the use of the above mentioned device its structure and its function, and to search the motive behind using such device in the novel, hope that the reader would have a clear image about the use of this rhetorical device in literary texts in general and in the novel in particular. The work is divided into three chapters the first chapter presents a general survey of metaphor and deals with the major theories of this rhetorical device. The second chapter presents the characteristics of Charles Dickens' writing style and major themes. The third chapter is the practical part with a view to investigate and analyze some samples from the novel.

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Chapter One

Metaphor: General Survey

Introduction

1. Nature of Metaphor
2. Metaphor Typology
3. Views of Metaphor
4. Importance of Metaphor
5. Kinds of Metaphor
6. Structure of Metaphor

Conclusion

Chapter One: General Survey Metaphor

1.0. Introduction

Literature is a large space of both reality and imagination for the writers that want to express their real or fictional thoughts and feelings. Aristotle argues that "the best writing style is that which is clear but which contains a certain amount of unusual word means strange words, metaphorical, lengthened, anything in short that differs from the normal idiom" (22:1458a;Butcher p.28) (Cameron, 1999). The writer has an impact on the reader by his style of writing and the effectiveness of using different literary devices and techniques such as figurative language, that lead the reader to investigate and to explore many devices in literary text and characteristics of the writer this what we call it the stylistic analysis. Stylistic is one of the main important fields which give the reader a clear comprehension about the author and his style (Leech and Short, 1981).

There are many categories of figures of speech; metaphor is one of these categories which impose its usefulness and effectiveness of portraying things efficiently and its aesthetic role in literature.

1.1. The Nature of Metaphors

Metaphor or the means by which one thing is described in terms of something else has been described as a central tool of our cognitive apparatus it is central to our understanding of how language thought and discourse are structured (Lynne and Graham,1999). The role of metaphor in language has been a focus of considerable interest in linguistics and other field since the pioneering work of Lakoff and Johnson (ibid).

The word metaphor is derived from the Greek verb metaphora: meta meaning over and phora to carry or to transfer (Hawkes,1972). Metaphor was defined as a novel or poetic

linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept (Lakoff, 1992).

Aristotle also argues that metaphor should be made from words that are beautiful in sound in meaning or by association to the eye or some other sense (Lynne and Graham, 1999).

Aristotle refers to his account of metaphor in the poetics and point out that a metaphor is lucid pleasing and strange and has all these qualities to a higher degree (ibid).

Cuddon (1992) defined metaphor as a figure of speech in which one thing is describe in terms of another. The basic figure in poetry a comparison is usually implicit; whereas in simile it is explicit.

1.2. Metaphor Typology

Metaphors tell us things about the world which we did not understand before hand and the learning process is extremely enjoyable (Lynne and Graham,1999). People are attracted to metaphors precisely, because they learn new things from them seeing connection, where previously they had not seen any. Metaphor brings things vividly before the eyes of listener or reader and the pleasing mental effort required to understand them makes them memorable (Aristotle quoted from Lynne and Graham).

There are many theories proposed and defended by philosophers of language; this section tries to deal with the three theories of metaphor which are the simile theory, the interaction theory and the substitution theory.

1.2.1. The Simile Theories

Simile theories are the oldest and the most widely held theories of metaphor, Aristotle seems to have been the first to suggest that metaphors are compressed similes (camp, 2006) the meaning of metaphor is identified with that of the corresponding simile where "A is B" is

the metaphor, for example "love in a journey" its meaning is given by the sentence "A is like B" simile theory seems as though some sort of comparison is made (ibid).

Aristotle was interested in the relationship of metaphor to language and the role of metaphor in communication principally in the poetics and rhetoric (Ortony, 1993). He believed that metaphors are implicit comparison based on the principles of analogy, this is generally called the comparison theory of metaphor.

1.2.2. The Interaction Theory

The interaction theory's central motivation, is to account for the fact that metaphors' powerful cognitive tools can be such devices that enable us to better understand the world in which we live (Camp, 2006) it thus coheres with the view advocated by Thomas Kuhn(1979) and Richard Boyd(1979) that scientific models appear the increase scientists' understanding of the universe (ibid). The interaction theory also comports well with the view that ordinary thought, and reason are largely and irreducibly metaphorical.

Richards (1936) not only proposed a set of useful terms for talking about metaphors (the topic or tenor, the vehicle and the ground) (Ortony, 1993). He also proposed a theory about how they function. This theory is called the "tensive view"; it emphasized the conceptual incompatibility the tension between the terms, the topic and the vehicle in metaphor (ibid).

According to Black (1954) , in a metaphor of the form "A is B" the system of associated commonplaces for "B" interacts with or filters our thoughts about the system associated with "A" (Camp, 2006).

Black's interaction is committed the following claims; that "a metaphorical statement has two distinctive subjects a principal subject, and a subsidiary one: these subjects are often regarded as a "system of things" rather than "things" these implications usually consist of

common places about subsidiary subject, but may in suitable cases consist of deviant implications established ad hoc by the writer" (Black, 1954).

