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**Submitted by:** Ms. Dehane Hala

Ms. Mokhtari Chaima

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**Reiteration in Charles Dickens'  
*Hard Times* (Book One)**

**Board of Examiners:**

President: Dr. Abdaziz BOUSBAI ..... UKM Ouargla

Supervisor: Ms. Halima BENZOUKH ..... UKM Ouargla

Examiner: Ms. Fouzia BAHRI ..... UKM Ouargla

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## *Dedication*

*To my guide, my dear Father: may Allah protect him.*

*To my dearest Mother: I carry your heart; I carry it in my heart,*

*To my wonderful family, to my siblings who raised me with great love: With all  
the love that this word carries I love you,*

*To my dear friends.*

*Hala*

*With great honor I would like to dedicate this work to the tender hearts, to the light  
of my life, to my dear parents.*

*A special dedication is to all my lovely brothers and my sisters, to my dear friends,  
and*

*To my sister: May her soul rest in peace.*

*Chaima*

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“In the name of Allah, Allah who teaches us with pen and teaches human beings  
what they do not know”

May peace be upon our Prophet Muhammad PBUH, the noblest human being and  
the teacher of all people in the world.

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this research work.

## **Abstract**

The present study attempts to investigate the use of reiteration in Charles Dickens' novel *Hard Times* in accordance with Halliday and Hassan's theory (1976). *Hard Times* (1854), one of Dickens' best works, it is characterized by its unique linguistic and artistic levels. This novel is also characterized by the reiterated elements that Dickens overuses to reinforce his themes and portray his views towards his society and for other reasons this study tries to explore. The present research work aims at finding out the motives behind using such a stylistic device.

The novel's analysis reveals Dickens' overuse of reiteration and its subtypes of repetition, synonymy and antonymy. Using reiteration, Dickens sheds light on certain characters' beliefs. He has recourse to it to make the reader goes deeper into his tackled themes. Dickens' main objective is to portray his impressions towards the Victorian industrial society as a whole.

**Key Words:** reiteration, repetition, synonymy, antonymy, themes, characters.

## List of Abbreviations

- **B1RT:** Book One Reiterated Ties
- **HT:** *Hard Times*

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*General*

*Introduction*

The literature cycle usually starts when the surrounding atmosphere provoked the author, specially his society (Leech, 2008). The author expresses himself through literature which would in its turn have an impact on its readers, what makes him delve into the text and explore the interrelation between its form and context (ibid.). This way of manipulation differs from a literary man to another, and these differences are generating what is identified as style which is determined by the themes and the characterization; it is recognized by certain features which are peculiar to each writer's production (Reed, 2010).

Literary texts represent a fertile ground for many affiliations for both students and researchers (Davis, 2007). English literature occupies a vital status in world literature due to its valuable literary works which played a pivotal role in reforming the social, literary and linguistic atmosphere through history (ibid.).

One of the most important periods of England was the Victorian period, reigned by Queen Victoria (Alexandarina Victoria) from 1837 and extended to her death in 1901, known as 'the age of transition' because of the change that characterized the period in different fields, such as politics, economy and science (Pollard, 1993). The middle class became a rich and powerful force in addition to the several problems such as poverty and bad living conditions (ibid.).

In general, this era is considered as the golden age of the English literature dominated by the Victorian literature during the nineteenth century, which forms a link between the Romantic period writers and the very different literature of the 20<sup>th</sup> century (Al-Ghazali, 2009). The period knew many significant changes; an obvious one was that the novels became the leading literary genre in English (ibid.).

The emergence of the novel as a prominent literary genre was one of the noticeable changes of the era ((Al-Ghazali, 2009). The 19<sup>th</sup> century was an extraordinary episode in literary

history reinforced by the emergence of literary elite composed of novelists as Make Peace Thackerary (1811-1863), Charlotte Bronte (1816-1870) and her sister Emily (1818-1848)and Charles Dickens (1812-1870), attempting to reach their aim in portraying and expressing “the spirit of the age with all resources of imagination, feeling and thought” (Pollard,1993) in order to show the reality and the problems behind the beautiful scene of the Victorian society.

Victorian writers continued to deal with social concerns, since the novel was the only landscape. The Victorian novel seeks to represent a large and comprehensive social world with a variety of classes. The major theme presented in almost all the novels of that era is the place of the individual in the society, the protagonist’s search for fulfillment is symbolic of the human condition (Al-Ghazali, 2009). For the first time, women were major writers: the Brontes, Elizabeth Gaskell and George Eliot. However, Makati (2008) states that the Victorian novel is a vehicle which writers at that time used to deliver social criticism; it was a source that gave the reading public a clear picture of what was happening during the nineteenth century. To illustrate, Dickens as a novelist deals with a number of issues in his works.

Charles Dickens (1820-1870) is one of the towering figures during the Victorian age whose works deeply influenced the literary and social life and whose literary genius still celebrated at our present time (Smiley, 2002). He inspired the English novel with much of its basic foundations and principles, and whose touches added more to fiction as an art (ibid.). Dickens exemplifies the problems of town in England during this period and depicts the conflict between the individuals and social structure (Makati, 2008).

*Hard Times* introduce the social system in which Dickens was an active member that is why it is referred to as a social novel. O' Gorman (2005) say that history is part of the historical task to reconstruct for as possible the condition both of tests creation and its consumption so history leaves its mark on written the meaning may be understood in relation to its cultural environment.

Dickens is considered to be one of the greatest geniuses of English literature. He has been viewed and studied from different perspectives by literary critics. Many critics attribute his fictional style to a varied number of literary and artistic schools and affiliations and give him the identity of realistic, feminist, artistic, naturalist, and a satirist novelist (Reed, 2010). Also, they refer to his works as influenced by having some touches of fairy tales, drama, and of philanthropy (ibid.).

*Hard Times* is considered to be a work of the Victorian times (Carter and Macras, 1996). Through his novel, Dickens attempts to criticize the values of the industrial Victorian society and explain the dichotomy between facts and fancy (Makati, 2008). The novel is set in an industrial environment; it was a record of social facts, realities and experiences in which the Victorian society problems could be revealed (Watkin, 2009). Charles Dickens' themes vary from the social, the political, the economic and to the religious. His themes have parallel events in real social life of society; some of them have direct reflections in Dickens' private life and his own views of that period (ibid.). Likewise, Lodge (2001) detects that the industrial novels of the Victorian period like *Hard Times* offer a special trap for literary criticism due to their direct relationship to their contemporary social issues as result it has occupied a large part in critics literary studies.

Charles Dickens' themes vary from the social, the political, the economic, to the religious in which he treats: the mechanization of human being, the opposition between fact and fancy, the importance of feminism, imagination and education in his novel *Hard Times*, where Thomas Gradgrind's children were born and brought up in accordance with hard facts, neglecting any kind of imagination, Louisa, Gradgrind's daughter, makes a sad marriage and her brother, Tom, becomes a thief ; nevertheless, their father understands the foolishness of his educational system at the end of the novel (Hyland, 1981). *Hard Times* was often tackled as a historical work, neglecting its artistic and linguistic aspects (Churchill, 1996). This novel exhibits a flurry number of stylistic features and figures of speech worth being explored.

From a linguistic perspective, cohesion underlies meaningful relations across boundaries of sentences and its categories of grammatical cohesion and lexical cohesion which is divided into collocation and reiteration, the latter is our focus in the present study.

Stylistically, the novel is full of many instances of significant characteristics of Dickens' literary style. Some of these features manifest themselves in his diction, symbolism and reiteration. Any, Stylistic study gives an analysis to a given style of a given text in order to produce interpretations to a particular literary work through analyzing and examining the writer's vocabulary and his use of language.

*Hard Times'* many words could be hard to understand because of their relation to the Victorian era and because of Dickens' diction which give the novel its unique and complex identity of interpretation. Dickens' choices of words are not randomly chosen, but intended and in purpose. Nevertheless, Dickens linguistic choices are characterized by six pervasive features. These are his unique name making, reference to religious texts, mimicry to Shakespearean tragic drama, uses of local varieties of speech, fantasy language, and his uses of the American English as a new form of speech (Ingham, 2008).

To suit the novel themes memorable names used for both persons and places was skillfully chosen as well as his use of biblical ideas in which he refers to the bible in many occasions in *Hard Times* as exemplified in the names of his Novel's books 'sowing' 'Reaping' and 'Garngring' also in "As you sow, so also shall ye reap" (Hyland, 1981:12).

The present study aims at investigating Dickens' use of reiteration in his novel *Hard Times*. Reiteration is a linguistic tool used to convey a certain message indirectly to the readership; it is concerned with repetition, synonymy, meronymy, hyponymy and antonymy. Moreover, it aims at finding out the reasons behind using such a stylistic device. The novel's analysis reveals Dickens' overuse of reiteration and its subtypes.

To reach this aim, we attempt to answer the following questions:

- How does Charles Dickens use reiteration in *Hard Times*?
- Why does Charles Dickens overuse reiteration in *Hard Times*?

To answer the above stated questions, a number of hypotheses are formulated as follows:

- Dickens overuses reiterated elements in order to make an internal emphasis on certain character's beliefs in his *Hard Times*.
- Dickens uses reiteration to reinforce his themes and to make the reader go deeper into them.
- Dickens' objective behind the use of reiteration is to portray his impressions towards the Victorian society as a whole.

This analytical study is divided into four chapters; Chapter One reviews the available literature about cohesion and the selected theory of analysis for the present study. It defines the concept of cohesion, text, texture, context and other related terms. Then, it introduces cohesion in accordance with Halliday and Hassan's theory in their seminal work *Cohesion in English (1976)* and their later views about the taxonomy of the cohesive categories.

Chapter Two looks at the linguistic features of reiteration as defined in Halliday and Hassan's theory and its sub-types.

Chapter Three presents the novel's structure and stylistic aspects. This includes the structure of the novel: characterization, plot, arrangement of chapters and suspense. Then, we will tackle how the novelist establishes points of association and continuity through presenting his themes at the proper places and times of his text.

Chapter Four deals with the core part of the present study the stylistic investigation, it casts light on the use of reiteration in *Hard Times*. In this chapter, the instances of reiteration are elicited from the novel and classified in accordance with their types. Further, it provides a set of

illustrative tables and diagrams. The research at hand concludes with an evaluation of the results and gives an account on the use of reiteration in *Hard Times*.



*Chapter One*  
*Cohesion in*  
*English: A*  
*General survey*

## **Introduction**

This chapter represents Halliday and Hassan's theory of cohesion (1976) as it appears in their seminal work of *Cohesion in English*. The first section shed lights on defining cohesion and related concept of 'Text', 'Texture', 'Context' and 'Schema'. The last section of this chapter introduces the two major divisions of cohesion: grammatical and lexical. Under the first type, the cohesive categories of references, substitution, ellipses, and conjunctions are discussed. On the other hand, the second type is divided into reiteration and collocation.

### **1.1 Halliday And Hassan's Theory of Cohesion**

By the 1960s, cohesion underlied meaningful relations across the boundaries of sentences and its categories functioned to build texture and provided continuity of meaning of discourse since discourse analysis started to be prominent in different fields such as anthropology, sociology, psychology and linguistics studies of Jakobson (1960), Quirk, Greenbaum, Leech and Svartvik (1972), Gutwinski (1976) and Halliday and Hassan (1976). Some linguists have referred to cohesion in their works: the case of Jakobson (1960) who tackled about the role patterning and repetition in creation of textual parallelism, but the first exhaustive investigation of cohesion has been tackled by Halliday and Hassan's work (1976) *Cohesion in English* which is considered as the most comprehensive one (Martin, 2009; Malmkjar, 2010 ).

In Halliday and Hassan's theory (1976:5), cohesion is "expressed partly through the grammar and partly through the vocabulary." Thus, there are two types of cohesion; grammatical cohesion (reference, substation, ellipsis and conjunction), and lexical cohesion (reiteration and collocation) (ibid.).

Halliday and Hassan's (1976) model is widely used to study cohesion definitions. The selected ones are presented in the next section to give a clear idea about this concept.

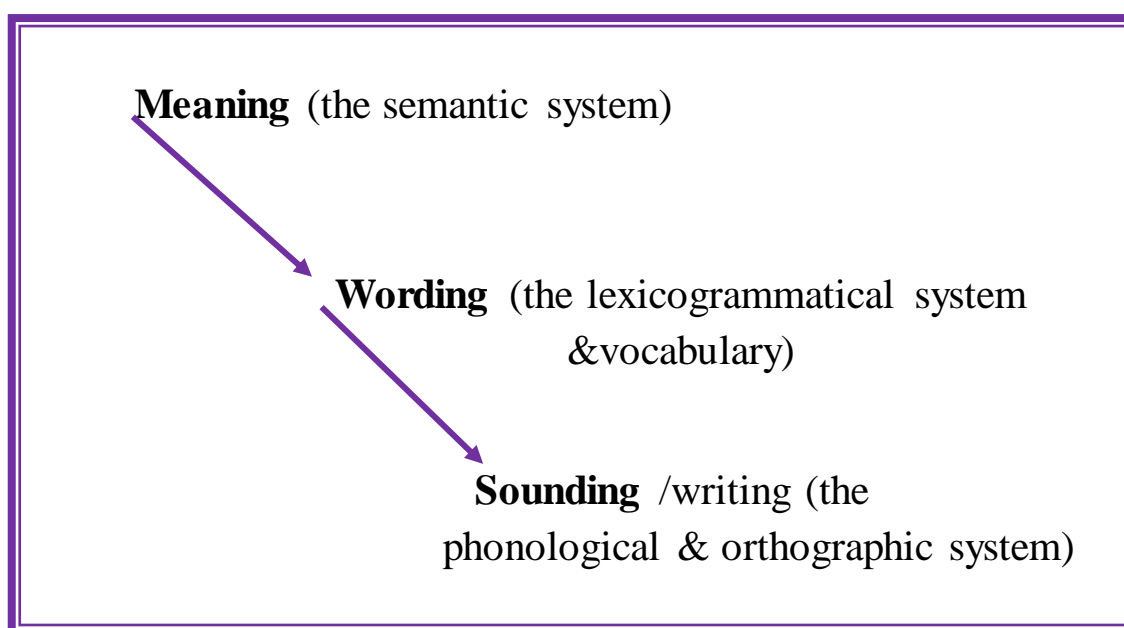
## 1.2 The Concept of Cohesion

We must speak about ‘cohesion’ when we are speaking about relations of meaning and references in text. The concept of cohesion is a semantic one; whereby one could make references in the text so that to be able to have the interpretation of any given item (Tanskanen, 2006). Widdowson (1981:23) states that “cohesion thus refers to all the linguistic ways which the words of the passage, across sentences, cross–refer or link up”.

