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**The Use of Metaphor In Charles Dickens' Novel
The Case of Great Expectations and Hard Times**

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Dedication

Dedicated to my parents who have always been a source of inspiration and guidance for me during my schooling and life.

To my brothers and sisters

To my wife

To my daughter Tasnim

To my nephews and nieces

To all my Family

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Abstract

This present study focuses mainly on the effect of metaphorical images in the two novels of Charles Dickens *Great Expectations* and *Hard Times*. Moreover, the researcher hypothesized that the author utilizes a Metaphor for many reasons. The analytical descriptive in light of breaking down and interpreting instances from the mentioned novel is used as a methodology of the study. The discussion of this study focuses on the metaphor, figurative language and simile that exist in the text and the study gives examples about the kind of metaphors that Dickens used. Finally, the study concludes the results that *Great Expectation* and *Hard Times* are having lots of figurative language which are used in a skillful method and can grasp the reader's attention, and giving in-depth meaning for the words and expressions. Then, the researcher recommends using literature in learning English language to help learners in acquiring new words, know and remember the meaning of words from the context. Therefore, metaphor can enrich the literary text and can emphasis the meaning and expression that the author intended to convey by his writing.

Key-words: Figurative Language, Metaphor, Simile, Metaphor theories, Teaching literature.

List of Abbreviation and Acronyms

- (CDA): Critical Discourse Analyses
- (CLT): Communicative Language teaching
- (CRP): Class Reader Program
- (ELRP): English Language Reading Program
- (EFL): English as Foreign Language
- (G.E): Great Expectations
- (H.T): Hard Times
- (EFL): English Foreign Learners
- (Det.): Determiner
- (N): Noun
- (Adj.): Adjective
- (GTM): Grammar Translation Method
- (ELRP): English Language Reading Program

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Introduction

General Background

The Victorian Age was the age that is ruled by Queen Victoria, she ruled from 1837 to 1901. Also, the Victorian Age is known basically as the age of the novel or fiction, and in general the literature and especially the novel gained a fast ground during this period. This was mostly because of the fact that the type of this middle class of literary art undoubtedly thrive progressively as the working class ascended in power and significance. This happened as a result of the unfaltering increment of the perusing open with the development of loaning libraries, the improvement of distributing in the advanced sense and different occasions which went with this expansion. In addition, the novel was the best way to exhibit an image of life, lived under the steady foundation of social virtues by individuals who resembled the individuals experienced by peruses let the authors express their writings, and this was the sort of picture of life, the working class peruses needed to find out about.

The early Victorian or initial novelists had great names of writers such as William Thackeray, Charles Dickens, Anthony Trollope and another writers. Although there were a few additional writers of the time, just the ones referenced here have endured the trial of time and are viewed as illustrative of the early period of the Victorian fiction in England.

Interestingly, literature is a reflection of the society is a reality that has been broadly recognized. Also, in fact, it mirrors the society with all its great values and all its ills. As well as, in its remedial capacity, literature mirrors the illns of the society with the end goal of committing the society to understand its errors and to offer some kind of reparation. It additionally, it extends the ethics or great qualities in the general public for individuals to imitate. Literature, as an impersonation of human activity, regularly shows an image of what individuals think, say, and do in the general public.

In literature, we can discover stories that depict humans' life and their activities through certain characters who they are, and that by looking at their words, activities and responses, passing

on specific messages with the end goal of instruction, data, and excitement. But, it is difficult to discover a work of literature that rejecting the frames of mind, estimations of the society and spirit; since no author has been raised totally unexposed to his general surroundings. The writers work with literature, is shaping the genuine occasions in their general public into fiction and present it to the general public as a mirror with which individuals can take a gander at themselves and can offer some kinds of reparation where possible. In this manner, literature is not just an impression of the general public yet, and fills in as a restorative mirror where individuals from the general public can take a gander at themselves and discover the requirement for positive change. (Duhan, 2015)

The substance of literature lies on the individual methodology of the writer, his/her character which will overwhelm over different impacts. As, Literature in general develops and changes from age to age, and it is not static yet powerful and that implies in each age that has its own specific focal point and its own specific perspective and feeling about things. So, the piece of literature which is produced is represented by certain overarching tastes. These preferences keep going for a period as they were and the flavors of one age are certainly contrasting and frequently found to vary gigantically from those of another.

For instance, one of the reasons that empower the English literature of the Elizabethan time was the gigantic eagerness for the Greek and Latin works of art which had accompanied what we call the Renaissance. Our essayists and peruses the same were under the incredible spell of Italian literature during a similar period, under that of French writings toward the finish of the seventeenth century, under that of German Literature hundred years after the fact. The Reformation, Puritanism, and the French Revolution, the colossal advancement of science during the nineteenth century: It is sufficient to make reference to these to demonstrate the private association between the narrative of literature and general history. The impact of literature on society is felt straight forwardly or in a roundabout way. The writings of Dickens had a great impact in grasping the attention of the public eye an inclination for controlling and expelling social wrongs, calling for essential changes. (Ibid)

Charles Dickens is an exceptionally well-known writer on his day and in our days too. He gave a genuine vision and portrayal of the Victorian period and its highlights and qualities. He delivered perseveringly and inventively what the need to expend from writing he endeavored to demonstrate the fundamental changes in numerous parts of life and morals, because of the Industrial Revolution which had huge effects on his work as in *Hard Times* and *Great Expectation*. (Al-Jubeh, 2017)