1.2.3. Substitution Theory

According to substitution view the focus of a metaphor, word or expression having a distinctively metaphorical use within a literal frame is used to communicate a meaning that might have been expressed literally. Understanding a metaphor is like deciphering a code or unraveling a riddle (Black,1954).

According to Aristotle metaphor involves the substitution of one expression (the one used metaphorically) for another that could have been literal. So when we say "Richard is a lion" what we are doing is substituting the expression a lion for brave (Ortony, 1980) .

The substitution theory of metaphor simply proposes that an expression is substituted by another expression without any changes in the meaning. Aristotle explained in his poetics (as quoted by Parker, 1983:33) that the transfer of meaning occurs when a concept from one domain takes place of concept from another. (Turunen, 2003). Metaphor settles into the status of substitution of one term for another (Ricouer, 1978).

Black(1954) argues that "the chief difference between substitution and comparison view, maybe illustrated by the example of "Richard is a lion" (in being brave) on the first view the sentence means approximately the same as Richard is brave one the second, the added words in brackets being understood but not explicitly stated. In the second translation, as in the first the metaphorical statement is taken to be standing in place of some literal equivalent but the comparison view provides a more elaborate paraphrase insomuch as the original statement as interpreted as being about lions as well as about Richard" (Black, 1954).

1.3. Views of Metaphor

This section deals with two views of metaphors which are the classical view and the romantic view of metaphor; also, it presents the importance and structure of metaphor and its kinds.

1.3.1. Classical View of Metaphor

In the classical theories of language, metaphor was seen as a matter of language not thought metaphorical expressions were assumed to be mutually exclusive with the realm of ordinary everyday language, everyday language had no metaphor and it used mechanisms outside the realm of everyday language (Lakoff, 1992).

Richard (1936) suggests that "the traditional view only noticed a few of the modes of metaphor and even than limited the term metaphor to only a few of these, he says it made metaphor seem to be a verbal matter, a shifting and displacement of words whereas fundamentally it is borrowing between and intercourse of thoughts a transaction between context" (Miller, 1988).

Kovescses(2002) summarized the traditional features of metaphor. "First, metaphor is a characteristic of words; it is a linguistic phenomena. Second, metaphor used for some artistic and rhetoric purposes third metaphor is based on resemblance between the two entities that are compared and identified forth metaphor is a figure of speech that is not indispensable".

1.3.2. Romantic View

Miller (1988) asserts that

"It was among some of the poets of the Romantic Movement, to understanding metaphor gained around; they inclined to the view that metaphor had an organic relationship to language as a whole, and emphasized its tremendous importance for giving expression to

imagination. Wordsworth stressed that for him there was no essential difference between the language of prose and that of poetry; and noted the linking or integrating function of the mind through the medium of metaphor".

Metaphor is a device to provide language in imaginative way with parallel to the actual language.

1.4. The Importance of Metaphor

Newmark (1988) defined metaphor as any figurative expression: the transfer sense of physical word; the personification of an abstraction; the application of word and collocation to what is does not literally denote. Metaphor may be "single" (one word) or extended (a collocation an idiom a sentence a proverb an allegory a complete imaginative text) (Rashid 03:91).

Newmark (1988) stated that the main purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely. Metaphor is more imaginative and artistic than simile as it makes language more powerful and takes the reader towards the emotional thoughts (ibid) a command of metaphor may be of tremendous importance in life as well as in literature (Miller, 1988).

Metaphor has been described as a central tool of our cognitive apparatus, it is central to our understanding of how language, thought and discourse are structured (Lynne and Graham, 1999).

According to Lakoff (1992) metaphor is the main mechanism through which we comprehend abstract concept, as well as he argues that metaphor allows us to understand the experience much better because metaphor is fundamentally conceptual in nature.

Lakkof and Johnson (1980) believe that ''metaphor imposed itself in our ordinary language, speech and our conceptual system and they clearly stated that metaphor is typically viewed as characteristic of language alone, a matter of word rather than thought or action. For this reason most people think they can get along perfectly well without metaphor, we have found on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action, our ordinary conceptual system, in term of which we both think and act is fundamentally metaphorical in nature.''

1.5. Kinds of Metaphor

Black (1962) suggested two main categories of metaphor as dead and live metaphor, Newmark (1988) offered five kinds of metaphor which are dead, cliché, stock, recent and original metaphor by which the first three he considers dead and the last two live metaphor (Tetyana, 2014).

1.5.1. Dead Metaphor

This type of metaphor is defined as a figure of speech that has lost its effectiveness of imagination through frequent use and it relates to universal terms of space and time and to the main human activities such as mouth, crown, and arm

1.5.2. Cliché Metaphor

It is the same as dead metaphor because of its overuse; so it cannot convey any figurative meaning and it is used as a substituted for clear thought, often emotively, but without any corresponding to the fact of the matter (ibid).