A variety of definitions for the term ‘cohesion’ have been suggested. One of the early definitions was suggested by Halliday and Hassan (1976); cohesion is how expressions of text are connected via the use of devices such as reference, substitution, ellipsis, conjunctions and lexical cohesion. In other words, cohesion gives the property of texture and views it as a semantic concept referring to meaningful relations within the text (Halliday & Hassan, 1976). It occurs when one element presupposes the other one, and its interpretation needs going back to the other one to be interpreted; where the interpretation of some element in the discourse is dependent on the presence of another cohesion is not a structural relation that keeps together the different parts of sentences, but it is actually a semantic one that links text parts based on the relations of their meaning (ibid.). Cohesion is then a part of system of language which its possibility lies in the systematic resources of reference, ellipsis, and so on that are built in language (Halliday, 1985).

As a fundamental property, Martin & Ringham (2000) regard cohesion as a process for meaning continuity whereby sentences or utterances are linked together to form a text by means of the cohesive ties which are words or phrases that enable the language user to establish relationships across sentence or utterance boundaries and which assist to link the different parts of the text together.

As a semantic concept, cohesion is expressed within the stratal organization of language (Halliday & Hassan, 1976). Language can be expressed as a multiple coding system comprising three levels of coding the semantic: the lexicogrammatical, the phonological, and the orthographic (ibid.). Meaning is recoded as expressions within these layers by being put into wording, and wording into sound or writing (Halliday & Hassan, 1976). This process of decoding is explained in Figure 1.1 below:



**Figure 1.1: The Stratal Organization of Language Systems ( Halliday & Hasan:1976:5)**

Widdowson (1978) argues that in order to guarantee the presence of propositional progress, sentences and their parts are tied together. Commonly, propositions independently are not expressed by sentences that are used in discourse communicatively (ibid.). This enables discourse to be cohesive (ibid.).

Barker & Galasinski (2001) regard cohesion as the source which enables a text to ‘stick together’. It concerns how the various units of a text are connected to each other to make a larger element (ibid.). This connection is achieved by the categories of reference, conjunction,

ellipsis, and lexical cohesion (ibid.). Yet, Baker & Ellece (2011) see cohesion as the way through which a text makes sense syntactically and it is the opposite concept of coherence which denotes ways that make text semantically meaningful (ibid.).

As a feature of discourse, cohesion and coherence are clearly related but by no means are the same things. Moreover, Bussman (1996) sees that coherence is best represented by sequential propositions that underlie thematic progression and macrostructured and form a group of obstruct notions and link relations. In other word, cohesion represents the semantic meaning and the cohesion of the fundamental internal linkers of meaning of the text.

The next section will explain the interrelated concepts of ‘text’, ‘texture’, ‘context’ and ‘schema’. We will present these terms as defined by Halliday and Hassan throughout different stages of their discourse studies.

### **1.2.1. Text**

While a non-text is no more than a group of unrelated sentences, a text is a way the former forms a unified whole, this unity of text is not the unity of grammar, it is rather a unity of use (Halliday & Hassan 1976). In the field of linguistics, Halliday & Hassan (1976) define text regardless of its size which is wholly unified as any passage spoken or written. It is not a grammatical item, but a unit of language use. It could be from a simple meaningful word to a whole day business discussion (Halliday, 1985). A text is made of structural items and realizes by them, which is seen as a meaningful semantic element (ibid.).

Explaining this point, Halliday (1989) states that we cannot consider the theory of a text description as an extension of the grammatical theory. It is not a unit that is bigger than the sentence (ibid.). A text is an instance of functional language within the social context that we may distinguish from other single words as playing a particular role in the context of situation. A Text may be studied from two perspectives as a process and as a product.

For the text to achieve its unity, the text is presumably indicated to favour certain

characteristics that distinguish it from being disconnected sentences (Halliday and Hassan 1976). These characteristics are called ‘texture’ (ibid.). More elaboration on the concept of ‘texture’ is given in the following section.

### **1.2.2 Texture**

The concept of texture is used to refer to the text property which distinguishes any text from being non-text (Halliday, 1985). It is made by the presence of the meaning of cohesive relations within the text (ibid.). Typically, a text extends beyond the confines of structural relations, but texts cohere by the virtue of texture provided by non- structural ties (Halliday & Hassan, 1976). This example will elaborate the concept of texture:

Wash and core six cooking apples. Put them into a fireproof dish. (Halliday & Hassan, 1976:2)

It is easy realized that the pronoun ‘them’ in the second sentence refers to ‘the six cooking apples’ in the first sentence. This function of ‘referring’ is called anaphoric, and this anaphoric function creates the cohesion between the two sentences which makes them together form a text or part of a whole text. The cohesive relation found in the text between ‘them’ and ‘six cooking apples’ achieve ‘texture’.

### **1.2.3 Context**

In understanding a text, context is very important in order to be able to find the wanted message to be conveyed by the writer (Halliday, 1985). However, in order to answer questions encountered in their own field, different linguists seek to define ‘context’ from different points of view so that to support their own ideas and theories such as Widdowson (2000:126) when focusing his study on language meaning, considers context as “those aspects of the circumstance of actual language use which are taken as relevant to meaning.” He further points out “In other words, context is a schematic construct... the achievement of pragmatic meaning is a matter of matching up the linguistic elements of the code with the schematic elements of the context.” (Widdowson, 2000:126).

On the other hand, Halliday (1985) refers to the text within a text by the term of context. According to Nunan (1993), the situation giving rise to the discourse is referred to the context, within which the discourse is embedded.

#### **1.2.4 Schema**

When the people want to include or associate a particular concept, they use 'schema' which "a complex knowledge structure" (Field, 2004:254). Schema gives the readers a clear idea about the context presented by the writer and enables him/her to predict the events and ideas in the text as well as linking incidents inside the text to the outer world (ibid.). Schemas that provide background knowledge to the interpretation of a text are referred to as content schemas (Field, 2004). It sometimes refers to the meaning representation that a reader or a listener builds up while processing a particular piece of discourse (ibid.).

As an example of a schema: An adult in the Western society has a schema for 'restaurant' which requires: 'waiters/waitresses' – 'a meal (not a snack)' – 'a meal eaten on the premises' – 'menus' – 'a bill' – 'a chef (unseen)' – 'cutlery glasses' – 'napkins' etc. These start like casual knowledge based on individual experiences of restaurants, but convert to semantic knowledge as the individual's experience of restaurants grows (Field, 2004:254).

A schema is an abstract representation of a situation (Rumelhart, 1977). According to Halliday and Mattheissen (2004) refer to that in the transitivity system that sorts the world of experience into a manageable group of process kind. Each process presents its own model or schema for constructing a particular domain of experience (ibid.)

Nevertheless, Widdowson (1996) argues that context is a schematic construct since people make an indexical connection by linking features of their language with familiar features of their world, with what is established in their minds as a common pattern of reality or schema. According to this insight, the intended meaning is made by comparing the

linguistic items of the code with the schematic units of the context (ibid.).

In the above sections, we saw cohesion-related concepts. Next, we will take a look at its taxonomies of the main types of cohesion, categories, and subcategories as presented in Halliday and Hassan's (1976) pioneering work, *Cohesion in English*.

### 1.3 Types of Cohesion

As we mentioned before, cohesion is a semantic concept (Halliday and Hassan, 1976). It is achieved through two types of cohesive categories, grammatical and lexical (ibid.). Grammatical cohesion is produced by reference, substitution, ellipsis, and conjunction. Lexical cohesion is brought by reiteration and collocation. Table 1.1 is explanation of this classification:

Grammatical Cohesion				Lexical Cohesion	
Reference	Substitution	Ellipsis	Conjunction	Reiteration	Collocation
Personal	Nominal	Nominal	Additive		
Demonstrative	Verbal	Verbal	Adversative		
Comparative	Clausal	Clausal	Clausal		

**Table 1.1: Types of Cohesion (Halliday & Hassan, 1976: 29).**

#### 1.3.1 Grammatical Cohesion

Grammatical cohesion is divided according to the categories of reference, substitution, ellipsis, and conjunction. According to Halliday & Hassan (1976:29), the first three types are purely grammatical while the last type which is conjunction is not since it occurs between the grammatical and lexical classification, “expressed partly through the grammar and partly through the vocabulary.” Each one of these categories has three sub-divisions according to the grammatical categories used in realizing them (ibid.).



### 1.3.1.1 Reference

Reference is one of the options used to create surface links between sentences (Thompson, 2004). It is a grammatical resource that is used to indicate whether something was mentioned somewhere earlier in the text, or whether it has not yet been mentioned in the text (ibid.). According to Hoey (1991), Reference is a communicative relationship between words and sentences in a text and as a cohesive element has semantic basis. As semantic property, reference not necessarily has been encoded in the text (ibid.).

Reference is a relationship between facts, or things (Halliday, 1985). It may be built at varying distances although it usually links functional elements inside clause borders (ibid.). Two types of phoric relations are recognized: exophoric underlies situational reference and endophoric describes internal textual links (Halliday & Hassan, 1976).

Endophoric reference is coined by anaphoric or cataphoric. As defined by Crystal (2008) anaphora is a way of interpreting a linguistic item depending on some previously expressed item which is referred to it as the antecedent (ibid.). Anaphoric reference is one way of marking the identity between what is being expressed and what has already been expressed (Crystal, 2011). It is often contrasted with cataphora: where the words refer forward, and sometimes with deixis or exophora: where the words refer immediately to the extra- linguistic situation (ibid.). It may, however, also be found subsuming both forwards- and backwards-referring functions (Halliday, 1985).

Cataphora is a term compared to anaphora referring to a linguistic unit which indicates information directly following the utterance (Bussman, 1996). Deixis such as determiners, personal pronouns, interrogative pronouns, and possessive pronouns in sections are cataphoric (ibid.).

Halliday and Hassan (1976) identify three sub-types of referential cohesion, personal, demonstrative and comparative. These various devices enable the writer or speaker to make

multiple references to people and things within a text (Halliday, 1985). The three sub-types are the following:

### **A. Personal Reference**

Personal reference items are expressed through pronouns and determiners; they serve to identify individuals and objects that are named at some other point in the text (Halliday & Hassan, 1976).

### **B. Demonstrative Reference**

Demonstrative reference is expressed through determiners and adverbs; these items can represent a single word or phrase, or much longer chunks of text ranging across several paragraphs or even several pages (Halliday & Hassan, 1976).

### **C. Comparative Reference**

Comparative reference is expressed through adjectives and adverbs and serves to compare items within a text in terms of identity or similarity (Halliday & Hassan, 1976).

## **1.3.2 Substitution**

Substitution and ellipsis are two connected cohesive devices and both of them are related to wording rather than meaning (Halliday, 1985). Substitution occurs anaphorically in a text when a feature replaces a previous word, phrase or clause (ibid.). According to Halliday and Hassan (1976), substitution holds a text together through avoiding repetition and creating cohesive grammatical relations, not in the meaning but in the wording, between words, clauses and phrases. However, substitution is a grammatical relation between linguistic items. There are three types of substitution, nominal, verbal and clausal (ibid.):

### **A. Nominal Substitution**

The nominal substitution is reflected by one and ones. The substitution one/ones is the maker of a grammatical relation; it presupposes a particular noun that has functioned as 'Head' in the nominal group (Halliday & Hassan, 1976).

### **B. Verbal Substitution**

The verbal substitution in English is do (with the usual morphological scatter do, does, did, doing, and done) (Halliday & Hassan, 1976:113).

### **C. Causal substitution**

Causal substitution is a kind of substitution in which the one that is presupposed is not an element within the clause, but an entire clause and the contrasting element is provided outside the clause (Halliday & Hassan, 1976).

## **1.3.3 Ellipsis**

Ellipsis is one type of grammatical cohesion in which the item is replaced by nothing (Halliday, 1985). Generally, ellipsis is known as something unsaid but understood. In other words, it is the process whereby items of a sentence that are predictable from context can be omitted. Ellipsis is the third kind of cohesion. As with substitution, there are three types of ellipsis, nominal, verbal and clausal (Halliday & Hassan, 1976):

### **A. Nominal Ellipsis**

Nominal ellipsis occurs when an element in a particular nominal group is left unexpressed (Halliday & Hassan, 1976).

### **B. Verbal Ellipsis**

The verbal ellipsis is ellipsis within the verbal group. The elliptical verbal group presupposes one or more words from a previous verbal group (Halliday & Hassan, 1976).

## **C. Clausal Ellipsis**

Clausal ellipsis is ellipsis within the structure of the clause (Halliday & Hassan, 1976). In clausal ellipsis, there could be the omission of complement, adjunct or other elements in one clause (ibid.).

### **1.3.4 Conjunctions**

Conjunctions are words that bind a variety of language units together (Halliday, 1985). As a cohesive category, a conjunction possesses both of the grammatical and lexical aspects of the lexicogrammar, but it is closer to the grammatical in identity (ibid.). A conjunction is not an anaphoric relation and this what distinguishes it from other categories (Halliday & Hasan, 1976). Conjunctive items are not self-cohesive, but cohesiveness is attributed to their own senses (ibid.). Moreover, they are not phoric relations that presuppose other items in the discourse.

#### **A. Additive**

The first category of conjunction is called ‘additive’ which is made by the use of ‘and’ in a non-coordinated function. Other words such as ‘nor’, and ‘or’, are used as additive conjunctives (Halliday & Hasan, 1976). Instances of this are: ‘either’ or ‘also’ or ‘and also’, ‘furthermore’, ‘similarly’, ‘for example’, ‘for instance’, and so on (ibid.).

#### **B. Adversative**

Basically, adversative conjunctives express a relation of ‘contrary to expectation’. The source of this expectation may be either ‘the content of speech’ or ‘the communication process, the speaker- hearer situation’ or both (Halliday & Matthiessen, 2004).

### **C. Causal**

It is expressed by ‘so’, ‘thus’, ‘hence’, ‘therefore’, ‘consequently’, ‘accordingly’ and a number of expressions like: ‘as a result (of that)’, ‘in consequence (of that)’, ‘because of that’ (Halliday & Matthiessen, 2004).

### **D. Temporal**

Expressed by ‘then’. It exists when the events in a text are related in terms of the timing of their occurrence (Halliday & Matthiessen, 2004).

#### **1.2.2.1 Lexical Cohesion**

Lexical cohesion is provided via the choice of a lexical item that is in some sense synonymous with a preceding one; for example, ‘sound’ with ‘noise’ and ‘cavalry’ with ‘horses’ (Halliday & Matthiessen, 2004). According to Nunan (1993) lexical cohesion occurs when two words in a text are semantically related in some ways - in other words, they are related in terms of their meaning. On the other hand, Baker & Ellece (2011) define lexical cohesion as a way of achieving cohesion by repeating the same word or phrase or using chains of related words that contribute towards the continuity of lexical meaning (Halliday & Hasan, 1976; Crystal, 2008).