Charles Dickens used the distinctive abstract procedure in his novels *Hard Times* and *Great Expectations*, for example, the logical devices are used to express the genuine and the profound significance stylishly. The principle explanatory rhetorical clearly utilized is likeness and representation, he is referred to of these two gadgets just as to his abuse of depictions and little insight concerning characters and their environment as mentioned in the following citation from (Dickens, 1859):

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way – in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.” (Dickens, 1859:3)

Charles Dickens was conceived in Portsmouth England on 7th February 1812 that he was extraordinary author in his period at the Victorian time. He was keen on all that is identified with his conditions. Dickens composed various books that reflect him, for example, the novel of David Copperfield which is considered as a collection of memoirs of Dickens, and different books which mirror his general public and his living conditions and circumstances. For example, *Hard Times* and *Great Expectations* which accumulate the significant normal for the Victorian time around then.

Also, each novel shows a wide image of all degrees of society and their connection. From the main, Dickens paid attention to himself very as a social reformer. (Ibid)

Accordingly, *Hard Times* and *Great Expectations* are incredible works by an extraordinary Victorian writer, and they were written in a time of governmental issues, financial aspects and social changes. In the two books Charles Dickens depict the truth of Victorian culture and distinctive social classes by utilizing diverse abstract gadgets to flock his messages and musings masterfully. For example, metaphors which is the primary concern for this paper.(Ibid)

Questions of the Study

The overutilization of Metaphor in Dickens' *Hard Times* and *Great Expectations* suggested the following two research questions:

1. To what extent does Charles Dickens prevail with regards to utilizing metaphor to express his sentiments and considerations toward his general public?
2. What is the motive process behind utilizing metaphor by the author?

Research of Hypothesis

The following hypothesis is defined to respond to the two questions of the study, the hypothesis of the study are:

- 1- Charles Dickens used a metaphorical language to add depth to his themes and to create a specific world within the text.
- 2- To assert different issues and themes tackled in the novel during the Victorian society.
- 3- Dickens' objective behind the use of metaphor is to recreate the story in the mind of his readers, focusing on different qualities of his characters. Therefore, metaphor seems to be more functional than just decorative.
- 4- The overuse of metaphor enables the reader to have more details about certain qualities of the author's characters
- 5- He used metaphor to develop his plots.
- 6- Dickens uses metaphor for an artistic reasons.

Methodology

It is common that any scientific research combines both theory and empirical evidence. Theories on metaphor and simile provide models which help to interpret the data and thus provide a theoretical background to the study. These models can facilitate the task of text analysis: particular points and structures in the novels *Hard Times* and *Great Expectation*, are focused on.

Aim of the Study

The corpus under study attempted to analyze one of primary literary devices that is used by Dickens in *Great Expectations* and *Hard Times* which is metaphor. Thus, The corpus has its own linguistic characteristics which lead to discovering new facts. Hence, another objective of this study is heuristic. The theories behind metaphor can provide rules that help to analyse and interpret the corpus

This investigation also aims at obtaining general knowledge of metaphor by exploring particular instances taken from the novels. Therefore, the present study can be described as both deductive and inductive.

The overall aim of the present study is to suggest some teaching procedures and pedagogical recommendations to literature teachers to help them hold additional tutorial sessions based on literary reading that entails communication, discussions, interactions and personal responses. Literature strategic teaching adopted in tutorial sessions would enable learners to enhance their comprehension and interpretation of literary text

Organization of the Thesis

The work is divided into five chapters. The first section exhibited a general background of the investigation, a general overview of metaphor and deals with major theories of Metaphor. The second chapter introduces the qualities of Charles Dickens' composition style and real subjects in *Hard Times* and *Great Expectations*. While, the third and fourth chapters are parts that investigated and analyzed some examples of Metaphor from the mentioned novels. Finally, the fifth chapter gave pedagogical implications to the of literature in EFL classes and how to teach metaphor .

Chapter One:

Metaphor : A General Survey

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- 1.12 The Basic Working Model of Metaphor.
- 1.13 The Role of Discourse Analyses.
- Conclusion.

Introduction

Literature has been broadly occupied with EFL in both English talking countries and non-English talking countries. It has been one of the compelling approaches to build up the students' English learners. Literature causes the students to see the assorted variety of language. In this way, students can build up their vocabulary and investigate themselves to comprehend the significance while perusing literary texts. Likewise, it encourages the students to build up their plans to perceive how the outside students learning literature in their countries and how they appreciate it in their learning procedure. When literature was winding up practically synonymous with the "innovative" metaphorical language. It is frequently utilized in talking and writing to express thoughts and feelings and to influence the perspectives and dispositions of others. Typically, human language is normally comprehended as the mix of the importance of individual words into bigger units in a compositional way. (Pike, 2000)

In literary education, it is poetry that has an especially troublesome position; it frequently needs quietness, and haziness to have the option to give the correct impression and viability. Poetry has generally been considered highly workmanship, which is just open to the elites who are just ready to get it – this reality may be the explanation of poetry's negligible position both at school and outside school. A better understanding of the procedure of the gathering of poetry and thinking about explicit and solid pursuers' inclinations make it conceivable to pick progressively satisfactory strategies for training in opposition to the present ones which rather debilitate students from enjoying literature. By studying literature students not just find out about language skills such as: reading, writing, speaking, listening, vocabulary, grammar, pronunciation, but also its tasteful reason spread improvement of language. In understanding literary work, it is a lot simpler if the understudies can inspect the literature, for example, novel, poem, and so forth by its components. (Ibid)