1.5.3. Stock or Standard Metaphor

This type of metaphor is defined by Newmark (1988) as an established metaphor which is an informal context is an efficient and concise method of covering a physical and or mental situation both referentially and pragmatically.

1.5.4. Recent Metaphor

Recent metaphor is a live metaphor Newmark stated that they are neologisms fashionable in the source language community. This type of metaphor includes informal words that are colloquial in use such as " skint " meaning without money.

1.5.5. Original Metaphor

Original metaphor is considered as a live metaphor it contains the core of an important writer's messages, his personality, his comment on live (ibid).

1.6. Structure of Metaphor

Metaphor in general is a way of describing something by comparing it with something else without using the preposition like or as; the descriptive form A is B is the most frequent use as in "Love is a Journey" the form appears simple compared with a simile using like or as.

Writers on metaphor through the centuries have consistently seen the topic and vehicle terms of metaphors as the surface forms of underlying systems of conceptual information (Lynne and Graham, 1999). But with variation in the content and organization of these systems, Aristotle held that the vehicle terms in the discourse carried it "*endoxa*", the shared opinion of the speech community (ibid) .

Black first wrote of the vehicle as a system of associated commonplaces (Black, 1962) and later as an implication complex (Black 1979), the topic term too was seen as belonging to

a system of relation (ibid, 1979) so that for Black a metaphor acts to juxtapose two conceptual systems (Cameron and Low, 1999).

The component of metaphor suggested by I A Richard "were reduced to two in the theory of interaction by M.Black who emphasized that there no inherent similarity (virtual "ground") between two concepts, he argued that metaphors create similarity rather than state any preexisting similarity: "the maker of metaphorical statement selects, emphasizes, suppresses and organizes features of the primary subject by applying to it statements isomorphic with the numbers of the secondary subject's implicative complex" Black (1954). According to Black the interaction of the focus (i.e. the vehicle) and the frame (i.e. tenor) in metaphors is not direct; it is achieved through the interaction of correlative properties of the likened concepts" (Shelestiuk, 2006).

In Lakoff's theory of conceptual metaphor which assumed that a metaphor is a mapping of knowledge from a domain sphere to a target sphere (Lakoff, 1993) (ibid). The conceptual metaphor "Love is a Journey" this mapping is structure ideas belonging to the more abstract domain of love in terms of concepts belonging to the more concrete domain of journey these include concepts for the travelers, the vehicle used for the journey plane, train or automobile, the conceptual metaphor love is a journey provides a means of systematically mapping notion from the domain of journey onto corresponding ideas in the domain of love (Evans, 2013).

1.7. Conclusion

Throughout the first chapter has attempted to search and look for the nature of metaphor with main definitions, as well as it presents theories of metaphor and its structure which give the reader a clear image to comprehend this rhetorical device. Charles Dickens in his novel *Hard Times* uses different literary aspects, mainly figures of speech. Metaphor is frequently

device used in *Hard Times*; therefore, the next chapter deals with the style of Dickens in general, and in *Hard Times* in particular.

Chapter Two

Critical Review: Characteristics of Charles Dickens

2.0. Introduction

2.1. The Victorian Novel

The Victorian period is the era of Queen Victoria's reign (1837-1901) (Cuddon,1992). A period of intense and prolific activity in literature, especially by novelists and poets, much of the writing was concerned with contemporary social problems; for instance, the effect of industrial revolution and movements of political and social reform (ibid). The Victorian literature is a literature written during the reign of Queen Victoria, where there were many changes in different field of life.

It was a period alive with new activities, these were a revolution in commercial enterprise due to the great increase of available market and an immense advance in the use of mechanical devices (Albert,1979), the literary product of the Victorian literature was inevitably affected by the new ideas in science, religion and politics (ibid)

In this period of the Victorian era many writers were interested in portraying the ills of their society in their novels or poems such as Charles Dickens, The Bronte and George Eliot these writers are considered the main novelist of this era

Dickens began his writing with Sketches by Boz(1836) and ending with the Mystery of Edwin Drood (1870). His first novel Sketch by Boz a series dealing with London life (Albert 1979). American notes (1842) and Martin Chuzzle-Wit (1843) these works were not complementary to the Americans, a Charismas Charol (1843) and Dombey and Son (1846) being written partly in Loiusanne, then in 1849 he started David Copperfield, which contains many of his personal experiences, and is often considered to be his master piece, Bleak House (1852) and Hard Times (1854) written for his Household words. Little Dorrit appered monthly parts, he returned to England but did not live to finish the Mystery of Edwin Drood (ibid).

Another writer that has a significant role and essential part in the Victorian fictional space is George Eliot. Mary Ann Evans (1819-1880) who wrote under the pen-name George Eliot, her first work consisted of three short stories published in Blackwood's magazine during 1857. Her later novels deal with the tragedy of ordinary lives, unfolded with an intense sympathy and deep insight into the truth of character. She is of great importance in the history of fiction. Her serious concern with the problems of human personality and its relationship forces outside itself, her interest in detailed the psychological analysis of the realms of her inner consciousness, did much to determine the future course of English novel (ibid).