Halliday and Hassan (1976) divide lexical cohesion into two broad categories: reiteration and collocation. Reiteration is achieved either through the repetition of the same lexical item or a lexical item that is different but systematically related to the first one. According to Halliday and Hassan (1976:278) define reiteration as “a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between-the use of synonymy, near synonymy, or superordinate”. Collocation is the other part of lexical cohesion that takes place via the occurrence of lexical items that regularly co-occur (ibid.).

## **Conclusion**

The present chapter was an overview of the concept of cohesion which is semantic relation that is a vital factor for text coherence for generating and building an interpretation device to the reader. Cohesion in a text can be achieved by using specific grammatical and lexical devices. Cohesive devices are classified into five categories: reference, substitution, ellipsis, conjunction, and lexical cohesion. Some of these devices are grammatical like (reference, substitution and ellipsis), while one type is lexical (lexical cohesion is divided into reiteration and collocation). The last type (conjunctions) is in between the two, but it is closer to the former. Moreover, we gave a clear idea about interrelated concepts of cohesion, which are text, texture, context and schema.

# *Chapter Two*

## *Reiteration:*

### *A General Reviews*

## **Introduction**

One way of achieving cohesion is using reiteration. This chapter provides an overview on the concept of reiteration as introduced by Halliday and Hassan (1976). The first section introduces the definition of reiteration. The second section clarifies the taxonomy of reiteration. The third section sheds light on the importance of reiteration in literary texts.

As we mentioned in the previews chapter, lexical cohesion is expressed through vocabulary relations. In contrast to grammatical cohesion, lexical cohesion is the cohesive effect achieved by the 'selection of vocabulary'. As long as the speaker or writer's either conscious or unconscious selection of certain lexical items that are in some way connected to each other creates lexical cohesion. Since the present study deals with reiteration, the next section focuses on the related literature to explain this cohesive devise, taking Halliday & Hasan's (1976) as our point of departure.

### **2.1 The Concept of Reiteration**

Linguistically speaking, the repetition of a lexical item, a meaning, or a general meaning is called 'Reiteration' (Halliday & Mattheissen, 2004). Reiteration is a way of achieving cohesion by repeating the same word or phrase (ibid.). This last is not an arbitrary action, but it is intended to convey a specific meaning (Halliday, 1985). When we tackle reiteration, we are achieving a form of lexical cohesion which involves the repetition of a lexical item, using a general word to refer back to a lexical item and using synonymy or near synonymy (ibid.).

In its simplest forms, lexical cohesion occurs where the same word is repeated and has the same referent on both occasion (Halliday & Hassan, 1976). There is no necessity for the second example to be exactly an identical item; it works within the reiterated categories as



being either a synonym, a superordinate, or a general word (Halliday & Hasan, 1976; Crystal, 2008). This framework of reiteration would be explained by the following example and table:

There is a boy climbing that tree.

- a. The boy is going to fall if he doesn't take care.
- b. The lad is going to fall if he doesn't take care.
- c. The child is going to fall if he doesn't take care.
- d. The idiot is going to fall if he doesn't take care.

Reiterated element	Reiterating element	Type of reiteration
A boy	<ul style="list-style-type: none"> <li>a. the boy</li> <li>b. the lad</li> <li>c. the child</li> <li>d. the idiot</li> </ul>	<ul style="list-style-type: none"> <li>a. repetition of the item</li> <li>b. synonym</li> <li>c. superordinate</li> <li>d. general word</li> </ul>

**Table 2.1: Types of Reiteration (Halliday & Hassan, 1976:279)**

In the table above, we gave an example to each type of reiteration. Halliday & Hassan mention four types of reiteration: the repetition of the same word (the simplest form of lexical cohesion), a synonym/ near-synonym, a superordinate, and a general word. They show some examples in which ‘a boy’ can be replaced with ‘the boy’ (the same word), ‘the lad’ (a synonym/near-synonym), ‘the child’ (a superordinate), and ‘the idiot’ (a general word).

McCarthy (1991:65) focuses on the role of reiteration as “either restating an item in a later part of the discourse by direct repetition or else reasserting its meaning by exploiting lexical relations.” He highlights the functions of lexical relations as the basis of descriptions given in dictionaries and thesauri. Within the same sense, Salkie (1995:3) affirms the importance of repetition when saying “One thing that makes texts coherent is repeating important words.”

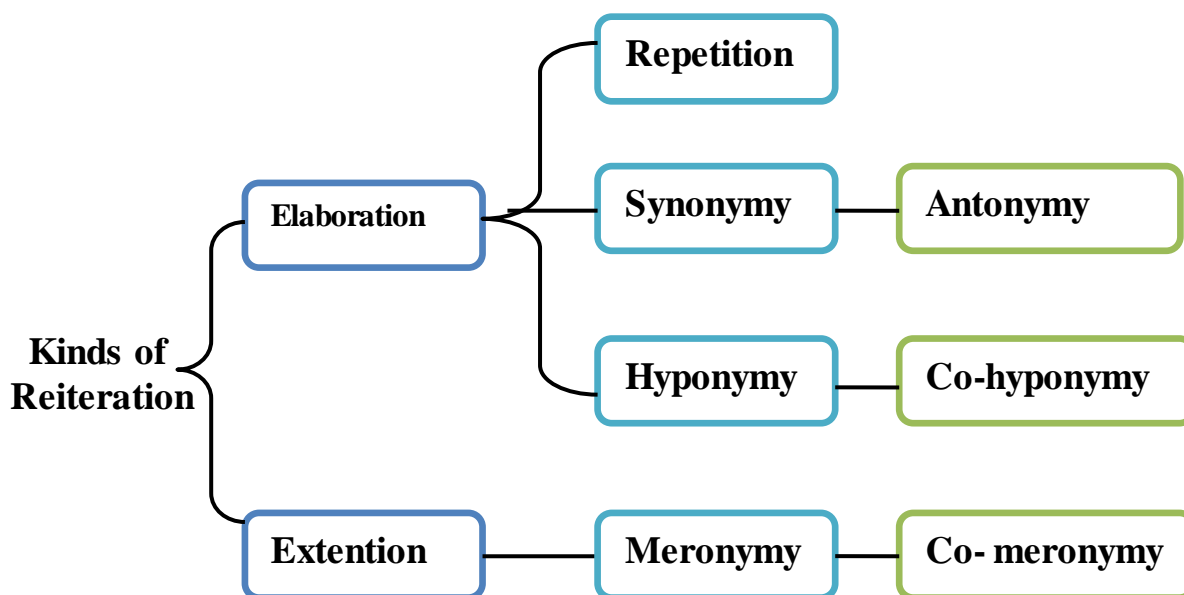
According to Gutwinski (1976), repeating a certain lexical item in a text can help the reader to remember that item and associate it with another repetition of the same lexical item, which in turn creates cohesion. It is also considered as a stylistic or idiosyncratic feature of a writer since it “reflects the different choices made by each author [...] and a difference in style.”(Gutwinski, 1976:80). In this respect, Gutwinski (1976) adds that authors; for example Charles Dickens, display great dependency on reiteration.

Hatim & Mason (1990) use the term ‘recurrence’ to express the repetition of lexical items and consider it as a phenomenon that creates a cohesive effect. However, recurrence may be used with pro-forms, i.e. the substitution of the reiterated item by a pronoun. An evaluation on this point is presented in detail by Schnese (2001). She postulates that the distinction between reference and reiteration is that the former is a grammatical cohesion while the latter is a form of lexical cohesion. Reiteration is independent of reference, but it can be accompanied by a form of reference (proforms) while maintaining its cohesive effect (ibid.).

According to Klaudy and Karoly (2000), the term ‘repetition’ includes two concepts: one of cohesive relation, which occurs when words or phrases are repeated in exactly the same word order or almost the same; and the other concept is related to ‘the information content of the lexical unit’, which occurs when reiteration is expressed using different words or phrases, i.e., they can be expressed using ‘a synonym, opposite, hyponym/ superordinate, metonym or unit instantially related to a previously mentioned lexical unit ’( Klaudy& Karoly 2000:146).

## **2.2 Types of Reiteration**

Reiteration types are based on the paradigmatic relation that could be divided into elaboration relations (repetition, synonymy, hyponymy and antonymy) and extension relations (meronymy) (Halliday & Matthiessen, 2004). Figure 2.1 below is an illustration for the integrated framework adopted in this study.



**Figure 2.1: A System Network Showing the Theoretical Framework of Reiteration (Halliday & Matthiessen, 2004:571)**

The primary kinds of reiteration are shown in Figure 2.1. They are based on two sorts of relations. The paradigmatic relations could be divided into elaboration and extension relations. Elaboration relations include repetition, synonymy and hyponymy relations. The synonymy relation incorporates another type of relation called ‘antonymy’. The relation ‘hyponymy’ has another relation known as co-hyponymy. Extension relations are built up around meronymy relation. This relation incorporates another relation described as co-meronymy.

### 2.2.1 Repetition

Repetition is when a lexical item is repeated in subsequent clauses or sentences (Hoey, 1991). The repeated item may appear in a slightly modified form, hence, ‘exact’ or ‘inexact’ repetition (Gonzalez, 2010). Repetitive items need not refer to the same referent or mean the same thing. It is a very frequent type of cohesion in texts (Taboada, 2004; Tanskanen, 2006).

Repetition is described by Halliday and Mathiessen (2004:579) as the “most direct form” of lexical cohesion. Repetition occurs when a lexical item is repeated, for instance, the word ‘bear’ in the following example:

**Example:**

Algy met a bear. The bear was bulgy. (Halliday and Matthiessen, 2004:580)

In this example, the word 'bear' in the second sentence refers back to the first one. The example incorporates another tie which is the reference item 'the'. This is to help the listener to know which bear is intended. However, the referential tie is not always necessary for the recovery of meaning. The following example shows how a mere lexical tie could occur.

The lexical items might be morphologically identical as in 'fox', 'fox'. However, it is not necessary for a lexical item to correspond morphologically to another item in order to realize a repetition relation. For example, 'dine', 'dining', 'diner', are derivational variant kinds of examples and they all refer to the same thing. Hence, the occurrence any one creates a repetition relation with any of the others (Halliday and Matthiessen, 2004).

Todd and Hancock (1986:405) state that repetition "may occur at all levels of a language, including sound, syllable, word and structure." They also add that "repetition can be both effective and impressive when used skillfully" (ibid.). In the light of the above definition, there are numerous types of repetition. The present study is not going to deal with sound repetition. Word repetition is of various types; the most common are the following:

1. **Anadiplosis** means the repetition of the last word of the clause or sentence at the beginning of the text. The term anadiplosis means in Greek 'doubling'. Thorne (1997) cites the following example:

I Seek

This unfrequented place to find some ease,

Ease to the body some, none to the end

From restless thoughts. (Thorne, 1997:432)

2. **Anaphora** refers to the repetition of the same word or group of words at the beginning of successive clauses, sentences or lines.

3. **Epistrophe** is the opposite of anaphora. It is ending a series of lines, papers, clauses or sentences with the same word or words.

4. **Epizeuxis**: in Greek means ‘fasting together’. It is the repetition of words with no others in between. Synatactic repetition includes a number of figures; some of them are:

1. **Anaphora**: mentioned above.

2. **Epistrophe** (in Greek means ‘upon turning’) in which each sentence or clause ends with the same word (Cudden, 1977).

3. **Isocolon** is a series of similarly structured elements having the same length. The length of each member is repeated in parallel fashion.

4. **Repotia** is the repetition of a phrase with slight differences in style, diction, tone, etc.

Galperine (1971) states that repetition is poly functional; the primary function is to intensify the utterance. It may also stress monotony of action or may suggest fatigue or despair, hopelessness or doom. Throne (1997:446) declares that repetition “is a device which emphasizes an idea through reiteration. It is a major rhetorical strategy for producing emphasis, clarity, amplification or emotional effect.” Brik and Brik (1972) state that when repetition is used skillfully, it impresses key words and phrases in the reader’s mind, creates emotional effects, and binds together sentences in a paragraph. The semantic repetition involves repeating the word with different shades of meaning. This is going to be dealt with under the heading of synonymy.

### **2.2.2 Synonymy**

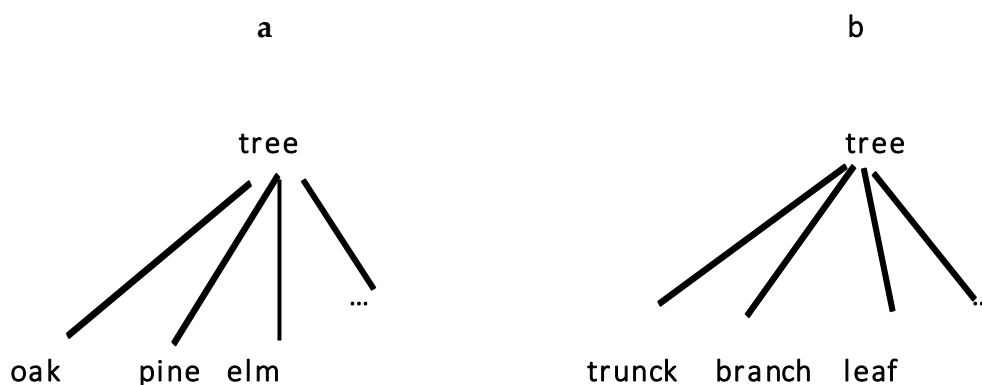
As the name suggests, synonymy is the use of lexical items with similar meanings to achieve cohesion (Gonzalez, 2010). It is one of the areas of controversy among discourse analyses (ibid.). Some researchers opine that synonymic relations should be determined by the context and no reference should be made to decontextualized meanings (Tanskanen, 2006).

The term is derived from Greek ‘synonyma’ (together + name) (Crystal, 2003:10). Synonyms are two or more forms that have a very close meaning and are often, but not always

used interchangeably in discourse (ibid.). In this respect, sameness is partial and sometimes we have an item which suits some sentence while its synonym does not (Yule, 1996).

Halliday and Hassan (1976) state that we may find other semantic connections, specific variants of synonymy which are hyponymy (specific-general) and meronymy (part-whole).

Hyponymy is a meaning relation that expresses hierarchical order of notions and class membership of concepts, such as, the concept of human that underlies the concepts man, boy, woman, girl as subordinate concepts (Ellece & Barker, 2011). Clarified in Figure 2.2.