There are a few components of literary work, for example, poetry, composition novel, short story, and dramatization. The poem is an accumulation of words that express feelings or thoughts

into a literary text. It encourages students to increment language abilities as well as their vocabulary items. The poem contains vocabulary features that guide students to improve listening abilities while tuning in to the speaker who performs poetry perusing on the stage, video or sound. Likewise, the poem will bore student`s reading capacities through understanding its importance and at the further stage their talking aptitudes will likewise improve through conveying their ideas to different students worried about the significance, virtue, or considerations enclosed by the poem. There are a few components incorporated into the poem, for example, rhyme, musicality, stanza, tone, topic, yet the most significant one is figurative language. Non-literal language is utilized to make an enhancement or feeling. It is portrayed by sayings—language that looks at, overstates, or implies an option that is other than what it initially appears to mean. (Ibid)

As indicated by (Perrine, 1977), metaphorical language is extensively characterized as any method for saying an option that is other than ordinary way. It is all the more barely determinable as a method for saying a certain something and meaning another. The motivation behind the figurative language is to catch readers` advantage and to convey the thought and creative mind in all the more engaging way. It will exhibit a great deal of importance or wealthy insignificance. Metaphorical language does not just embellish lyrics and invest them with tasteful worth, they likewise pass on indicative implications and produce certain enhancements, which advance the texts and make their implications increasingly exact and concrete.

That figurative language contains a decent variety of language that can be utilized for the poets to build up their thoughts recorded to write a poem. It has an enhancement to state an option that is other than common ways. The basic reality that rises up out of the previous is that figurative language comprises the foundation of the literary quality or elaborate nature of literary language, as it empowers the researcher to misuse and controls the idle potentials of language, in sundry ways, for explicit complex impacts (Ogunsiji, 2000;Yeibo, 2012)

Accordingly, figurative language plays an important role in assumes a literary work in convincing

scholarly works. Its basic role is to force readers to imagine what a creator implies with an articulation or proclamation. Utilizing figurative language is a viable method for imparting a thought that isn't effectively comprehended as a direct result of its intricacy. There are numerous kinds of non-literal language, for example, symbol, simile, personification, metaphor, hyperbole, alliteration, allusions. A few kinds of figurative language to be analyzed, are simile, metaphor, personification, and symbol. Students should be able to perceive these four kinds before going further to different sorts of figurative language in light of the fact that these four sorts are increasingly basic to be found in a poem instead of different sorts. (Ogunsiji, 2000)

This is a sort of skill that must be acclimated, along these lines, they will become accustomed to appreciate the importance of the words of the poet. As, there are numerous sorts of non-literal language. Giroux and Williston (as referred to in Jaroenroop, 2004, p. 101) explained the most widely recognized metaphorical language into nine. They are a symbol, simile, personification, metaphor, hyperbole, litotes, and metonymy. This research focuses on Metaphor. In general, it is commendable comments in Charles Dickens' novels include a lot of rhetoricals, for example, similes and metaphor, both which are of extraordinary use for the author in depicting the physical appearance or particular characters of different characters in his accounts. In this way, alluding to metaphor in various periods could be a key for us to feature the qualities and improvement of the device in Dickens' novels.

1.1 Figurative Language

There are various forms of figurative language or roles in which the meaning indicated in the expression changes from its usual literal style. In this section, the researcher shortly refers to studies related to the current research.

Metonymy is used when the speaker uses the features of a particular object to another object in the same field (Hooks, 1972). For example, in the expression "Riyadh and

Washington are allies in the war on terror", the word Riyadh exemplifies Saudi Arabia and Washington exemplifies the people of the United States. The irony is different form of the metaphor in which the intended meaning of the speaker is the opposite meaning of speech. Since, there are various patterns of irony, but in parallel with other forms of figurative speech, building and understanding any expression of irony requires an additional conceptual process of coding and decoding from the speaker and the listener. For example, considering "he's so smart" about someone who is not smart or observe a wrong or inappropriate behaviour as a "nice job" would be examples of the irony. Indirect speech is also a significant type of metaphor in which the intended meaning of the speaker is understood through the content of his words.

For example, during a speech, one might say to another "I'm talking" to refer to "no interruption," or the child might say to his mother "I'm thirsty" meaning "I need to drink", or someone responds to a friend's invitation to a restaurant for lunch with "I just had a sandwich" to mean "I'm full". Furthermore, a different form of figurative language is the metaphor in which the speaker says something and means something different (Codon, 1992). For example, a metaphor like "warm relationships" refers to the idea of good relationships. Although each of the above tropes forms is constructed and used differently in language, their interpretation is quite similar because they all need a second thought to understand their non-literal meanings. The main tropes and their relation to metaphor are discussed in the next chapter.