The Brontes sisters-Charlotte (1816-55), Emily (1818-48), and Ann (1820-49) were the daughters of an Irish Clergyman; they were the pioneers in fiction of that aspect of the Romantic Movement which concerned itself with the baring of human soul. The Brontes painted the suffering of an individual personality, and presented a new conception of the heroine as a woman of vital strength and passionate feelings, their works as much as the products of the imagination and emotions as of the intellect, and in their more powerful passages they border on poetry (ibid).

2.2. Dickens as a Social Critic

Charles Dickens was one of the most important social critics who used fiction effectively to criticize economic, social and moral abuses in the Victorian era (Kailash, 02:08). Dickens' deep awareness of social ills are derived from his traumatic childhood experiences when his father was imprisoned, in his adult life Dickens developed a strong social conscience (ibid) this conscience made him a massive critic writer in his time. Dickens believed in the ethical and political potential of literature, in his novels of social analysis Dickens became an outspoken critic of unjust economic and social conditions.

Diniejko (2012) asserts that "Dickens was not the first novelist to draw attention of the reading public to the deprivation of the lower classes in England, but he was much more

successful than his predecessors in exposing the ills of the industrial society including class division, poverty, bad sanitation, privilege and meritocracy and the experience of the metropolis".

Dickens writes a collation of novels which criticizes his society moreover his major themes of his writing characterized by the suffering of Victorians people, particularly children because he was suffering in his childhood when his father imprisoned, his novels reflect his childhood experience and consciousness of society, as Gissing George in his book of Charles Dickens critical study asserts that there is no English writer, perhaps there is no writer in any literature, who so often gives proof of wonderful minute observation, it is an important source of his strength; it helps him to put people and things before us more clearly than. From the first he took himself very seriously as a social reformer, his novels aroused public interest in many of the evils of his day, among them boarding schools, in Nickolas Nickleby, the workhouses, in Oliver Tiwst, the new manufacturing system in Hard Times and the court of chancery in Bleak House (Alber, 1979).

Charles Dickens as social critic played a significant role in the implementation of social policies by his different successful novels that changed the live of poor and raised the public awareness in the struggle against social classes, poverty, child labor and bad living condition his novels aims to depict the social building and problems.

2.3. Hard Times' Major Themes

Hard Times is a rich novel which bears variety of Victorian society themes, which aims to depict and tackle the reality of social building at that era. *Hard Times* shows the inadequacy of an approach to life that emphasizes only the human intellect at the cost of the imagination and the heart. At the beginning of the novel, in the opening first chapter of the book, the theme of the novel had been introduced from the speech of Mr.Gradgrind when he was

addressing his pupils and repeating the world fact, and emphasized on fact and to neglect all what is fancy or related to imagination (Albert, 2016).

Another important theme in the novel is machinery and industrialized society, in which Dickens most of the time uses a plenty of figurative language and techniques to describe his characters as a machine without soul, and the suffering of town from the factories' smoke and oil. Dickens portrays how industrialism changes the condition of life and transforms the town into polluted and dirty town. In addition to that, it influences people as well, and made of theme a machine, bring profit to the factories' owner moreover, they have not rights of having imagination and feelings (Ben and Kestler, 2016).

Dickens also wanted to attack the failings of education and the wrong-headedness of the prevailing educational philosophy. He believed that many schools discouraged the development of the children's imaginations, training them as little parrots and small calculating machines (Albert, 2016).

2.4. Dickens Writing Style

Dickens writing style is well known by using different literary devices and techniques to show the significant role of characters and other aspects in the novel, and to express his thought artistically through their speech and action. Dickens' characters are found to exist very largely through their speech (Allott 1959:210).

Dickens novels are a store of linguistic and literary features such as simile, metaphor, repetition of words or expressions, humor and irony in addition to the use of description and providing it with small detail. All these devices are frequently used in Dickens' novels especially in *Hard Times*.

Dickens is one of the masters of prose (Gissing 2001). In narrative he is always excellent when describing (ibid) he provided small detail and exact description to the novels' element

and detailed his description by using a plenty of figures of speech such as simile and metaphor.

According to Brook (1970) "Dickens language and narrative style aiming at a strong appeal to the emotion were highly regarded in the nineteenth century and above all, metaphor is one of Dickens' style in his major novels rely on of figurative language to present characters thought and action to give the reader a vivid image about the sequence of events and characters" (Funada2015), Allott (1996) regards Dickens as a preeminent rhetorical performer by saying "Dickens is above all the great master of figurative language in English after Shakespeare". No English novelist excels Dickens in the multiplicity of his characters and situations. Pickwick Papers, the first of the novels, teems with characters some of them finely por-trayed, he creates for us a whole world of people (Albert, 1979). Albert affirms that Charles Dickens' style at its best it is neither polished nor scholarly, but it is clear, rapid and workmanlike, the style of the working journalist.