**Figure 2.2: Hyponymy & Meronymy (Halliday, 1994:333).**

### **2.2.3 Hyponymy**

Several technical terms have been developed to describe the relationship among classes and sub-classes among which are hyponymy and co-hyponymy (Halliday and Matthiessen, 2004). The term 'hyponymy' is used when a lexical item which represents a class of thing is followed by a sub-class or vice versa in which the sub-class is succeeded by the superclass (ibid.). The more general term is superordinate. Yule (1985:96) describes the relation between hyponyms as being 'a kind of' for example 'an asp' is a kind of snake.

#### **Example:**

You take over a main line like the Great Central and a few branch lines that run off from it, you electrify it, and then instead of running trains as they're run at present as public vehicles you hire out small trains to individual drivers. (Halliday and Matthiessen, 2004:574).

The above example presents an instance of hyponymy relation where the subclass ‘trains’ is succeeded by the superordinate term ‘vehicles’.

#### **2.2.4 .Meronymy**

Meronymy is “a sense relation that describes a part-whole relationship between the senses of words” (Finch, 2005:161). For instance ‘cover’ and ‘page’ are meronymy of ‘book’. The hierarchical relationship that is available in Hyponymy is available as well in meronymy. ‘Wheel’, ‘engine’, ‘door’, ‘window’, ‘boot’ are all parts of a ‘car’ (ibid.).

#### **Example:**

Elfrida had a beautiful little glass scent-bottle. She had used up all the scent long ago; but she often used to take the little stopper out (Halliday & Matthiessen, 2004:576)

In this example, the term ‘stopper’ is part of the whole ‘bottle’; hence, a relation of meronymy is achieved.

A relation of co-meronymy is established when two or more lexical items are part of a whole. Consider the following example.

#### **Example:**

She knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains. (Halliday & Matthiessen, 2004, 576)

The above example shows that the two terms ‘flowers’ and ‘fountains’ are part of the ‘garden’, and therefore, they are co-meronymy of ‘garden’.

#### **2.2.5 Antonymy**

Another type of reiteration is antonymy (Halliday & Hassan, 1976). Todd and Hancock (1986:49) state that the term came from the Greek ‘anti’ (against) (onyma) ‘name’. The general

term applied to the sense relation involving ‘oppositeness’ of meaning (ibid).

**Example:**

He fell asleep. What woke him was a loud crash. (Halliday& Matthiessen, 2004: 573)

In the example above, the two lexical items ‘asleep’ and ‘woke’ have an opposite meaning; therefore, a relation of antonymy is established between the two terms (Halliday& Matthiessen, 2004: 574). On the other hand, Crystal (2003) agrees with Todd and Hancock (1986) about the distinction of the three types of ‘oppositeness’, namely; Graded antonyms, Complementary and Converseness .

a. **Graded antonyms:** there are generally found with items in which there are degrees of difference; for example big-small and good-bad. Words like ‘big’ and ‘good’ can be interpreted in terms of being ‘better’ or ‘bigger than’ respectively. This is established as the norm for the comparison.

b. **Complementary:** This refers to the existence of pairs like male and female. The assertion of one pair implies the denial of the other. If one is a male, then he is not a female. The difference between graded antonyms and complementary pairs is clear in the following examples:

John is not single. It implies:

John is married

But when we say:

John is not good. It does not imply:

John is bad.

c. **Converseness:** It is the relationship that exists between such related pairs of sentences as:  
John sold it to me. And I bought it from John.

Where ‘buy’ and ‘sell’ are in a converse relationship. The most common conversely related verbs are (borrow, lend, loan, command, and learn). Accordingly, there are also nouns that



correspond to converse verbs (teach, learn) the nouns are (teacher, student, teach and consult the nouns are (doctor, patient).

Francis and Donald (1959:184) state that antonymy may lead to “balance between equal but opposite idea”. Thus, synonymy links while antonymy opposes (ibid.). They conclude that antonymy “lends vigour to statement. We weight opposite ideas, as in a scale, and thus dramatize the tension of opposite forces.” (ibid.). Eastman (1970) emphasizes the idea that by repeating antonymous structures it is not to stress similarity, but to stress contrast.

### **2.3 The Importance of Reiteration in Literary Texts**

Reiteration is a stylistic phenomenon used in order to achieve rhetorical functions and an influential strategy of dramatization in literary works (Martin, 1998). Reiteration in literature is a highly-valued stylistic device especially in fiction and poetry where it performs various literary functions (ibid). It is considered as a part and parcel of every gothic narrative, which presents itself both as a formal structural device and as a thematic effect (Ben-Ari, 1998). It is reiteration that attracts the readers because of their extraordinary visuality, and it is precisely reiteration that guarantees them repeated exposure to spectacular scenes. Reiteration may serve as a musical, thematic or symbolic device (ibid.).

According to Hisham (2009), lexical repetition serves two major functions, namely textual and rhetorical. The textual function concerns the potential of reiteration for organizing the text and rendering it cohesive (ibid.). Rhetorically, it has to do with the expressive meaning that a marked repetitive pattern evokes via a foregrounded, rhetorical image (Todd & Hancock, 1986). However, it must be emphasized that the two functions occasionally shade into one another to the extent that it becomes almost impossible to determine which function is at work (ibid.). As lexical repetition integrates various items into a cohesive network, it will necessarily entail the deployment of words which refer to closely related ideas or entities into repetitive patterns (Martin, 1998). Thus, the style of the author reveals the process of constructing the text, in which reiteration is bound to acquire some “authorial, stylistic make-up” (Hisham, 2009: 753-754).

## **Conclusion**

In this chapter, we have gone through the main concepts that are related to reiteration. The latter is a form of lexical cohesion which involves the repetition of a lexical item, using a general word to refer back to a lexical item and using synonymy or near synonymy. We also explained their subcategories which are repetition (repetition of a lexical item), synonymy (lexical items with similar meanings), hyponymy (specific-general) and meronymy (part-whole) and antonymy (oppositeness).

In addition to what is mentioned above, we clarified the importance of the reiteration in literary texts and how their various types help in the interpretation of the text and makes it more understandable.

# *Chapter Three*

*Hard Times:*

*Language &*

*Structure*

## Introduction

This chapter is devoted to deal with *Hard Times* in terms of language and structure. It studies Dickens' stylistic features as configured in the style, rhetorical tropes, imagery, and choice of words that the novelist adopts in the novel. In addition, it examines the structure of *Hard Times* in relation to the plot, characterization, and themes that are found throughout the arrangements of the novel's chapters and the suspense of its events.

### 3.1 Dickens' Style in *Hard Times*

*Hard Times* and Charles Dickens are not selected at random, Dickens' belonging to the political Victorian society have special impact on his writing, what motives us to discover the Victorian society, literature and novelists, in particular their style of writing in order to increase our knowledge in history of literature. Charles Dickens (1812 -1870) is among the major Victorian novelists who inspired the English novel with much of its basic foundations and principles, and whose touches added more to fiction as an art.

In writing, Dickens' powers are thought to be many, starting by the tropes that he utilizes, images that he creates, themes that he deals with, social issues that he criticizes and so on. Dickens was studied by many literary critics and viewed as a realist, satirist, feminist and naturalist novelist because he is one of the antecedents of realism whose fiction mostly seems to be realistic. Also, he is seen to have some kind of exaggeration or hyperrealism in his novels. His novels are realist in spite of being a point of debate. This 'uncertainty' makes them 'fascinating' for a discussion of character since they tend to exploit and explode realist standards of characterization (Reed, 2010: 1; Bennett & Royle, 2004: 61).

*Hard Times* is one of Dickens novels which are full of satire and irony from beginning to end in its different aspects of characterization. He shows himself as a great satirist. It is chiefly a satirical novel, and it shows in an abundant measure his masterly use of irony, his awesome capability for sarcasm, and his great power of ridicule.

Irony is made in *Hard Times* by the depiction of the encounter between Stephen Blackpool and Mrs. Pegler standing together waiting outside the bank, comes to be accused of robbing Bounderby's bank. Also, the sad reality of the industrial town, Coketown, is ironically portrayed in the novel. The irony is shown in Tom Gradgrind's disguising as a clown at the close of the novel in contrast with his father's dreams. It is also clear in the final scenes in which the great employer, Bounderby, loses his honor through the revelation about his childhood (Benzoukh, 2006).

On the other hand, Dickens also introduces the Victorian culture and traditions to the reader through his use of the idioms of the Victorian folk. Another characteristic of Dickens' style is his adoption of humour. His humour is of a more varied kind than would be done by characters' depiction alone (ibid.). Many instances of his amusing comments, the comic scenes and the complete wit of the dialogue are all parts of the rich vein of humour that makes his novels distinguishable (Hyland, 1981).

Dickens is a writer who touched the lives of many people of England who enjoyed his novels, including both the lower and upper classes (ibid.). The events in his childhood created the richness and pathos which he uses for the representation of the characters in his novels; his genius was clearly observed in the portraying of his characters through the depiction of details he represent the picture of every character in almost all the scenes of the novel.

McLucas (1995) admits that the characters in *Hard Time* have both the simplistic characteristics of a character developed for allegorical purposes, as well as the intricate qualities of real people. These characters think and feel like we do and react to their situations in the same way that most of us would. These attributes are what give the characters life and allow us to relate to their decisions.

### 3.1.1 Plot

*Hard Times* begins in a classroom in the fictional English industrial town of Coketown, where Thomas Gradgrind, a citizen of the industrial city, is a misguided advocate of 'Utilitarianism' (Drabble, 1985) is explaining his educational principles. He believes that education should be based on facts and statistics and nothing else. On his way home, Gradgrind passes a circus and is shocked when he finds his two children, Thomas and Louisa, amusing themselves there. He scolds them and takes them home. Sissy Jupe is the only 'little vessel' in this school that is not filled with facts.

At Gradgrind's home, Bounderby is taking pride in explaining to Mrs. Gradgrind about his deprived childhood, when Gradgrind returns and worries about his children's interest in the circus. He and Bounderby decide this is probably because Cecilia the daughter of one of the circus men. Bounderby gives instructions for Sissy to be dismissed from the school. Intending to meet Sissy's father, Gradgrind and Bounderby visit the circus folk at the Pagasus's arms. However Sissy's father has deserted her. Gradgrind agrees with Mr. Sleary, the circus owner, to take Sissy into his own house and educate her if she will promise to cut herself off the circus, Bounderby tells Mrs Sparsit, his housekeeper, that intends to employ young Tom Gradgrind at his bank after he has finished his education.

Later, Tom tells Louisa that he hates the education he has received. He plans to enjoy himself more when he lives with Bounderby because he knows that Bounderby is fond of Louisa, and he plans to use that to his advantage. Meanwhile, Sissy finds it hard to settle down in her new life, with her education in facts alone. She waits every day for a letter from her father, but it never arrives. Stephen Blackpool, a weaver at local factory, meets his friend Rachel in the street and walks her home. When he returns to his own house, he finds that his drunken wife has returned to him again. Stephen makes an appointment with Bounderby and asks whether he can divorce his wife. Bounderby says that he must live with the situation. On his way home, Stephen is accosted by a mysterious old woman called Mrs. Pegler, Bounderby's mother, who asks him

about Bounderby, offering any explanation of why she wants the information. When Stephen arrives home, he finds Rachel nursing his wife.

Some time passes Thom goes to live with Bounderby; Gradgrind becomes a member of the Parliament, and Bounderby marries Louisa, even though she does not love him. Bounderby then dismisses Mrs. Sparsit but gives her an apartment in the bank.

Later on, Bitzer, the bank messenger, informs Mrs. Sparsit that he does not trust Thom. A well-dressed stranger arrives to Mrs. Sparsit, inquiring about Bounderby and his wife. The stranger is James Harthouse, who has been trained in the “hard facts” school of political thought and sent to Coktown by Gradgrind. Harthouse befriends Thom and takes a liking to Louisa, who he realized does not love her husband. The main characters’ list is now complete. Then, the story changes from a study of an industrial society into a kind of detective story (Hyland, 1981). Tom robs the bank and tries to put the blame on poor Stephen after he refuses to join his workmates union.

In addition, the relationship between Louisa and James becomes closer when he ingratiates himself with Louisa by revealing that he knows her brother has gambling debts and convinces Louisa that he wishes to help Thom, but his purpose is to win over Louisa’s heart for himself. Stephen is made free from the blame in a very dramatic scene, and the stage turns to the real thief, Tom Gradgrind. At these moments, Louisa escapes from Harthouse and looks for her father’s help and confesses to him that she hates her husband. She also confides that she may be in love with someone else, who is waiting for her to meet. After appealing to her father for help, she faints at his feet.

At the end of the novel, Dickens briefly introduces the future of his main characters. The future shows Bitzer rising in business, Bounderby dying of a fit in the street, Gradgrind adopting the philosophy of faith, hope and love. Tom dying penitent abroad, Sissy marrying and raising a loving family, and Louisa, remaining unmarried, loving Sissy and her children (Bodenheimer, 1988). Louisa wakes up in her old bed at her father’s house. She is confronted by younger sister;

Jane Gradgring is distressed about her condition and begins to doubt the wisdom of his “hard facts” philosophy. Harthouse, who is disturbed about why Louisa has not come to meet him as planned, is confronted by Sissy at his hotel. She knows what has happened between Harthouse and Louisa, and she takes it upon herself to demand that Harthous leaves the town immediately. Harthouse reluctantly complies.

In the meantime, Mrs Sparsit has reported her suspicions to Boundrby. Summoned by Bounderby, Gradgrind refutes Mrs Sparsit’s allegations by informing him that Louisa is at his house and has no intention of acting improperly with Harthouse. Gradgrind requests that Louisa be allowed to stay a little longer at his house, but Bounderby is insulted by this suggestion. He sends Louisa belongings along and resumes life as a bachelor.

Bounderby offers a reward for the arrest of Stephen, who is then publicly denounced by Slackbridge, the union delegate. Rachel writes to Stephen, asking him to return to clear his name. She expects him within two days, but many days go by and Stephen does not appear.

Mrs. Sparsit confronts Mrs. Pegler, who turns out to be Bounderby’s mother. It also transpires that Bounderby lied about his deprived childhood. He was, in fact, well provided for. Sissy and Rachel walk in the country. By chance, they find Stephen’s hat, which lies near an old mine shaft. They realize that Stephen must have been walking back to Coktown when he fell down the shaft. They summon local villagers for assistance. After much preparation, two men are lowered into the shaft, and they return with Stephen, who is badly injured. He dies before he can receive proper medical attention. Gradgrind is now sure that Thom is guilty of the robbery. Thom has disappeared, but Sissy knows he is hiding with the circus. Louisa, Sissy and Gradgrind travel to the town where the circus is, where Thom confesses. The circus owner, Mrs. Sleary, agrees to have Thom conveyed to Liverpool and then shipped to America. But Bitzer arrives and tries to take Tom back with him to Coketown. Sleary arranges to have them intercepted on the way, and so Thom escapes as planned. Bounderb punishes Mrs Sparsit by sending her away to live with her relative. Five years Later, Bounderby dies of a fit in street. Gradgrind repudiates his



former philosophy and is derided by his political associates. Rachel continues to work hard and shows compassion for Stephen's wife. Lonely, Thom dies of fever on his way home to see his sister. Louisa although she never has children of her own, is loved by Sissy's children and does her best to stimulate in others a sense of beauty and imagination.