1.2 Types of Figurative Language

1.2.1 Simile

A Handbook to Literature (2009) defined simile as a figure of speech that is talking about the directly expressed similarity between two objects. Most similes are presented by like, or even by a word such as "compare", "liken", or "resemble". A Glossary of Literary Terms (1999) defines simile as making comparison between two things that are distinctive and the distinctive can be indicated by words as like or as. The Concise Oxford Dictionary of Literary Terms (1990) describes simile as a clear comparison that is made between two different things such as feelings and acts, and the words such as like and as are used to express that simile.

Although both metaphor and simile include a metaphorical comparison, but they are distinctly different, because the comparison is clear in the simile, but it is implicit in metaphor. As, in a simile, the comparison is created using words, such as "like, as, resemble, etc." but in metaphor, these words are removed from the literal meaning of the comparison. For example, "his heart is like a stone" is a simile, but if you delete the comparison word "like", the expression "his heart is a stone" becomes a metaphor. Also, according to Knowles and Moon (2005), literally simile is considered as a true statement even if it seems insufficient, while metaphor is always an unrealistic phrase. This indicates that a simile such as this boy runs like a flower may seem uncomfortable in the literal sense. However, the metaphor this boy is a flower is true if the speaker intends to compare the boy and flower in terms of beauty. However, the metaphor "This boy is a flower" is an illogical sentence because the boy is a human, and a flower is kind of plants, moreover, the boy cannot turn into a plant. Ultimately, the metaphorical meaning referred to in the metaphor is likely to be considered the literal meaning of the corresponding simile. As a result, the metaphorical

meaning of "He is a burned candle for others" in its non-literal sense is synonymous with "He is like a burned candle" to refer to a person used to serve others (ibid.).

1.2.2 Metonymy

A Handbook to Literature defined metonymy as replacing the name of an object closely related to the word itself. We usually talk of the king as "the crown", an object that is closely related to kings, and is therefore made to defend it (Hooks, 1972). A Glossary of Literary Terms defines metonymy as a term that is literal and it is used for something related closely with various relations between the common expressions. The Concise Oxford Dictionary of Literary Terms describes metonymy as a figure of speech that put a name with another name else that are related with it. For example: the skirt for a woman (Ibid).

Likewise, the case for the simile regarding metaphor, metonymy is similar to metaphor in concept because both are used to form different bonds between objects and make the human mind depicts one thing by its relation to another (Lakoff and Johnson, 1980). The differences between metonymy and metaphors are depended on the function that each one did. So, that metaphor means the perception of something in terms of another besides understanding its main objective, while metonymy refers to the use of an entity to represent another, and its first and most important function is referential (ibid).

From a different perspective, Gibbs (1994) differentiates the metonymy from metaphor based on the mapping rule for each trope. So, according to Gibbs, during the process of metaphor, there are two different conceptual areas responsible for making the connection between two things in a way that one is comprehended in terms of another. While, in metonymy, there is only one conceptual field that forms the relationship between the two objects, and this connection remains within the same framework for that field. To clarify more about the principles of metaphor mapping and metonymy, Gibbs suggests examples and then applies "is like" test in each case (ibid). Concerning metaphor, as in "the

cream was removed in the first round of battle", the interaction between two distinct conceptual domains (athletes and food) is different. The conceptual mapping is transformed from the fighter into the pastry and the point of similarity is that both are smooth, easy to knead and damage. On the other hand, in metonymy, as in "We need a new glove to play third base", the interaction occurred only in one conceptual field (baseball player). That is, the mapping was between a baseball player and one of its characteristics, which is a glove, and is actually part of the baseball player (ibid.). Examination the "is like" test on the structural meaning of the metaphor, it makes sense to say "the boxer is like a creampuff". In contrast to metonymy, the meaning of "the third baseman is like a glove" is vague and unacceptable.

Gibbs, Knowles, and Moon (2005) make a distinction between metaphor and metonymy they stated that the heart of each metaphor indicates the similarity between two distinct entities; each entity represents different things. But, metonymy talks about proximity, where an integral part of a single object is used to refer to the same object. Gibbs, Knowles, and Moon (2005) Compare the use of the word "head" in "sixty head of cattle" and "the head of the organization" and realize that the first expression is metonymy because the word "head" is the body part that refers to every animal in cattle, and head and cattle belong to the same entity.

Moreover, the second expression is a metaphor because the word "head" binds to two separate entities, which are the body and the organization (ibid). Moreover, Knowles and Moon identify metonymy as a reference, and metaphor as an understanding and interpretation. While metonymy refers to something by mentioning something else that is part of or closely related to components, the metaphor is about understanding something and interpreting it in another sense (ibid).

1.2.3 Idiom

Similar to metonymy, understanding the differences between idioms and metaphors is also important.

A Handbook to Literature defines the idiom as "use of words particular to a given language, an expression that cannot be translated literally". "To carry out" literally means executing something, however, idiomatically, it means to note that something has been done, as "to carry out a command." Idioms usually arise from syntactical or structural specificity as in a common but understandable phrase such as "How do you do?" or from concealing the meaning in metaphor (as in the previous example). "Brief" and "short" considerably mean the same thing, but their adverbial forms, by a quirk of idiom, are different; compare "I'll be there shortly" and "I'll be there briefly" (Hooks, 1972).

The Concise Oxford Dictionary of Literary Terms defines the idiom as "a phrase or grammatical structure that cannot be literally translated into another language because its meaning is not equivalent to that of its component words". There are thousands of common examples in English, include follow suit, hell for leather, flat broke, on the wagon, well hung, etc. Extensively, sometimes the term is used more generally in any distinct style, or writing style of a particular group or movement "(ibid).