Bleak House has exactly the same structure as the society it exposes; it assimilates everything it touches into a system of meaning (Connor, 1996). Each character in Bleak House is not only named in metaphor but speaks accordingly to his own private system of metaphor, their figurative quality is insisted upon (ibid) dickens is master of an artificial style which makes its artifice obvious, Dickens style is woven of words .

Great expectation is melancholy in a sense, the tale of two cities is a great tragedy, but it is still a sentimental tragedy, but the tale of Hard Times is in some way harsher than all these, for it is the expression of a righteous anger (Chesterton, 1996).

The pervasive stylistic features of the writer his current words and image and his special tone are as personal to him as his face or his way of walking his style is his own way of living in the world which is given a verbal form (Miller, 1965).

2.5. Dickens' Style in Hard Times

In *Hard Times* Dickens uses many devices to convey his messages and personal thoughts and experience such as repletion, humor, simile and metaphor, this last device which is our concern in this study.

2.5.1. Repetition

Dickens in *Hard Times* repeats some words and sometimes expressions many times to achieve a special effect when reading the novel for instance he repeated the word "Fact" several time in the opening paragraph of the novel: *"Now, what I want is facts. Teach. These boys and girls nothing But facts. Facts alone are wanted in life"*   Chapter one

And chapter two in:

"You are not Cecilia Jupe " Thomas Gradgrind solemnly

Repeated " to do nothing of that kind ". " Fact, Fact, Fact! "

Said the gentleman and "Fact, Fact, Fact! " repeated

Thomas Gradgrind."

Here Dickens from these quotes stated above, clearly shows the quality and system of education at that time, which based on fact only, and do not enhance creativity from his character speech, this device is frequently used in the novel.

2.5.2. Humor

His humor is broad humane and creative (Albert 1979). Dickens humor is not very subtile, but it goes deep, and in expression it is free and vivacious (ibid) for instance when Dickens describes the physical appearance of Mr. Gradgrind in:

> *"The emphasis was helped by the speaker' square wall of a*
>
> *Forehead which had his eyebrows for its base, while his eyes*
>
> *Found commodious cellarage in two dark caves overshadowed*
>
> *by the wall. The emphasis was helped by the speaker' mouth, which*
>
> *was wide, thin and hard set."*   (Chapter I p1)

In this example Dickens describes Mr. Gradging in sense of humor and ironic way to represent the physical appearance of the character. He compares the eyes and the forehead of Mrs. Gradgrind as if they are objects that they have not soul or life.

2.5.3. Simile

Simile is another device that is frequently used in the novel and reflects the style of Dickens in his description and comparing to depict the Victorian society and the evils of industrial revolution as in:

> *"It was a town of red brick, or of brick that would have*
>
> *been red red if the smoke and ashes had allowed it; but as*
>
> *a matters stood it was a town of unnatural red and black*
>
> *like the painted face of a savage"*
>
> (Chapter V p19)

2.5.4. Metaphor

Simile and metaphor are the most frequently used devices in the novel; however, this study aims to deal with metaphor which will be discussed in the next chapter.

Metaphor was defined as a comparison between two things or more without simile mark, and considered as an implicit comparison. Such as in the following example   *"The emphasis was helped by the speaker' square wall of a forehead"*

<div align="right">(Chapter I p1)</div>

Here Dickens describes Mr. Gradgrind as an inanimate object, and comparing the facial appearance of forehead as a square wall in order to give a vivid image about his character.

2.6. Conclusion

The second chapter endeavours to present some of the major characteristics, as well as style and aspects of Charles Dickens in general, and in *Hard Times* in particular.

Practical Part

The Investigation of Metaphor in *Hard Times*

3.0. Introduction

3.1. Design

3.2. Investigation of Metaphor

3.3. Conclusion

3.0. Introduction

Metaphor has a significant role in Charles Dickens' novel *Hard Times* in describing vividly the main element of characters and settings. This chapter is a practical part of this study that investigates metaphor in *Hard Times*, some samples have been analyzed from each three books of the novel thus to answer the problematic statement of this study.

3.1. Design

The methodology of this study is mainly analytical descriptive, based on analyzing and describing some samples of metaphorical statements in the novel. First, reading the novel and extract the evidence metaphor. Second, analyzing the extract examples and providing their structure and interpretation in order to explore their influence in the novel and the motive of using such device.

3.2. Investigation of Metaphor

In this example, Dickens describes Coketown as an unusual and unnatural town and criticized it by using the color of red and black that reflects the danger of the color red and black of polluted and dirty town. He described it as follow: *"It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black."* (book1, chapter V)

The structure of this metaphorical statement is that the tenor is the town of Coketown and the vehicle is the color of red and black, however, the shared ground is that red may reflect blood, danger or hell and the black may address the smoke and ashes of factories and chimneys in the sky of Coketown. Here Dickens gave the image of Coketown in metaphorical way to criticize it and to enable the readers imagine this town.