### **3.1.2 *Hard Times*' Structure**

A very short novel compared to his other novels, Dickens wrote *Hard Times* for his journal, Household Words, providing weekly installments (Hyland, 1981). It is divided into three separate books, 'Sowing' and 'Reaping' which reminded the Victorian reader of the Bible's words, "As you sow, so also shall ye reap". The biblical concept of "whatsoever a man sowed, that shall he also reap". The third book is entitled 'Garnering' (ibid.). An agriculture connotation refers to the reaping of the results of the educational system.

Through the structural elements in *Hard Times* of plot, themes, and characterization, Dickens portrays certain social facts of an industrial society and tries to picture a social reality. He leads the reader to hope for social and economic reform that may give birth to social justice and equality. Dickens creates a tale that reflects the issues of the Victorian era including the class division that existed during this era.

### **3.1.3 Themes of *Hard Times***

In order to cure the problems of his industrial society, Charles Dickens treats and presents several themes that vary from the economic, political to the religious. However, *Hard Times* was a depiction of what happened and at the same time it offers a strict criticism towards the 19th century social structure (Makati, 2008). *Hard Times* is mainly structured on the following themes; education, the mechanization of human being, marriage vs divorce.

At the opening of *Hard Times*, Dickens focuses on the theme of education and tries to find out the principles on which much of the education of those days was based (Davis, 1999), in which the opening of the novel was in a schoolroom when Mr. Gradgrind insists on teaching the class that the only needful thing in life is 'facts' and nothing else. In other words, it is between

people who believe in fact and those who believe in fancy specially the consequences of people who believe in facts represented by Thomas Gradgrind, taking the example of Sissy Jupe, who according to his utilitarian philosophy of education, is a failure learner since she is unable to give a scientific description to 'the horse', unlike her classmate Bitzer. Dickens describes the grim picture of the Victorian environment of the school and home to show the reader that such an experience of childhood will bear no good fruit in adulthood.

The mechanization of human being is another theme tackled by Dickens in his *Hard Times*; the novel focuses upon characters not as human types, but as products of the industrial age. Throughout the novel, there is a tight, airless atmosphere informed by the utilitarian ethic (Ilhem, 2012); English life is no longer organic and whole but lived according to a poisonous theory which allows the rich and powerful to exert their will upon their employees and upon nature itself. The industrial city of Coketown is itself begrimed into colorlessness, shrouded in fumes and the unending plumes of reek arising from its many chimneys. The characters, with the exception of Sissy Jupe and members of the circus troupe, act less like human beings than like automata, programmed to respond to life and to each other by standards of measurable expediency alone. Freedom, humour, and art are symbolized by the circus performers; in glimpses of them (and thus, into the lives of characteristically humorous Dickensian characters), Dickens contrasts the life of imagination with the life of utility (Carr, 1989).

Marriage vs divorce theme or the unhappy marriages are linked also to the industrial and educational theme, when families are ruled by cold logic, they lose emotional connection, and society as a whole becomes totally self-serving. The main unhappy marriage showcased by the novel is between Louisa Gradgrind and Mr. Bounderby, by which the industrial and education themes are linked symbolically by the friendship of her father and Mr. Bounderby. She married him out of a sense of duty towards her brother who convinced her to say yes and to give him a

chance to work at Bounderby's bank. None the marriages in *Hard Times* were resolved happily by the end

Louisa sells herself for the sake of her young brother Tom. On the same line, she is throwing herself into an adulterous love relation with James Harthouse because of her loveless marriage to Bounderby. In doing so she is betraying her husband and committing an adulterous and illegal relation. Another failure marriage is Stephen Blackpool's to a drunken woman who causes him much trouble and he is unable to get rid of her due to the harsh divorce laws. In fact, these two types of unfortunate marriages are linked to Sissy's happy marriage life when she appears very happy with her kids at the final part of the novel.

To conclude, all the themes presented by Dickens in his *Hard Times* are a depiction of the Victorian industrial society in relation to the development of its plot. The novel *Hard Times* informs the reader on the industrial revolution during the 19th century (Reed, 2010). It is about people that have suffered different fates in an industrial town, called Coketown (ibid.). The people are both rich and poor and Dickens' approach is to investigate the lifestyle of people that live in an industrial town (Makati, 2008).

### **3.1.4 Characterization in *Hard Times***

Charles Dickens was very successful during his lifetime; many of his works inspires movie makers and the producers of television programmers since his death (Brook, 1970). The amusing names of many people in his works have become very well-known moreover his characters often seem funnier, stranger, better or worse than men, women and children in real life. This adds humour to stories that are often very serious and sad. Through these characters we can learn a lot about the society of 19th century of England. We can also enjoy a very good, exciting story.

Dickens' characters are some of the most memorable ones in fiction; his genius is shown in the choice of names, the details he offered in each scene. *Hard Times'* characters belong to two

classes: people who have feelings and emotions, and people who have none (Tain, 1856). The major characters of the novel are as follows:

- Tomas Gradgrind: The first character we meet in the novel, A wealthy, retired merchant in Coketown devotes his life to his philosophy of facts and statistics, he tries to raise his children Louisa, Tom according to this philosophy. Gradgrind is a “man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over” (HT: 2). He describes himself as an ‘eminently practical’ man far from imaginations and emotions (Shaw, 2001).

- Louisa Gradgrind: The character around whom the novel stands on, Gradgrind’s eldest children and later Bounderby’s wife. Louisa suffered from her father’s system of education. Thus she could not enjoy her childhood and when she grows up, she has married a man who she does not love, just to please her father. The first chapters of the novel show that Louisa has the gift of imagination especially in her love to her brother Tom.

- Thom Gradgrind: Gradgrind’s son one of the characters that effected with Gradgrind’s philosophy he was selfish and unhuman, an apprentice at Bounderby’s bank, He loves money even more than he loves his sister Louisa.

- Josiah Bounderby: a Coketown banker, Gradgrind’s friend and Louisa later husband. He is a self-made man because he was abandoned by his mother Mrs. Pegler who sacrificed her life to give him a place in society. His true upbringing, by caring and devoted parents, indicates that his social mobility is a boast and calls into question the whole notion of social mobility in nineteenth- century England.

- Cecelia (Sissy) Jupe: The daughter of a clown in Sleary’s circus, she represents the world of imagination in the novel (Davis, 1999). Sissy is taken in by Mr. Gradgrind when her father disappears.

- Mrs sparsit: Bounderby's housekeeper, a widow and once a member of the aristocratic elite. She dismissed from Bounderby's service because of his origins after she was looking for him for herself to get married.

- Stephen Blackpool: a worker in Bounderby's factory, he was in love with Racheal and married to a horibeal alcoholic woman; a very honest man of great values.

- James Harthouse: Gradgrind's friend, a gentleman from London who quickly falls in love with Louisa.

Other characters also used as minor once by Dickens to help the plot suspense and complete the major characters. They are the following:

- Bitzer: A pupil in Gradgrind's school.

- Mrs Gradgrind: Thoms Gradgrind's wife.

- Mrs Blakpool: The drunken woman in the novel and Stephen's wife.

- Racheal: Stephen's friend and a working woman.

- Jane Gradgrind: The youngest child of Mr. Gradgrind.

- Mr.sleary: The manager of the circus.

- Mrs.Pegler: Bounderby's mother.

- Mr. M'Choakumchild: A teacher in Thomas Gradgrind's school.

- Slackbridge: The trade union's agitator.

- Signor Jupe: Sissy's father, working in the circus.

- Josephine Sleary: A young woman and the daughter of Mr. Sleary.

### **3.1.5 Tropes**

Aiming at giving his reader a clear image of the Victorian industrial society, Dickens uses different tropes and figures of speech that any literary text is characterized by. The most obvious device that dickens uses in his hard times is repetition throughout the novel, he utilizes this device to stress certain ideas or images. Dickens prefers to repeat some words and statements for

rhetorical effect (Hyland, 1981 cited by Benzoukh, 2006:61). For instance, the word ‘fact’ is repeated as the novel opens its first paragraph:

NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (HT:I:1).

Throughout the novel, Dickens employs the use of striking details, especially in the description of his places character as it is in the way Mr. Gradgrind is depicted; such details come throughout:

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir - peremptorily Thomas - Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind - no, sir! (HT: I: 2).

Charles Dickens lacks that sense of a good humour in his *Hard Times* that is a characteristic of many of his other novels (Hyland, 1981). Nevertheless, a simple humour for its own sake is still to be found in the novel (ibid.). One of these few instances may be in the description of Mr. Gradgrind bald and square head which is filled of facts.

“He had not much hair. One might have fancied he had talked it off; and that what was left, all standing up in disorder, was in that condition from being blown about by his windy boastfulness.”  
(HT: 12-13)

Simile is the most commonly used linguistic device in *Hard Times*. Dickens utilizes this device to portray his characters and his fictional places in the novel. His representation of Coketown stands as an instance of the use of simile: “[...] it was a town of unnatural red and black like the painted face of a savage” (HT:5). In all these devices, Dickens attempts to reveal the bleak

reality of this industrial town and uncover the true reality of the industrial philosophies (Benzoukh, 2006: 78).

Moreover, Dickens uses irony throughout his novel to show the unpleasant reality of the industrial Coketown. The irony is shown in Tom Gradgrind's disguising as a clown at the close of the novel in contrast with his father's dreams. It is also clear in the final scenes in which the great employer, Bounderby, loses his honour through the revelation about his childhood.

Furthermore, Dickens uses the foreshadowing like Stephen's claim that factory workers have only death to look forward to foreshadow his own death. Bitzer's run-in with Mr. Gradgrind at the circus at the beginning of the novel, when he has been taunting Sissy, foreshadows his run-in with Mr. Gradgrind at the circus at the end of the novel, when Tom is fleeing the country.

### **3.1.6 Imagery in *Hard Times***

The 19th century novelists tend to use strong images and symbols that generated levels of complicated symbolic meaning (Makati, 2008:42). It covers the use of language to represent certain objects, actions and feelings (Cuddon, 1992). In *Hard Times*, Dickens uses imagery in order to establish characterization in both symbolic and descriptive imagery to describe his fictional places like Coketown and characters aiming at bringing out the major themes of the book. From the first pages of the novel, the author makes use of imagery to give a picture of Mr Gradgrind, describing his physical appearance:

The emphasis was helped by the speaker's 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's mouth, which was wide, thin, and hard set. (HT:1)

In the beginning of Chapter Four of Book one, 'The Key-Note'; Dickens uses vast amount of imagery to establish the character of Coketown. "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 like the painted face of a savage.” His descriptive images of the smoke and ashes give you the feeling of a very beginning and caliginous place where maybe even breathing and seeing become harder. His symbolic imagery compares Cocketown with the painted face of a savage, both unnatural and heartless.

### **3.1.7 Choice of Words in *Hard Times***

Dickens’ linguistic choice of words is mainly characterised by six pervasive features. These are his unique name making, reference to religious texts, mimicry to Shakespearean tragic drama, uses of local varieties of speech, fantasy language, and his uses of the American English as a new form of speech (Ingham, 2008).

The vocabulary in the novel has undoubtedly raised difficulties in understanding some of the words which were related to the Victorian era. Dickens’ diction makes the novel to be a distinct literary work. The author uses some of his words in a technical way. The word ‘quadruped’ (Hyland 1981: 4) is, for instance, used to talk about the horse as having four legs. Besides, the word ‘Punch’ (ibid: 30.) refers to the comic figure in a traditional puppet show in the Victorian society. Using this word, Dickens tries to present the Victorian culture to his readers.

### **3.1.8 Narration in *Hard Times***

Different world views and meanings thread themselves through the novel by using an omniscient narrative voice that controls and links the events due to the requirements of the story development. Hence, many cuts and stoppages are here and there, but finally the readers understand the reasons behind these as soon as the story ends up and all these varied voices are all relevant to the main plot. The narrator in *Hard Times* is limited omniscience. This is clear as he persistently has an overview of everything that is going on, yet on occasions he incorrectly ventures into characters, thoughts and feelings, which suggests he is not always clear about what is going on. The narrator sometimes makes moral judgments of the characters; this shows the



reader that he puts his own judgments into the text suggesting that his descriptions cannot always be taken as fact as he may be putting his own opinion in.

The narrative voice seems to contrast when talking about different characters, such as when talking about Blackpool, his tone appears to be sympathetic, conjuring sympathy from the reader; however, when talking about Gradgrind, he appears to be almost mocking, creating a character that we do not care for.

The narrative gives off the impression that Dickens was not a great believer in the time and what it was doing to people, through the imagery created of Coketown before and after the change, through the theme of the mechanisation of people and through the narrative voice which clearly favors Blackpool who does not follow the conventions of the model worker. The narrative is presented in the past tense though, at the end, the narrator shows what the future will bring to each of the main characters.

Charles Dickens is one of the novelists of the 19th century who is considered as the English literature's great masters of narratives, the products that have its literary features according to their style. In this chapter we have identified Dickens' views toward the educational system through his themes and use of tropes and imagery used in his novel *Hard Times*.

*Chapter Four*  
*Investigating the*  
*use of Reiteration*  
*in Dickens' Hard*  
*Times*

## **Introduction**

Chapter Four stands as the core part of the present study, since it presents the conducted analysis of reiteration in Dickens's *Hard Times* in accordance with Halliday and Hassan's theory of *Cohesion in English* (1976). This side of the dissertation attempts to clarify the status and the taxonomy of reiteration in the novel which provides five categories for analyzing text as repetition, synonymy, hyponymy, meronymy, antonymy. Moreover, this chapter clarifies the adopted methodology and the selection of analyzed data ending with results.