Expressions are always recognized by scholars as dead metaphors. For example, Gibbs (1994) indicates that the idiom language may have been used once as a metaphor, but over time it lost its metaphorical feature and was recognized in the human lexicon as a set of common phrases or dead metaphors. To distinguish between the idiom and metaphor, Gibbs explains that metaphorical expressions are creative and cannot be paraphrased; idiomatic expressions are often repeated and their figurative meaning equals a simple literal expression.

For example, the idiom like "John spilled the beans" has a meaning equivalent to the literal statement "John reveals the secret".

1.2.4 Irony

Irony is referring to the recognizing a different reality and that can be made from appearance. Also, verbal irony is the figure of speech in which the actual intention is expressed in words that convey the opposite meaning. We can say: I care less "while mean" I cannot care less". In general, metaphor and irony reflect the comparison between speech and its meaning in a specific statement or situation, where the contradiction between reality and expectation occurs. Moreover, understanding both irony and metaphor necessitates both the speaker's and the listener's cognition of the subject referred to. The contrast between irony and metaphor is clear and simple. That is, the irony often links speech and the literal meaning of it, while the metaphor indicates the speech and the non-literal meaning of it (Gibbs, 1994).

To make this discrepancy straightforward, the ironical statement violates the shallow meaning of words in many local discourses. Henceforth, the ironic meaning can be understood by assuming the opposite of the literal meaning of the word. Otherwise, the metaphorical statement violates both the shallow and deep meaning structure of words during the speech. Consequently, comprehending the metaphorical meaning implies more awareness and mental analysis. Moreover, in our social communication, the nature of irony allows us to say one thing but mean a different thing. In this regard, Gibbs notes that jocularity and sarcasm are the two main types of irony that people use every day in social communication. Accordingly, jocularity and sarcasm are associated with contextualizing solidarity and authority relationships. To distinguish an ironic class from the other, Gibbs describes that jocular statements are often implicated in the solidarity and encouragement that approve the social relationships and is aimed at criticising others in humour tone. Quite the opposite, sarcastic statements are usually associated with either solidarity or power relations between speakers and listeners, and their function is used specifically to degrade others (ibid).

1.2.5 Personification

A Handbook to Literature describes personification as the figure of speech that endows animals, ideas, abstraction, and inanimate things: representing imaginary creatures or things as having a human personality, intelligence, and emotions; and also impersonating in the drama a character or person, whether real or imaginary, by another person (ibid). While, the Glossary of Literary Terms defines personification as a "figure associated with the metaphor", in which an inanimate object or abstract concept is spoken of as if it was endowed with life or human attributes or feelings "(ibid.).

The Concise Oxford Dictionary of Literary Terms defines personification "figure of speech "by which animals, abstract ideas, or inanimate things are referred to as if they were human. As in Sir Philip Sidney's line: Invention, Nature's child, fled stepdame Study's blows. This figure or trope, known in Greek as *prosopopoeia*, is common in most ages of poetry, and particularly in the 18th century. It has a special function as the basis of allegory. In drama, the term is sometimes applied to the impersonation of non-human things and ideas by human actors" (ibid).

Regarding metaphor, many scholars have recognized personification as an ontological metaphor. For example, Lakoff and Johnson (2003) consider personification as a general type of metaphor in which entities are attributed to human actions. Moreover, Knowles and Moon believe that personification is a subclass of the metaphor in which human characteristics are used in inanimate objects or that the inanimate objects are applied to the personification of human characteristics or activities (ibid.). To make the comparison from a linguistic standpoint, Owen Thomas (1969) indicates that in terms of metaphor, the entire linguistic structure works to create a metaphorical meaning; while in personification, only parts of the linguistic structure are applied to find the figurative image. For example, according to

Thomas, in "misery loves company" ("nominal + verb + nominal"), personification only occurred due to the unnatural relationship between the contextual elements of the verb "love", which is a human characteristic, and the subject of "misery", the name Abstract; but the relationship between other components of the expression (love + company) is considered normal.

1.2.6 Metaphor

Aristotle (335 BC) analysed the concept of metaphor as it considered as one of the most important element of the literary studies. Aristotle defined metaphor as "giving an object a name that belongs to something else; the transition either from one gender to another, from one gender to another, from one sex to another, or in an analogue land". So, when the transition from a species to the genus is considered as in "actually ten thousand noble things that Odysseus did", the types of meaning "ten thousand" are used in place of the word "many". Whereas, in the case of metaphor by analogy as in "ageing is to live as evening is today", the expression "ageing" is applied to both day's evening, and the evening of life (Gibbs, 1994).

Aristotle's definition confirms that the metaphor is a matter of words, not sentences because metaphoric transmission occurs only at the word level. In addition, the definition clarifies that during the structuring of a metaphor, a deviation from the literal meaning occurs when a name or feature that is owned by an entity is inappropriately transferred to another entity. Based on these ideas, Gibbs argues that there must be some underlying similarity that permits the transfer of every metaphor from genus to species, species to genus, species to species, or by analogy (Gibbs 1994).