In addition to that, Dickens continues in describing Coketown as a dark and polluted town in the following statement:

"It was a town of machinery and tall chimneys, out of which interminable

Serpents of smoke trailed themselves forever and ever and never got uncoiled.

It had a black canal in it, and a river that ran purple with ill-smelling dye,

and vast Piles of building full of windows where there was a rattling and a

trembling all day long,"   (idid.)

In this sample Dickens compared the Coketown's smoke of factory as a wild animal that able to kill both humans and animals, he provides this metaphorical statement which makes the image more effectively which provoke both conceptual system and eyes of the reader, as Aristotle argues that metaphor should be made from words that are beautiful in sound, in meaning, or by association to the eye or some other sense (R3, 2:1405b; Grube p.72) (Cameron and Low, 1999).

Moreover, metaphor is frequently used in Dickens' narration of both settings and characters. In the following statement, the writer describes a character metaphorically as fellow:

"The emphasis was helped by the speaker's square

forehead, which had his eyebrows for its base, while his

eyes found commodious cellarage in two dark Caves

overshadowed by the wall."

(Book I. Chapter I)

The speaker square's forehead, it is a description of Mr. Gradgrind in the opening of the novel in which Dickens compare the forehead with a wall in its shape, Gradgirnd being like a wall as well as to his eyes being like they are in caves

In this sample we notice two metaphorical descriptions in Gradgrind physical appearance of his face, first; the tenor is Gradgrind's forehead, the vehicle is the wall and the shared ground is the shape of wall. Second metaphor is Gradgrind's eyes that are the tenor and the vehicle is that the eyes cellarage in two dark caves Dickens compares the eyes like objects

that could be stored in cellarage or cave, however, the ground is the shape of Gradgrind's eyes. Dickens both description of forehead and eyes are portrayed like inanimate objects with detailed eye to his reader.

Again, the description of character in metaphoric way as fellow: "…which was neither town nor country, and yet was either spoiled when his ears were invaded by the sound of music"   (Book.1, Chapter III)

This statement implies an evident metaphor, when the writer describes Mr.Gradgrind when he was wandering in the town and suddenly heard the sound of music of the circus of Mr.Sleary's Horse-riding, accordingly Dickens compares the sound of music in the ear of his character as enemies invaded a country, the tenor is the ears of the character Gradgrind, the vehicle is invaded by the sound of music. Dickens describes the state of his character when he heard the sound of music as if it is an invader.

Another metaphorical sample of Coketown description in: "….seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which appeared impervious to the sun's rays."   (Book II. chapter I)

The atmosphere of Coketown, what Dickens would like to describe in this statement. He describes the town as being covering with shroud as a shrouded dead person; the word shrouded is used metaphorically in order to illustrate the state of Coketown. Dickens adds an aesthetic language in his description to affirm to the reader how Coketown appears because of the factories' smoke; it was a town shrouded in nothing but in its own smoke. The structure of this metaphor is first, the tenor is coketown. Second, the vehicle is shrouded in a haze of its own; then, the shared ground is covering and concealing because of its own haze of smoke while the pollution from the factories makes Coketown literally a dark, dirty place to live, that Coketown is what it appears to be.

In *Hard Times*, Dickens emphasizes in describing metaphorically the inner state of his characters such as in the following example "….but by looking at the red sparks dropping out of the fire, and whitening and dying. It made me think, after all, how short my life would be."

(Book II. chapter VIII)

Here Dickens describes Louisa when she was discussing with her brother Thomas, and wondering affront of fire, therefore. She compares her life as short as the sparks of fire when it is whitening and dying, as she born, she will die.

The verb "dying" refers to Louisa; because the sparks of fire do not have soul to die but lose their heat of fireless.

In order to portray the principles of Mr.Gradgring's teaching as well as of thinking, therefore, he describes the speech as fellow: "Teach these boys and girls nothing but Fact. Facts alone are wanted in life. Plant nothing else, and root out everything else."

(Book I. chapter I)

The opening of the novel presents the speech of Mr. Gradgrind when he was addressing his pupils, Dickens provides us with the principles and the quality of thinking of Mr. Gradgring from his metaphorical speech; he resembles pupils as if they are a ground or garden that other teachers could plant and root what they want in pupils' mind.

The tenor is the pupils, the vehicle is plant and root, while the shared ground is the act of planting and rooting only facts as to plant a garden or a forest.

Another expression that consists of metaphoric speaking in:

"I know the bricks of this town, and I know the

works of this town, and I know the chimneys of this

town, and I know the smoke of this town, and I know

the Hands of this town"

(Book III. Chapter III)

This extract is from the dialogue of Mr. Bounderby. The hands of this town, here Dickens compares the town as if it is a human being, however, the word "Hands" presents the worker of this town, and these hands is the main element that helped in building and developing this town.