### **4.1 Methodology and Data Management**

The main concern of the present part of the dissertation is to conduct a descriptive analysis of the five categories of reiteration stated above in terms of their quantity and quality in relevance to *Hard Times*' major characters (Thomas Gradgrind, Louisa Gradgrind, and Josiah Bounderby) and themes (education, fact and fancy, marriage and divorce) illustrated by tables and figures. As procedures of data management, the study data source is Charles Dickens' novel *Hard Times*. The first step adopted is through table 4.1 which shows the distribution of *Hard Times*' major characters throughout the novel, indicating where each character's participation begins and ends as the event producers through the three books format of the novel. The second step is carried out by selecting the book to be analyzed from the three books of the novel *Hard Times* which is in our case Book One according to the major characters distribution and the related themes:

Major Charcters	Book I: Sowing																Book II: Reaping												Book III: Garnering									
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	
Mr. Gradgrind	■	■	■	■	■	■	■							■	■													■	■		■	■	■	■	■	■	■	■
Mrs. Gradgrind				■				■							■	■										■												
Mr. Bounderby				■	■	■	■					■			■	■		■	■				■	■	■	■	■	■			■	■	■				■	
Louisa			■	■			■	■	■					■	■	■		■					■	■	■	■	■	■	■	■	■				■	■	■	■
Tom			■	■				■	■					■	■							■	■	■		■			■					■	■			
Sissy		■			■	■		■						■	■																			■	■	■	■	
Bitzer		■			■													■			■				■	■		■										
Mrs. Sparsit							■					■				■	■													■	■							■
Mr. Harthouse																		■	■			■		■	■	■	■			■								
Mrs. Pegler													■										■										■					
Blackpool										■	■	■	■								■	■	■											■				
Sleary & Circus					■																														■	■		

Table 4.1: Lineal Distribution of Characters in *Hard Times* (Edited after Blanco, 1985:20)

Book One sentences' number is (2231). This serves as a reliable sample to the whole text to be analyzed; Book I selection is not a haphazard decision because the co-author of the present study model Dr Ruqaiya Hassan has been asked from one of her students to give her opinion about the best method via which *Hard Times* should be better analyzed in terms of cohesion and she said that she is very delighted to hear that people are embarking on this project, yet she is wondering since no one will be able to do the whole book and that is why we need to create a reliable sample, and she still worried too how can this sample be created and analyzed from the perspective of cohesion (Hassan, 2012).

## **4.2 Data Analysis**

This part of the dissertation is devoted to the analysis of the types of reiteration in Book One. We give the general number of reiteration sub-types' frequency, starting with repetition using online word counter program, which gives us the number of sentences and the repeated words in each paragraph; then, moving to the other types of hyponymy, myronymy and antonymy which are selected manually through a close analysis of Book One.

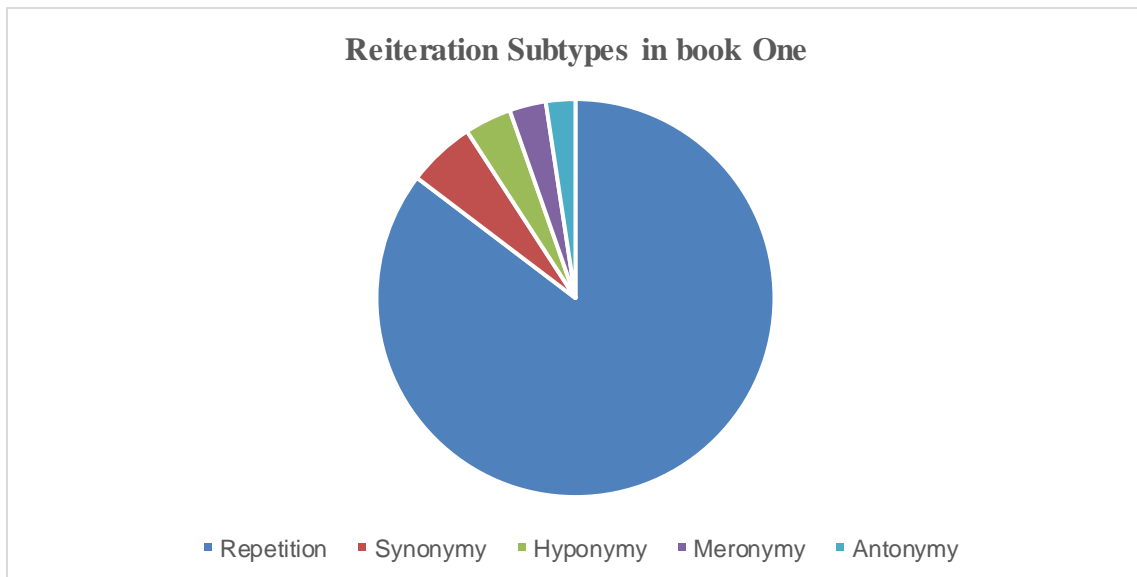
### **4.2.1 Reiteration in Book One**

The analysis of reiteration in Book One of the novel presents the method via which Dickens employs reiterated categories in order to present his thoughts and ideas that shaped his themes. Here, the analysis shows that the total number of used reiterated ties is 2257 (<https://wordcounter.net/>). It is found that repetition occupies the highest percentage of B1RT. They share approximately 1926 ties signifying about 85.33% of the total number synonymy accounts an amount about 124 which represents a percentage of 5.49 % .However, hyponymy shares about 86 and stands on 3.81%:

Reiteration Subtypes	No.	Percentage
<b>Repetition</b>	<b>1926</b>	<b>85,33</b>
<b>Synonymy</b>	<b>124</b>	<b>5,49</b>
<b>Hyponymy</b>	<b>86</b>	<b>3,81</b>
<b>Meronymy</b>	<b>67</b>	<b>2,98</b>
<b>Antonymy</b>	<b>54</b>	<b>2,39</b>
<b>Total</b>	<b>2257</b>	<b>100</b>

**Table 4.2: Reiteration Subtypes in Book One**

Next, Figure 4.1 shows the five subtypes of reiteration mentioned above. We can notice that repetition is the most frequently used one which has 1926 ties; at 85,33% followed by 124 synonymy ties; 5.49% and the third rank goes to 86 hyponymy ties; 3.81%. Meronymy have 67 ties; 2.98% and antonymy marked as the lowest number by only 54 ties; 2.39% from the total B1RT.



**Figure 4.1: Distribution of Reiterated Categories in Book One.**

### 4.2.1.1 Repetition

As we mentioned before, repetition is described by Halliday and Matthiessen (2004:579) as “the most direct form” of lexical cohesion. Repetition occurs when a lexical item is repeated, in which, Dickens uses reiteration subtypes aiming at putting the reader in his characters’ physical and mental contexts. On the other hand, he wants to emphasize his themes through the depiction of the real picture of the Victorian society.

The following examples are related to the three major characters as stated in Table 4.1; starting by Thomas Gradgrind, the first character introduced in the whole novel. In addition, the repeated items contribute to put the reader in this character’s physical and mental contexts within the novel discourse as they operate cohesively in the parts where he is an active participant in the dialogic and narrative types of the discourse. The most frequent of these include words like: ‘Facts’, ‘model’, ‘calculations’, ‘multiplication’, ‘principle’, ‘square’, ‘Parliament’, ‘sciences’, ‘school’, ‘definition’, ‘man’, ‘head’, ‘eminently practical friend’, ‘hard’, ‘obstinate’, ‘think’, ‘reason’, and ‘mind’.

#### Example

Now, what I want is **Facts**. Teach these boys and girls nothing but **Facts**. **Facts** alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon **Facts**: nothing else will ever be of any service to them [...] Stick to **Facts**, sir! (HT: 5).

In this example, Thomas Gradgrind repeats the word ‘facts’ in the classroom and insists on teaching the pupils nothing, but facts and nothing else. In this regard, Dickens attempts to show the reader one of his major characters’ beliefs which is Gradgrinds’ strict philosophy of the educational system at school during the Victorian period.

## Example

**The emphasis** was helped by **the speaker's** mouth, which was wide, thin, and hardest. **The emphasis** was **helped** by **the speaker's** voice, which was inflexible, dry, and dictatorial. **The emphasis** was **helped** by **the speaker's** hair, which bristled on the skirts of his bald **head**, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the **head** had scarcely warehouse-room for the hard **facts** stored inside. **The speaker's** obstinate carriage, **square** coat, **square** legs, **square** shoulders, - nay, his very neck cloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn **fact**, as it was, all **helped** the **emphasis** (HT: 5).

The writer uses reiterated words like 'square', 'emphasis' and 'head' in order to present his characters' physical appearance to the reader, describing Thomas Grandgrind's facial expression as a wide and hard mouth, inflexible and dictatorial voice which emphasis his speech (philosophy) addressed to the pupils.

Moving to the second character Mr. Bounderby, as we notice that Dickens distinguishes from the presentation of Mr. Bounderby like that already used with Mr. Gradgrind in the following example.

## Example

**What would** your best friends **say**, Louisa? Do you attach no value to their good opinion? **What would** Mr. Bounderby **say**?' At the mention of this name, his daughter stole a **look** at him, remarkable for its intense and searching character. He saw nothing of it, for before he **looked** at her, she had again cast down her eyes! 'What,' **he repeated** presently, '**would** Mr. Bounderby **say**?' All the way to Stone Lodge, as with grave indignation he led the two delinquents home, **he repeated** at intervals '**What would** Mr. Bounderby say?' as if Mr. Bounderby had been Mrs. Grundy (HT: 19).

In this case, Dickens announces Mr. Bounderby's name by the repetition of the clause, "what does Mr. Bounderby say". This clause functions cohesively by the presence of the repeated verb 'say' accompanied by the name Mr. Bounderby. Actually, this device is of two fold importance. The first is that it tells the readers a new character name and the second emphasizes the importance of this character by the repetition of the verb 'say'.



Dickens' repeated words which create the linguistic context that presents his character personality and mentality to the readers. These items like 'man', 'bank', 'banker', 'factory', 'mill', 'venison', 'coat' and 'hat'. They work to remind the reader of certain aspects of Mr. Bounderby's personality in the present and the past, throughout his upbringing experiences, poverty and origins.

### Example

He was a rich **man**: banker, merchant, manufacturer, and what not. A big, loud **man**, with a stare, and a metallic laugh. A **man** made out of a coarse material[...]A **man** with a great puffed head and forehead[...] A **man** with a pervading appearance on him [...]A **man** who could never sufficiently vaunt himself a self-made **man**. A **man** who was always proclaiming [...]. A **man** who was the Bully of humility (HT: 20).

Dickens' use of repetition in the above example portrays Mr. Bounderby's appearance which gives the readers a full picture associated only with the Victorian manufacturers of this era. He uses such a stylistic device to give more details to his character as a self-made man of industry (Hyland, 1981).

Furthermore, the analysis of repetition has shown that Louisa appears more intense in areas of her active participation through the novel. Words like 'father', 'mother', 'brother', 'model', 'tired of', 'facts', 'education', 'books', 'face', 'looking', 'fire', 'ashes', 'chimneys', 'Time', 'girl', 'young', 'woman', 'kiss', 'hate', 'revenge', 'marriage', 'apartment', 'Observatory', and 'dispassionate' include the linguistic context in which she is active, and show her mental and physical appearance in the text:

### Example

'It's a **great pity**,' said Louisa, after another pause, and speaking thoughtfully out of her dark corner: 'it's a **great pity**, Tom. It's very unfortunate for both of us.' [...] ' You are a dear brother, Tom; and while you think I can do such things, I don't so much mind **knowing better**. Though I do **know better**, Tom, and am very sorry for it.' She came and kissed him, and went back into her corner again (HT:63).

The repeated words in the above passage clarify the mental context of Gradgrind's children which was one of the negative consequences of following their father unconsciously without thinking of any sort of imagination or feeling which Dickens uses in order to attract the attention to certain issues of education.

### **Example**

'Louisa,' returned her father, 'it appears to me that nothing can be plainer. Confining yourself rigidly to **Fact**, the question of **Fact** you state to yourself is: Does Mr. Bounderby ask me **to marry him**? Yes, he does. The sole remaining question then is: **Shall I marry him**? I think nothing can be plainer than that?' '**Shall I marry him**?' repeated Louisa, with great deliberation (HT:118).

The latter example is a conversation between Thomas Gradgrind and his daughter Louisa about Bounderby's proposal of marriage; where Dickens depicts the Victorian system of education that is based on facts, and this is presented when Gradgrind asks Louisa to take the subject in terms of a tangible fact, away from any kind of affection or imagination.

The next part of repetition analyses is devoted to the novel's main themes. However, a set of three thematic topics have been selected for this purpose including 'education', 'facts vs. fancy', and 'marriage and divorce'. Accordingly, this is achieved by picking up the most repeated words which are employed to serve meaningful continuity of these themes in this part. For instance, words which serve facts vs. fancy theme are 'facts', 'fancy', 'square', 'science', 'number twenty', 'flowers', and 'imagination'.

### **Example**

I'll tell you in what. In idle **imagination**. "I hope not," said the eminently practical; "I confess, however, that the misgiving has crossed me on my way home. "In idle **imagination**, Gradgrind" repeated Bounderby (HT: 25).

### **Example**

**Body number** one, said they must take everything on trust. **Body number** two, said they must take everything on political economy. **Body number** three, [...], and the bad grown-up baby invariably got transported. **Body number** four[...] But, all the **bodies** agreed that they were never to wonder (HT: 60:61).

The above two examples signify that the mechanizing effects of industrialization are compounded by Mr. Gradgrind's philosophy of rational self-interest. Mr. Gradgrind believes that human nature can be objectified, measured, quantified, and governed entirely by rational rules when Gradgrind uses 'body numbers' instead of names. Indeed, his school attempts to turn children into little machines that behave according to such rules, this view is represented by the repetition of word 'imagination'. Dickens' primary goal in *Hard Times* is to illustrate the dangers of allowing humans to become like machines, suggesting that without compassion and imagination, life would be unbearable.

Through the second theme of education, Dickens also attacks the failings of education and the wrong-headedness of the prevailing educational philosophy, conducted through the use of certain repeated words like 'education,' 'school' and 'facts'. He aims also at serving the progression of education system theme:

#### **Example**

[...]Tell Josiah Bounderby of Coketown, of your district **schools** and your model **schools**, and your training **schools**, and your whole kettle-of-fish of **schools**; [...] – the **education** that made him won't do for everybody, he knows well – such and such his **education** was, however, and you may force him to swallow boiling fat, but you shall never force him to suppress the facts of his life.' (HT:23).

#### **Example**

The jail might have been the infirmary; the infirmary might have been the jail, the town hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. **Fact, fact, fact**, everywhere in the material aspect of the town; **fact, fact, fact**, everywhere in the immaterial. The M'Choakum child **school** was all **fact**, and the **school** of design was all **fact**, and the relations between master and man were all **fact**, and everything was **fact** between the lying-in hospital and the cemetery[...]' (HT:30).

Marriage and divorce theme is tackled also by Charles Dickens in his *Hard Times* through many unequal and unhappy marriages, including those of Mr. and Mrs. Gradgrind, Stephen Blackpool and his unnamed drunken wife, and most pertinently, the Bounderbys.