Based on Aristotle's handling of the term, most current scholars from various fields of knowledge such as philosophy, linguistics, and psychology have developed several theories

related to the understanding and interpretation of metaphor. The general belief of the aforementioned theorists is that the verbal metaphor in language and thought proves a complex process of mental mapping that frames our thinking, imagination, and communication in daily life, and affects our capabilities in large aspects such as learning, remembering, decision-making, and thinking (Katz, 1963). Moreover, Modern theorists say that verbal metaphors, in addition to traditional expressions based on metaphor, reflect an implicit conceptual map in which the human mind is able to imagine abstract knowledge such as emotions and thoughts related to concrete knowledge (ibid.).

According to Aristotle's view, the metaphor is recently defined as "an analogy that defines one object to another and attributes to one or more objects of one of the attributes of the second" (Hand Book of Literature, 2009). Likewise, the Concise Oxford Dictionary of Literary Terms defines the metaphor as "the most important and widespread figure of speech, referred to in an object, idea, or action by a word or expression that usually refers to an object, idea, or other procedure, to suggest some common quality that the two share". In the metaphor, this similarity is assumed to be a fictitious definition rather than being directly mentioned as a comparison: it refers to a man as that pig or says it is a metaphorical pig while it is like a pig is a simile"(ibid).

From a philosophical perspective, Richards (1981) is one of the first theorists who propose the topic of metaphor. In one of his exceptional lectures, the Philosophy of Rhetoric, Richards examines the structure of metaphor and lays the groundwork for many other theorists looking at the analysis of the metaphor structure (more on this later). According to Richards, when we use the metaphor in the simplest form, we use only two ideas for different things that are supportive and active by a phrase or a word that has a meaning at the end of the narration. Richards rejects the idea that metaphors move and replace words. The metaphor from his point of view is transaction between contexts. To improve a method that can be used to analyze the metaphor's basic structure, Richards classifies the metaphor components into two extremes and a ground. Richards designates

the extremes by the terms "tenor" and "vehicle". "Tenor" is defined as the "main topic" of the metaphor, or the idea expressed by "the vehicle." The vehicle is the covert idea of the metaphorical word that provides new meaning for "tenor". Finally, the ground is defined as the similarity between "tenor" and "compound." (Ibid). For example, in a metaphor such as "the sea of knowledge", the tenor may be the knowledge, the vehicle may be the sea, and the ground is the similarity of wideness and depth.

Linguistically, Black (1962) notes that understanding the metaphorical meanings requires the use of systematic implications as a means of selecting, confirming, and organizing relations in different semantic fields. In a similar way to Richards' handling of a metaphor, Black recommends that the metaphor structure has two topics, namely the "main subject" and "sub-topic", and "associated commonplaces". For example, in "The Wolf Man", Black explains that the main subject is "The Man" and the sub-topic is "The Wolf", and the relationships between both are commonplaces (ibid).

In the same perspective, Kittay (1987) suggests that metaphor is a linguistic tool used to figure out the mysterious meaning of the thought. According to Kittay, the metaphor function in the language is to offer linguistic perceptions for cognitive activities, and that helps the speaker of the language to benefit from the linguistic perspectives and to have understanding for the other fields such as conceptual and experimental fields. So, essentially, understanding metaphor depends on two things which are understanding the relationship between these components and their equivalents in the target text and comprehending the relationships between the linguistic components that construct this expression.

In contrary to psychologists who consider metaphors as a conceptual process in which our conceptual system builds our metaphoric language, Kittay argues that the grammar of our

language constitutes our conceptual system. Thus, these linguistic rules also control the metaphorical structure or idea.

1.2.6.1 Defining Metaphor

Figurative language is an approach to depict a large group of procedures that authors use to carry life to their work. An assortment of approaches to utilize language in adding flavor and enthusiasm to the composition. Similitude is a case of non-literal language that looks at one thing to another. The word *Metaphor* is gotten from the Greek word *Metaphoric*, which signified as convey. Representation is an examination of two unique marvels that offer some normal focuses. It is a sort of dense analogy that a few pieces of it, similar to point or similitude's markers are erased to pass on the importance indicatively. For example, in the sentence the client is the best numerous characteristics a lord has, similar to impact, significance, control, etc are credited to a client. In the consolidated illustration "a ship of express", the skipper of a ship speaks to the legislature. The ocean speaks to the progression of time, terrible climate demonstrates an emergency and absence of wind means monetary stagnation. In abstract interpretation, representation is primarily viewed as metaphorical articulation by which expression of expression is modified from its exacting references to another and frequently wide field of reference (Hussain, 2014).

Interestingly, metaphor means complex, fluctuate from a school of language to another and from a language to another. A meaning of illustration might be comprehensive of these two thoughts: Metaphor is a method for depicting something by saying that it is something different that has the characteristics that you are attempting to describe. (Ibid)

Alvarez (1993) specifies in her investigation of the metaphor that the language specialist built up the meaning of allegory which she stated: Any ID of one thing with another, any substitution of the more regular word or expression by another.

In literary interpretation, metaphor is basically viewed as a non-literal articulation by which a

word or expression is changed from its strict reference to another and frequently wide field of reference. For this situation, Shaw (1881) characterized metaphor as pursue: An interesting expression where a word or expression is applied to an individual, thought or item to which it isn't actually material. An illustration is an inferred similarity that creatively recognizes one thing with another. An illustration is one of the topes, a gadget by which a creator turns or bends.