Dickens in *Hard Times* portrays Coketown in different image description, for the purpose of making the readers picture the image in their mind.

> *"....and sat on steps, and posts, and palings, wiping their*
>
> *swarthy visages, and contemplating coals. The whole town*
>
> *seemed to be frying in the oil. There was a shifting smell of*
>
> *hot oil everywhere."*

(Book II. Chapter I)

This is another metaphoric description given by Charles Dickens of the industrial city of Coketown in the first chapter of book two, he provides us with the high degree of the temperature in Coketown as a result of the manufactories of oil, by saying that the whole town seemed to be frying in oil, he resembles the town as a food that fries in a boiling oil. The tenor is Coketown, the vehicle is frying in the oil and what is shared between them is the high temperature in addition to the smell of oil.

Here Dickens criticizes the town and the Industrial Revolution by giving a deep meaning and vivid images and expressions, in order to make the readers imagine and get them in the story

Identically, the subsequent expression is an effective description of Coketown with views of criticizing the ills of this city:

> *"....and their inhabitants, wasting with heat, toiled languidly in*
>
> *the desert. But no temperature made the melancholy mad*
>
> *elephants more mad or more sane. Their wearisome heads went*
>
> *up and down at the same rate."* (ibid)

Dickens in this metaphorical statement continues to describe the unnatural Coketown and their inhabitants and employees. In this sample, there is an impressive description of the workers in Coketown, they were like a melancholy mad elephants and their heads went up and down; Dickens shed light on the psychological and physical state of the worker in an impressive manner to make the readers picture and imagine the state of the worker.

Syntactically speaking, the writer compares two items which are the worker which is the tenor and melancholy mad elephants is the vehicle, the shared ground is the state of madness because of the hard work and the high temperature of weather.

Dickens gives to each character a description to present them to the readers with their psychological and physical appearance, as in the following statement: "He was a rich man: banker merchant, manufacturer, and what not. A big, loud man, with a stare and metallic laugh" (Book I. chapter IV)

Laugh cannot be metallic, Dickens gives a description and detailed his description to his character and setting with variety of adjectives and figurative language to appear more vividly and more aesthetical language to the eyes of the readers and to be memorable.

In the opening of chapter four in book the first, Dickens introduces Mr. Bounderby with long descriptions and nuance details in order to show the physical and psychological state of his characters to his readers and that the laugh what is attractive and habitual in Mr. Bounderby's face.

The psychological state what Dickens wishes to express it in the following expression: "When he left me for my good, he never would have left me for his won-I know he was almost broken hearted with trial." (Book I. chapter IX)

The heart cannot be broken, the writer resembles the heart as an object that broken when it falls it breaks and most of the time cannot repair it, however the heart does not break but feels sad or grief because of harsh and cruel situation.

In the next statement, metaphor has been noticed in describing clouds which refers to the state of thinking and wondering in questions. In: "When she was lost to his view, he pursued his homeward way, up sometimes at the sky, where the clouds were sailing fast and wildly" (Book I chapter X)

In this metaphor the writer describes Rachael when she was wondering, and looking to the clouds sailing fast and wildly. The word "sailing" is used metaphorically, since it does not sail as the ship sail on the sea

The tenor is clouds, the vehicle is sailing, and what it is shared between this two items is the act of sailing, motioning and moving throughout the sky as ships moving throughout the sea

In describing characters, Dickens describes the psychological state of his character as follow: "She turned her head, and the light of her face shone in upon the midnight of his mind"   (Book I. chapter XIII)

In this metaphorical excerpt, Dickens describes Mr. Stephen Blackpool's mood when entered home and seen Rachael tending his sick wife, Dickens compares Rachael' face as a sun that shone and break the dark night, however, Blackpool' mind as being as dark as a night, it is a description of the mood and psychological state with gloomy and melancholy.

Furthermore, Dickens describes the state silent of thought between Louisa and her father in the next metaphorical statement: "Silence between them. The deadly statistical clock very hollow. The distant smoke very black and heavy" (Book I. Chapter XV)

In this metaphorical expression, Dickens describes the silent between Louisa and her father Mr.Gradgrind when they were discussing about the proposal of marriage of Mr.Bounderby. He describes his characters' thoughts as an overlaps and unanswered question and compares it with smoke that is black and heavy which obstructs from sight.

In order to portray the inner hate of character, the writer represents the state as follow: "All the journey, immovable in the air though never left behind; plain to the dark eyes of her mind" (Book II.Chapter XI)

The dark eyes of her mind, is a metaphorical expression used to show the anger and abhorrence of Mrs. Sparsit to Louisa, and imagines Louisa in her mind descending further and further down in the staircase obsessed about the relationship between Louisa and Mr. Harthouse.

It is a description of strengthening the imagination and obsession of Mrs.Sparsit, Dickens uses the word "dark eyes "literally because the eyes are the most expressive organs in the face that introduce the reality of the inner soul.