## Example

Confining yourself rigidly to **Fact**, the question of **Fact** you state to yourself is: Does Mr. Bounderby ask me to **marry** him? Yes, he does. The sole remaining question then is: Shall I **marry** him? I think nothing can be plainer than that?'(HT:118).

Charles Dickens use reiterated categories relevant to his major characters in the above example to show their participation to the theme of marriage and divorce when Louisa agrees to marry Mr. Bounderby because her father convinces her that doing so would be a rational decision. He even cites statistics to show that the great difference in their ages need not prevent their mutual happiness. However, Louisa's consequent misery as Bounderby's wife suggests that love, rather than either reason or convenience, must be the foundation of a happy marriage.

## Example

[...]' If I do her any hurt, sir, there's a **law to punish me**?

'**Of course there is.**'

'If I flee from her, there's a **law to punish me**?'

'**Of course there is.**'

'If I **marry** t'other dear lass, there's a **law to punish me**?'

'**Of course there is.**'

'If I was to live wi' her an' not **marry** her - saying such a thing could be, which it never could or would, an' her so good - there's a **law to punish me**, in every innocent child belonging to **me**?'

'**Of course there is.**' 'Now, a' God's name,' said Stephen Blackpool, 'show **me** the **law** to help **me**!' (HT:90).

Through this passage, which is a conversation between Stephen Blackpool and Mr. Bounderby, Dickens shows the rigid divorce laws of the Victorian society using repeated expression such as 'law to punish me' and 'Of course there is'.

### 4.2.1.2 Synonymy

Synonymy is another type of elaboration relation where two lexical items have the same or similar meaning (Halliday & Matthiessen, 2004). See the following examples that are most of the time devoted to description of character's actions, beliefs and physical appearance. Taking the instances related to Mr. Gradgrind.

#### Example

[...] cried Mr. Gradgrind. 'In this degraded position! I am **amazed**.' 'I was tired, father. I have been tired a long time,' said Louisa. 'Tired? Of what?' asked the **astonished** father (HT:19).

Dickens' aim behind using such a stylistic device is to remind the reader again of the false upbringing of the children. In this instance, Louisa Gradgrind starts to discover that there is a mistake in her father's talk of the proposal of marriage.

#### Example

'This is a very obtrusive **lad!**' said Mr. Gradgrind, turning, and knitting his brows on him. [...] 'What does this unmannerly **boy** mean,' asked Mr. Gradgrind, eyeing him in a sort of desperation, 'by Tight-Jeff?' (HT:40).

In this situation, Dickens shows how Thomas Gradgrind is rigid in his order and the anger he got when his own children contradicted him by glancing at the circus group. In other words, this example shows that the children of the Victorian society were victims of either Gradgrind's system of education or the industrial scene.

Moving again to Mr. Bounderby the second major character in Dickens' *Hard Times* who shares words like 'pest', 'nuisance', 'encumbrance' talking about his childhood. The writer uses synonymy presented by the selected items in the following example in order to convince the reader again that Bounderby is a self-made man and to give more details about his distribution throughout the novel.

#### Example

‘They were right; they had no business to do anything else. I was a **nuisance**, an **encumbrance**, and a **pest**. I know that very well.’ (HT:22).

### Example

Why, Mr. Bounderby was as **near** being Mr. Gradgrind’s **bosom** friend, as a man perfectly devoid of sentiment can **approach** that spiritual relationship towards another man perfectly devoid of sentiment. So **near** was Mr. Bounderby - or, if the reader should prefer it, so far off. (HT:20).

Dickens, in his use of synonymic items in the later example of ‘near’, ‘approach’, and ‘near’ and ‘bosom’, shows how close Mr. Gradgrind and Mr. Bounderby, but this strong relation of friendship is reinforced by their share of the same ‘fact’ principle in all sorts of their life.

Then, let us tackle the third character Louisa Gradgrind’s related synonymous illustrations:

### Example

‘National Prosperity. And he said, Now, this schoolroom is a Nation. And in this nation, there are fifty millions of money. Isn’t this a **prosperous** nation? Girl number twenty, isn’t this a prosperous nation, and a’n’t you in a **thriving** state?’ ‘What did you say?’ asked Louisa (HT:69).

‘Miss Louisa, I said I didn’t know. I thought I couldn’t know whether it was a **prosperous** nation or not, and whether I was in a **thriving** state or not, unless I knew who had got the money, and whether any of it was mine. But that had nothing to do with it’ (HT:69).

In the example above, Dickens uses synonymy words such as ‘prosperous’ and ‘thriving’ to depict how the children minds are invaded and padded by the philosophy of facts and create an autocorrelation relation between the economic educational system and the prosperity and the thriving of the nation.

On the other hand, illustrations for the first major theme fact and fancy are presented in this part of the analyses.

### Example

THOMAS GRADGRIND, sir. A man of **realities**. A man of **facts** and **calculations**...and tell you exactly what it comes to. It is a mere question of figures, a case of simple **arithmetic**. (HT:7)

The writer refers to the human portrayals using words like ‘realities’ and ‘calculation’ to give every detail of his character providing the reader with full description of Mr. Gradgrind as an active man who believes in facts and nothing else.

### **Example**

‘She must,’ said Tom. ‘She must just **hate** and **detest** the whole setout of us. They’ll bother her head off, I think, before they have done with her. Already she’s getting as pale as wax, and as heavy as - I am.’(HT:61-62).

Within this passage, the author provides his reader with the pitiful physiological state of Louisa and Tom as consequence of Mr. Gradgrind treatment and education using ‘hate’ and ‘detest’ as synonymic words.

In addition, the theme of education is express through the use of synonymy, where Dickens’s main goal is to reinforce his views more concerning the education system in the Victorian era. Synonymies related to this theme in this example are ‘learnt’ and ‘studying’.

### **Example**

Josiah Bounderby of Coketown **learnt** his letters from the outsides of the shops, Mrs. Gradgrind, and was first able to tell the time upon a dial-plate, from **studying** the steeple clock of St. Giles’s Church, London'[...] (HT:22:23).

The last theme is marriage and divorce, Dickens also enriches the progression of this theme using synonymic items like ‘fated’, ‘destined’ and ‘ordained’ stated in the following extract:

### **Example**

As to Mrs. Gradgrind, if she said anything on the subject, she would come a little way out of her wrappers, like a feminine dormouse, and say: '[...] Upon my word and honour I seem to be **fated**, and **destined**, and **ordained**, [...], she would become torpid again. (HT:75)

## **4.2.1. 3 Hyponymy**

The term hyponymy is used when a lexical item which represents a class of thing is followed by a sub-class or vice versa in which the sub-class is succeeded by the superclass as shown in the above example.

### Example

‘NOW, what I want is, Facts. Teach these **boys** and **girls** nothing but Facts [...]. This is the principle on which I bring up my own **children**, and this is the principle on which I bring up these children. Stick to Facts, sir!’(HT:1).

In the passage above, Dickens presents an instance of hyponymy relation where the subclasses ‘boy’ and ‘girls’ are succeeded by the superordinate term ‘children’.

The illustration of hyponymy is concerned with Mr. Boundebury manifests in the following example.

### Example

Josiah Bounderby of Coketown **learnt** his letters from the outsides of the shops, Mrs. Gradgrind, and was first able to tell the time upon a dial-plate, from **studying** [...]your model **schools**, and your training schools, and your whole kettle-of-fish of schools; [...] - the **education** that made him won’t do for everybody, he knows well - such and such his education(HT:16).

In the extract above, Dickens presents an instance of hyponymy relation where the subclasses ‘learning’, ‘schools’ and ‘studying’ are succeeded by the superordinate term ‘education’.

Ending with the third major character Louisa Gradgrind’s illustration of hyponymy, extracted from the following example are stated below:

### Example

Now, besides very many **babies** just able to walk, there happened to be in Coketown a considerable population of babies who had been walking against time towards the infinite world, twenty, thirty, forty, fifty years and more. These portentous **infants** being alarming **creatures** to stalk about in any **human** society (HT:60).



Through the above extract, Dickens presents an instance of hyponymy relation where the subclasses ‘babies’, ‘infants’ and ‘human’ are succeeded by the superordinate term ‘creatures’.

‘Fact vs fancy’ theme holds also illustrations concerning hyponymy that shares words like ‘sound’, ‘organization’, ‘house’.

### Example

No. Coketown did not come out of its own **furnaces**, in all respects like gold that had stood the **fire**. First, the perplexing mystery of the **place** was, who belonged to the eighteen denominations? [...], from their own close **rooms**, from the corners of their own **streets**, where they lounged listlessly, [...], because there was a native **organization** in Coketown itself, whose **members** were to be heard of in the **House** of Commons every session, indignantly petitioning for acts of parliament that should make these people religious by main force (HT:30).

In the hyponymic relation presented in the above example, the subclasses ‘fire’, ‘house’, ‘streets’, and ‘members’ are succeeded by the superordinate terms ‘furnaces’, ‘place’, and ‘organization’ in order. Dickens depicts the Victorian industrial environment of Coketown and its members of the society.

Dickens shares many hyponymic words in his *Hard Times* that serve the thematic progression of education.

### Example

‘Girl number twenty unable to define a **horse!**’ said Mr. Gradgrind, [...] ‘Girl number twenty possessed of no facts, in reference to one of the commonest of **animals!** Some boy’s definition of a horse. Bitzer, yours’ (HT:8).

In this passage, Dickens presents the relation of hyponymy where the subclass ‘horse’, is succeeded by the superordinate term ‘animals’, in which Thomas Gradgrind insists on giving scientific description to the horse.

At the same time, Dickens shares many hyponymic words that serve the thematic progression of marriage and divorce theme.

## Example

Meanwhile the **marriage** was appointed to be solemnized in eight weeks' time, and Mr. Bounderby went every evening to Stone Lodge as an accepted wooer. Love was made on these **occasions** in the form of **bracelets**; and, on all occasions during the period of **betrothal**, took a manufacturing aspect. **Dresses** were made, **jewellery** was made, **cakes** and **gloves** were made, settlements were made, and an extensive assortment of Facts did appropriate honour to the contract (HT: 128).

In this example, Dickens presents the relation of hyponymy where the subclasses 'bracelets', 'betrothal', 'dresses', 'jewellery', 'cakes' and 'gloves' are succeeded by the superordinate term 'marriage'.

### 4.2.1.4 Meronymy

A relation of meronymy is established when either a lexical item is presented as a whole followed by a lexical or a group of lexical items regarded as a part of that lexical item, or when the sequence is reversed in which the part is succeeded by the whole.

## Example

Now, what are the Facts of this case? You are, we will say in round numbers, twenty years of age; Mr. Bounderby is, we will say in round **numbers**, **fifty**... Then the question arises, Is this one disparity sufficient to operate as a bar to such a marriage? In considering this question, it is not unimportant to take into account the **statistics** of marriage, so far as they have yet been obtained, in England and Wales. I find, on reference to the **figures**, that a large proportion of these **marriages** are contracted between parties of very unequal ages, [...], the **bridegroom** (HT:118).

The above example expounds the relation of meronymy realized through the first character Mr. Gradgrind, where the superordinate terms 'statistics' and 'marriage' are succeeded by the subclass of the terms 'numbers, fifty, figures' and 'bridegroom'.

Then, we move to Mr. Bounderby, the second major character in Dickens' novel. Dickens describes the physical state of his character, giving more details about him through the use of meronymy.

### Example

Mr. Bounderby, bending himself at the **knees**, literally embraced his **legs** in his great satisfaction and laughed aloud (HT: 57).

The latter extract shows the relation of meronymy realized through Mr. Bounderby's description; where the superordinate term 'legs' is succeeded by the subclass of the term 'knees'.

Louisa Gradgrind is the third character Dickens focuses on, in portraying her actions and mental context.

### Example

'Good-bye, Louisa!' He went his way, but she stood on the same spot, rubbing the **cheek** he had kissed, with her handkerchief, until it was burning red. She was still doing this, five minutes afterwards. 'What are you about, Loo?' her brother sulkily remonstrated. 'You' llrub a hole in your **face**.' (HT:28)

The writer in this section extends the use of meronymy to the parts in which Louiza is active in through the novel, where the superordinate term 'face' is succeeded by the subclass term 'cheek'.

Moreover, this relation is presented also by Dickens in forming his theme of marriage and divorce. This relation of meronymy is clarified in the following example.

### Example

[...] **house**. Six **windows** on this side of the **door**, six on that side; a total of twelve in this **wing**, [...] A lawn and **garden** and an infant avenue, all ruled straight like a **botanical** account- book. **Gas** and **ventilation**, **drainage** and **water-service**, all of the primmest quality. **Iron clamps** and girders, **fire-proof** from top to bottom; mechanical lifts for the **housemaids**, with all their **brushes** and **brooms**; everything that heart could desire. (HT:15).

The relation of meronymy is clarified in the above stated example where the superordinate term 'house' is succeeded by the subclasses 'windows', 'door', 'wing', 'garden', 'botanical', 'gas' and 'ventilation', ' drainage' and 'water service', 'iron clamps', 'fire-proof', 'housemaids', 'brushes' and 'brooms'.

Concerning the theme of education, Dickens uses meronymy to show more about Gradgrind's system of education and his treatment of the children in the Victorian society.

### Example

[...] 'Bitzer,' said Thomas Gradgrind. 'Your definition of a **horse**.' 'Quadruped. Graminivorous. Forty **teeth**, namely twenty-four **grinders**, four eye-teeth, and twelve **incisive** [...], too. **Hoofs** hard, but requiring to be shod with iron. Age known by marks in **mouth** (HT:9).

In this regard, the superordinate word 'horse' is succeeded by the subclass terms 'teeth', 'grinders', 'incisive', 'hoofs', and 'mouth', which are the horse's scientific description of Bitzer, one of the pupils effected by the educational system of Thomas Gradgrind.

### 4.2.1.5 Antonymy

Antonymy is another relation of lexical cohesion, achieved by the oppositeness of the lexical item's meanings.

### Example

'NOW, what I want is, Facts. Teach these **boys** and **girls** nothing but Facts. Facts alone are wanted in life. **Plant nothing** else, and **root out everything** else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. (HT:5).

Thomas Gradgrind in this extract loads his philosophy into the children's minds by using contradicted items. The example shows that the two lexical items 'boys' and "plant nothing" have an opposite meaning of 'girls' and "root out everything"; therefore, a relation of antonymy is established between the two terms (Halliday & Matthiessen, 2004: 574).