Newmark (1988:104) characterized metaphor as: "Any metaphorical articulation: The moved feeling of a physical word; the representation of deliberation; the use of a word or collocation to what it doesn't truly indicate". Illustrations might be 'single' (single word) or 'expanded' a collocation, a colloquialism, a sentence, a saying, a moral story, a total inventive book. (Lakoff and Johnson, 1980) defines metaphor as one of the fundamental subjective systems that structure the manner in which we plan and comprehend conceptual ideas. So as to substantiate the idea that similitude is something we live by. As it were, illustration can be viewed as a mapping from a source area to an objective space.

Metaphor can be characterized as choosing a few parts of an apparent reality and making them progressively remarkable in a correspondence content, so as to advance a specific issue definition, causal understanding, moral assessment, as well as treatment suggestion for the thing portrayed (Entman, 1993) With reference to every single above definition, we can see that all definitions have one normal offer thought that Metaphor isn't truly word, in view of that, the exploration can characterize Metaphor as an interesting expression that portrays an item or activity such that isn't actually valid, yet clarifies a thought or make a correlation.

1.3 Nature of Metaphor

Any dictionary will rapidly affirm that the greater part of the words which we perceive as clear and exacting are a dead (or "frozen") metaphor. Besides in the event that one goes painstakingly to the sentences of any familiar speaker one finds that they contain a constant flow of metaphors. The fluid

boundaries of language encompass us. Regularly, in any case, the metaphors of the conventional talk are straightforward, so we give practically no consideration to the metaphor of common talk and the job that metaphor serves. Metaphor ought to be a focal piece of any request which indicates to give a general clarification of language and correspondence, the significant riddles about language and importance which metaphor raises are habitually treated as a fringe issue in semantic theories, in the event that they are referenced by any stretch of the imagination. (Hobbes, 1651)

Regular metaphors are imperceptible in light of the fact that we comprehend them promptly, and accordingly, have no compelling reason to focus on their figurative character. Metaphors all around are imagined and got a handle on with a similar office as our standard literal vocabulary. There is no problem in getting illustrations: the issue is to clarify how we comprehend them (Ibid)

The metaphor has for quite some time been treated with both reverence and doubt. Hobbes (1651) recognized the utilization of metaphor as one of four cardinal maltreatment of language and his doubts about the power metaphor needs to muddle and degenerate reasoning has been normal for the empiricist tradition which he introduced.

As indicated by the empiricist view supported by Hobbes metaphor is the best case scenario a trimming to language. While metaphor may assist us with expressing ourselves all the more strongly or all the more brightly, Hobbes and his successors asserted that it is an adornment full of risks, and on the off chance that we are to communicate as sane scholar's metaphors are best shunned. Metaphor, on this view, is a hazardous deviation from the solid exacting assets of characteristic language and we ought to limit ourselves to these strict assets in the precise quest for truth. A forerunner of this view can be found in the poem, who reprimanded the writers and dramatists for the twists which they created through what he viewed as a methodical abuse of language. (Murdoch, 1977).

The utilization of metaphor is a powerful marvel that empowers us to produce new implications from old. This procedure can be represented with the marvel of figurative speculation. The view that metaphor is an essential road by which language advances depends on the superbly

sensible suspicions that language needs to begin in one way or another, and its underlying concerns would have been with things in a speaker's prompt region. A conceivable birthplace legend is that the crudest phonetic assets gave simple verbal portrayals to strong reasonable items and for the creature and (particularly) human exercises. Thus, the assets of normal language would apparently have been genuinely stingy. The issue is: how could the crude phonetic assets, grounded in portrayals for reasonable articles and articulations for essential exercises, be stretched out to grasp the higher spans of a conceptual idea that we presently articulate through the rich assets of common language? A key system for expanding and refining language is a metaphor (Stanford, 1936).

When we talk about wall 'going' around a limit, for instance, there is no proposal of movement. The metaphor has produced a static feeling of 'running'. Running has procured the feeling of following away. That has intensified one part of the first thought of running and stifled different components. Running is a basic movement that includes placing one leg before the other in a specific precise, consecutive and musical design. This procedure or speculation and deliberation is a conceivable clarification of how we can begin with a quite constrained or confined arrangement of verbal assets and expand them further, and reshape and refine them, to adapt to the perpetually entangled world which these very assets help us to make (Ibid: 1963).

1.4 Metaphor Structure

Metaphors are an emblematic methodology for inferring comparability between encounters, musings, feelings, activities or articles (Evans, 2010). The structure of metaphor has two parts which are the source area and the objective area, that alludes to the idea the similitude is being utilized to clarify. The source space is the solid theme to which the objective area is being connected. By consolidating the two areas in a figurative articulation, a comprehension of the objective space's properties is set up. The portrayal of properties through the connection between areas is alluded to as theoretical mapping (Tay, 2012). For instance, inside the similitude, she is ablaze, she is the objective area and fire is the source

space. Through the linkage of these spaces, she alluded to is comprehended to have characteristics like that of a flame for this situation, an extraordinary vitality.

Metaphors are additionally delegated having structures that are either basic or complex and either ordinary or unpredictable. The straightforward metaphor has one objective and one source area, and complex metaphors have one objective with more than one source space (Lakoff and Johnson, 1980). Regular allegories are those that are normally utilized inside a culture, and whimsical analogies are those that are not usually utilized (Lakoff and Johnson, 1980).