In *Hard Times*, Dickens effectively describes and criticizes at the same time; therefore, he criticizes the educational system in the opening of the novel as in:

> *"He went to work in this preparatory lesson, not unlike Morgiana*
>
> *in the forty thieves: looking into all the vessels ranged before him*
>
> *one after another, to see what they contained. Say good*
>
> *M'Choakumchild. When from thy boiling store, thou think that shalt*
>
> *fill each jar brim full by and by"*

(Book I. Chapter II)

In this metaphorical statement, Dickens compares M'Choakumchild's teaching to Morgiana in the Arabic ancient story. Dickens criticizes the way of teaching and compares the students to vessels that can fill with only facts, and kill all what is related to fancy and imagination as Morgiana did when she killed the forty thieves and, introduces that the teacher cannot only emphasize on facts, and ignore what is one of the components of the human mind.

The tenor is the pupils, the vehicle is the vessel and, the shared ground is the act of fillings fact in pupils' mind as the filling the vessels with anything used to fill something.

3.3. Conclusion

Throughout this chapter some examples of metaphor in Charles Dickens' *Hard Times* have been investigated to uncover the motive behind using such device. Dickens uses different literary device to convey his criticism and messages mainly metaphor in order to portray his characters, and setting in vivid way and depict the theme of the Victorian society and the characteristics of that time.

From the analysis of the novel, it has been noticed that Dickens uses different literary devices to describe and portray his characters and settings, mainly metaphor, which is frequently used in the novel. All in all, from the analysis, the hypotheses have been confirmed, i.e., the motive behind Dickens use of metaphor is to increase the readers' comprehension of Dickens' thoughts within the Victorian values and characteristics. In addition to that the writer represents his thoughts in aesthetic manner to be memorable for the readers.

General Conclusion

General Conclusion

Literature is a large space of creativity and imagination as well as, the mirror of society in which the writers could express their thoughts and impressions through the use of different literary devices and techniques such as metaphor. For the most reason, the analysis of Charles Dickens' *Hard Times* has its importance through this investigation. Metaphor is the most rhetorical device that is frequently used in the novel.

This study aimed at extracting and interpreting this linguistic device. Analyzing the novel and identifying metaphor would help readers understand its implication and function in literary texts in general and in *Hard Times* in particular.

The writer has various objectives behind using such devices in his novel *Hard Times*; he uses metaphor in describing and portraying a vivid image for the reader about characters and significant events, setting and the expression of his thoughts artistically.

Dickens through metaphorical description adds depth meaning to his themes, and asserts different issues tackled in the novel, such as social classes, education, bad living condition and industrialized society. He depicts all these elements and detailed them metaphorically in order to get the reader in the story and to make the story or characters memorable.

Finally, we hope that this study would foster the reader comprehension about the implications of this rhetorical device through this investigation.

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الملخص

البحث الحالي هو محاولة لدراسة و تحليل واحدة من اهم الاساليب البلاغية من طرف الكاتب الانجليزي تشارلز ديكنز الا و هي الاستعارة. يهدف هذا البحث الى تسليط الضوء على ظاهرة الاستعارة، طبيعتها و بنيتها للبحث عن دوافع الكاتب لاستعمال هذه الظاهرة في الرواية. تعتمد هذه الدراسة على التحليل الوصفي لتحليل و تفسير اسلوب الاستعارة، بالاضافة الى التركيبة البنيوية لهذا الاسلوب كالمشبه، المشبه به و وجه الشبه. من خلال التحليل كرر الكاتب تشارلز ديكنز استعمال الاستعارة في الرواية لوصف الحيز المكاني الخيالي، و وصف شخصياته بأحاسيسهم و تصرفاتهم . هذا التحقيق يوحي الى ان الكاتب تشارلز ديكنز نجح في انتقاد مساوئ المجتمع الفيكتوري عن طريق تكرار استعمال اسلوب الاستعارة .

الكلمات المفتاحية: الاساليب البلاغية، اللغة المجازية، الاستعارة

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Résumé

Dans cette étude, nous tenterons de présenté une étude et analyse d'une des méthodes rhétorique les plus utilisé par l'écrivain Englais Charles Dickens dans le roman de (des temps difficiles) c'est la métaphore. L'objective de ce travail est surligner la phénomène de la métaphore, sa nature et structure pour rechercher la motive d'utilisé cette phénomène dans le roman, cette étude est basé sur l'analyse descriptive pour analyser et expliquer la mode de la métaphore en plus de la formule structural de cette mode come le teneur, véhicule et le principe de similarité. A partir de l'analyse, l'écrivain Charles Dickens est répéter l'utilisation de la métaphore dans le roman pour décrire ses endroits imaginaires, ses caractères et leur passions et comportement. Cette investigation suggère a la réussite de l'écrivain dans le critique de les mauvais de la society victorien a partir de la répétition de l'utilisation de la métaphore .

Mots Clés : les modes rhétoriques, la langues figuré, la métaphore