The oppositeness relation exists also in Mr. Bounderby's parts of distribution used by Dickens to keep introducing his characters to the reader:

### Example

A year or two **younger** than his eminently practical friend, Mr. Bounderby looked **older**; his seven or eight and forty might have had the seven or eight added to it again, without surprising anybody. He had not much hair. One might have fancied he had talked it off; and that what was left, all standing up in disorder, was in that condition from being constantly blown about by his windy boastfulness.(HT:20).

In this example, Dickens uses antonymy to compare between Gradgrind's physical state and the one of Mr. Bounderby; in which the latter looks older than his friend because of his hard living conditions while growing up. The relation of antonymy also exists in the following example referring, to Louisa Gradgrind in her struggle with her father caused by Mr. Bounderby's proposal of marriage.

### Example

'What do I know, father,' said Louisa in her quiet manner, 'of tastes and **fancies**; of aspirations and affections; of all that part of my nature in which such light things might have been nourished? What escape have I had from problems that could be demonstrated, and **realities** that could be grasped?' As she said it, she unconsciously closed her hand, as if upon a solid object, and slowly opened it as though she were releasing dust or ash (HT:121).

Charles Dickens attempts to remind the reader of the results caused by Gradgrind's system of education and the big impact effected their childhood and life experiences.

Finally, this part of the dissertation ends with the analysis of the extracts relating to the theme of fact and fancy first.

### Example

For, the **boys** and **girls** sat on the face of the inclined plane in two compact bodies, divided up the centre by a narrow interval; and Sissy [...] But, whereas the girl was so **dark-eyed** and **dark-haired**, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so **light-eyed** and **light-haired** that the self-same rays appeared to draw out of him what little color he ever possessed. (HT: 9).

Charles Dickens describes his characters Sissy Jupes and Bitzer using contradicted words ‘girls’, ‘boys’, ‘dark-eyed’, ‘light-eyed’ ‘dark-hair’ and ‘light-haired’ in order to put his reader in the physical context of his character.

Secondly, the following extract presents the relation of antonymy that belongs to the theme of education.

### **Example**

The wretched **ignorance** with which Jupe clung to this consolation, rejecting the superior comfort of **knowing**, [...]; that she was extremely slow in the acquisition of dates, (HT:67)

In his use of contradicted items ‘ignorance’ and ‘knowing’, Dickens attempts to highlight more his main theme of education in his *Hard Times*.

At last but not least, the following extract presents the relation of antonymy that belongs to the theme of marriage and divorce, as stated in the following example:

### **Example**

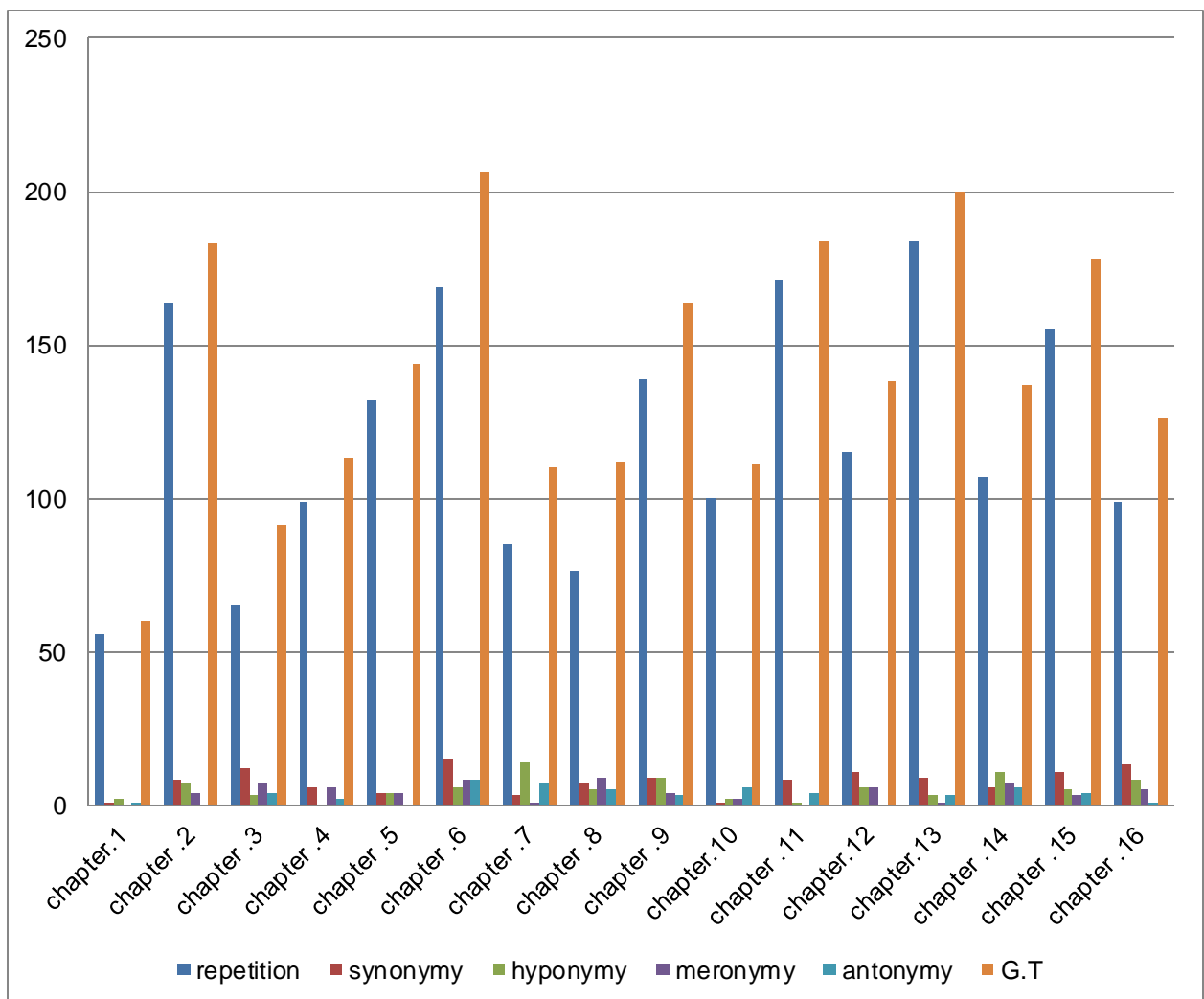
There was an improving party assembled on the auspicious occasion, who knew what everything they had to **eat** and **drink** was made of, and how it was **imported** or **exported**, and in what quantities, and in what bottoms, whether **native** or **foreign**, and all about it (HT:128).

The writer here uses ‘eat’, ‘drink’, ‘imported’, ‘exported’, ‘native’ and ‘foreign’ as antonyms; this remind the reader of the philosophy of the factual members of the Victorian society even when they were attending the marriage party of Mr. Bounderby’s marriage.

More specifically, the analysis moves to sort out the percentages for each one of the five cohesive categories in relation to the total number of the ties. Also, the analysis examines the density and the distribution of the reiterated categories in each of the selected chapters in order to measure frequency in the text. The following table sums up the reiterated categories in Book One.

Chapters	Repetition		Synonymy		Hyponymy		Meronymy		Antonymy		G.T.
	No.	%	No.	%	No.	%	No.	%	No.	%	
Chapter 1	56	2.48	1	0.04	2	0.09	0	0	1	0.04	60
Chapter 2	164	7.31	8	0.35	7	0.31	4	0.18	0	0	183
Chapter 3	65	2.88	12	0.53	3	0.13	7	0.31	4	0.18	91
Chapter 4	99	4.38	6	0.27	0	0	6	0.27	2	0.09	113
Chapter 5	132	5.85	4	0.18	4	0.18	4	0.18	0	0	144
Chapter 6	169	7.50	15	0.66	6	0.27	8	0.35	8	0.35	206
Chapter 7	85	3.76	3	0.13	14	0.62	1	0.04	7	0.31	110
Chapter 8	76	3.36	7	0.31	5	0.22	9	0.40	5	0.22	112
Chapter 9	139	16.16	9	0.40	9	0.40	4	0.18	3	0.13	164
Chapter10	100	4.43	1	0.04	2	0.09	2	0.09	6	0.27	111
Chapter11	171	7.58	8	0.35	1	0.04	0	0	4	0.18	184
Chapter12	115	5.10	11	0.5	6	0.27	6	0.27	0	0	138
Chapter13	184	8.15	9	0.4	3	0.13	1	0.04	3	0.13	200
Chapter14	107	4.74	6	0.27	11	0.50	7	0.31	6	0.27	137
Chapter15	155	7.31	11	0.5	5	0.22	3	0.13	4	0.18	178
Chapter16	99	4.40	13	0.6	8	0.35	5	0.22	1	0.04	126
<b>Total</b>	<b>1926</b>	<b>85.33</b>	<b>124</b>	<b>5.49</b>	<b>86</b>	<b>3.81</b>	<b>67</b>	<b>2.98</b>	<b>54</b>	<b>2.39</b>	<b>2257</b>

Accordingly, we see that the density of these devices fluctuates from the lowest number of 60 ties; nearly 1.19% in chapter 1 to the highest in chapter.6 by an amount of 206 ties; nearly 9.12% from B1RT. In all instances, repetition has the highest dominant ratios. As illustrated above, repetition scores the highest percent by 1926 ties; 85.33% followed by synonymy as sharing the second highest number of 124 ties; (5.49%). In addition, the other three categories have marked as 86 hyponymic ties; 3.81% as the third followed by 67myronymicties; 2.96% as the fourth with the least utilized category of 54 ties; 2.39 % of antonymy from B1RC. Below, Figure 4.2 explains this distribution within the chapters of Book One.



**Figure 4.2: The Distribution Percentage of Reiterated Categories in Book One**



## Conclusion

In this chapter, our analysis and interpretations have shown the frequent use of reiteration types in Dickens's *Hard Times* in order to understand the different meanings conveyed through the linguistic items of reiteration in accordance with Halliday and Hassan's theory (1976), Dickens portrays certain social facts of his industrial society and tries to picture its reality. He leads the reader to hope for social and economic reform that may give birth to social justice and equality. Dickens creates a tale that reflects the issues of the Victorian era. On the other hand, this stylistic analysis reveals that repetition is the overused category, because it is regarded to be the most tangible form of reiteration.

# **General Conclusion**

The core of the study displays that Dickens's *Hard Times* is interpreted stylistically based on the analysis of reiteration in the novel in accordance with Halliday & Hassan's theory of cohesion (1976).

Chapter One dealt with the theoretical discard about cohesion in English. The theory of M.A.K Halliday and Ruqaiya Hassan of lexical cohesion includes two major kinds which are reiteration and collocation.

Chapter Two tackled the main enquiry of the study which is of reiteration, clarifying its concept and related categories, repetition, synonymy, hyponymy, myronymy and antonymy. Chapter Three embodied all about the novel structure and language and dealt with the writer's style of writing in details.

Chapter Four was devoted to the stylistic analysis of our corpus, reinforced by illustrations which refer to reiteration cases extracted from the novel. Through the analysis of Dickens' use of reiteration in his novel, we notice easily the frequent use of simple repetition. Some of the repeated words used in *Hard Times* are 'facts', 'fancy', 'education', 'school', 'children', 'teach', 'people', 'pity', 'imagination'; that reflects the writer's depiction of the real picture of the Victorian society, it also creates familiarity and leads to the understanding of the literary text.

The use of reiteration in Dickens' *Hard Times* is a means of reinforcing the effect of meanings and emphasizing specific characters description or physical and mental contexts such as Thomas Gradgrind, Louisa Gradgrind and Josiah Boundebury; and themes like the educational system of Mr. Gradgrind, fact vs fancy and marriage.

This research came out with some results; reiteration as a type of lexical cohesion helps in describing characters and themes. In terms of characters; it is concluded that the novel

protagonist Louisa Gradgrind is the most distributed character through the novel, in addition to her father Thomas Gradgrind and his friend Josiah Boundeby.

In terms of themes, the theme of fact and fancy has the dominant highest rank of reiterated items followed by the education theme; the third one is marriage and divorce, which serve the subject of utilitarianism.

As the study hypothesized earlier, the analysis of reiteration found that Dickens overused reiteration to make an on certain characters beliefs in his *Hard Times*, taking the example of Mr. Gradgrind's philosophy of teaching and objectivising humans.

Also, the writer uses reiterated elements to reinforce his themes and make the reader delve deeper into them. Finally, Dickens reaches his aim in portraying his impressions towards the real picture of the industrial Victorian society as a whole.

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## Résumé

La présente étude vise à étudier l'utilisation de répétition dans le roman de Charles Dickens « *Hard Times* », conformément à la théorie Halliday et Hassan (1976). *Hard Times* (1854), l'une des meilleures œuvres de Dickens, se caractérise par son haut niveau linguistique et artistique. Ce roman est également caractérisé par les éléments réitérés que Dickens sur utilisé pour renforcer ses thèmes et de présenter ses vues sur sa société et d'autres motifs de cette étude tente d'explorer; Il vise à découvrir les raisons de l'utilisation d'un tel dispositif stylistique.

L'analyse du roman révèle l'utilisation excessive de la répétition et de ses sous-types de répétition, la synonymie et l'antonymie de Dickens. Par l'utilisation de répétition, Dickens met en lumière certains personnages croyances. Il l'utilise pour rendre le lecteur allé plus loin dans ses thèmes abordés. Le principal objectif de Dickens est de dépeindre son impression vers la société victorienne industrielle en générale.

Mots Clés: répétition, répétition, synonymie, antonymie, thème.

## ملخص

تسعى الدراسة الحالية للتحقيق في استخدام التكرار في رواية الكاتب الانجليزي تشارلز ديكنز "أوقات عصيبة لهذه الأوقات" (1854) وفقا لفرضية رقية حسان وهاليداي (1976). رواية "أوقات عصيبة" أحد أفضل أعمال تشارلز ديكنز والتي تتميز بمستوى لغوي وفني فريد كما تتميز باستخدام تشارلز ديكنز المفرط للعناصر المتكررة من اجل تدعيم موضوعاته المعالجة في الرواية وتصوير وجهات نظره تجاه مجتمعه وكذا دوافع أخرى تسعى هذه الدراسة إلى استكشافها، كما تهدف إلى استكشاف أسباب استعمال الكاتب لهذا الأسلوب. إن تحليل هذه الرواية من جهة أخرى يظهر على استخدام المفرط لأسلوب التكرار وأنواعه كالتضاد والتضاد اللفظي. باستعمال التكرار يسلط الكاتب الضوء على معتقدات بعض الشخصيات كما انه استعملها لجعل القارئ يصل إلى عمق أفكاره وموضوعاته. الهدف الرئيسي لديكنز هو تصوير انطباعه نحو مجتمع الصناعات لهذه الحقبة.

الكلمات المفتاحية: التكرار، التكرار اللفظي، المفردات، الأضداد، الموضوع.