The structural analysis of metaphor is regarded as a controversial process. Semantic analysis is often involved in this process. The modern analysis of metaphor follows the Chomskian grammar which is a useful tool for any study of this device (Matthews, 1980). Chomsky (1965) proposes that the understanding of metaphor “as a deviant, but interpreted sentence gives a full ‘accounting’ of metaphor” (ibid: 83). Thus, ‘the selectional restriction violation is an essential condition to distinguish the metaphorical expression from the literal one, In the metaphor form, ‘The man is a wolf’, the feature systems of the constituents can be done as follows:

(The) man	is (a) wolf
[+ definite]	[+ count]
[+ count]	[+ animate]
[+ animate]	[+ mammal]
[+ mammal]	[+ canine (- human)]
[+ human]	[+ quadrupedal]
[+ adult]	[+ tail]
[+ male]	[+ hairy]
[+ linguistic]	[+ nocturnal]
[+ bipedal]	[+ vicious]
	[+ predatory]
	[+ avoids man]

(Matthews, 1980: 85)

The word ‘man’ [+human] is regarded to be a member of the class denoted by a ‘wolf’ having the feature [+canine (- human)]. The wolf’s features, which are necessary to view the

man-system, “seem to be those which while retaining importance in the wolf-system are nonetheless less directly implicated in the selectional restriction violation” (ibid: 86). Features such as [+hairy], [+quadrupedal] and [+tail], which are connected with the selectional restriction violation [+human]/ [- human], seem to be less important in interpreting the metaphor than the other wolf systems features ([+vicious], [+predatory], [+nocturnal]) which are not closely implicated in the violation (ibid.).

In fact, Matthews (1980) attempts to point out that the adequate account of metaphor is viewed in terms of constraints upon the semantic component of the general theory of language. Brook-Rose (1958) is interested in the grammatical structure of metaphor, and not in its content or its relation to reality (Hawkes, 1972). She introduces a systematic analysis of metaphor, using nouns, verbs and other parts of speech (ibid.). Brook-Rose suggests five main categories of ‘Noun Metaphors’ (ibid: 68-69):

a- Simple Replacement, in which the proper term of metaphor is replaced, and thus needs to be guessed by the reader/listener: ‘The White House’ is often used for the President of the United States of America.

b- The Pointing Formula, in which the proper term (x) is mentioned, and then replaced by the metaphor (y) with demonstrative expression referring back to the first proper term: ‘Simon, this young lamb, has robbed the bank’.

c- The Copula, which is a direct statement that X is Y: ‘Peter is a tiger’.

d- The Link with ‘to make’, which is a direct sentence involving a third party: Z makes X into Y; e.g. ‘Tom made him a lion’.

The interpersonal features of language can be metaphorical by dressing the modality feature up as a proposition (ibid.). In metaphors of mood, the projecting clause implicated has

usually a proposition which signifies belief, certainty and other features that are related to modality (ibid.).

1.5 Types of Metaphor

Since metaphor became a major topic in philosophy, psychology, and linguistics, various types of terms and definitions are included under "metaphor". However, since the types of metaphors are large and branched widely, the researcher only cites these that are relevant to this study.

1.5.1 Conceptual Metaphor

Lakoff and Johnson say that most conceptual ideas include two contiguous conceptual fields (abstract idea and physical or tangible experience) expressed in relevant groups of conceptual metaphors. Conceptual metaphors act as the initial work of producing several new metaphors (Richie, 2006).

Conceptual metaphor is an idea or knowledge that is a chain of mapping between an abstract idea and a tangible entity, or, as in various terms, the source field and the target field. These conceptual metaphors are limited to thinking and are sometimes used in spoken or written language; their position is at the heart of our conceptual system and its functions as a basis for grouping a large number of linguistic metaphors (more on this later) within their conceptual limits (Deignan, 2005).

Moreover, Lakoff and Johnson (2003) define conceptual metaphors as "structural metaphors" in which concepts are constructed metaphorically in terms of another. To clarify further, in "Argument is War", entities and activities of the target field (Argument) are created according to the source field (War). As a result, the "conceptual metaphor "argument is war," according to conceptual theory, as a matrix of many pre-existing metaphorical structures in which we experiment arguments related to wars in our daily lives. Lakoff and Johnston

recommend a list of metaphors to show how culture allows us to speak and think in various ways about the entities and activities of arguments in relation to wars (all the examples cited are examples of Lakoff and Johnston):

“Your claims are indefensible.”

“He attacked every weak point in my argument.”

“His criticisms were right on target.”

“I demolished his argument.”

“I’ve never won an argument with him.”

“Do you disagree? Okay, shoot!”

“If you use the strategy, he’ll wipe you out.”

“He shot down all of my arguments.”

Taking into account the expressions mentioned above, Lakoff and Johnson assert that concepts are constructed metaphorically one in terms of another, and the entire conceptual metaphors, as in "argument is war", is deeply rooted in our thought in a way that can only be explained by other metaphors. Moreover, these other metaphors exist in the human conceptual system, and its function is to embody our concepts through linguistic expression (ibid.). However, taking into account coherence and systemic metaphorical concepts in the human conceptual system, Lakoff and Johnson suggest two other categories of metaphor: orientational metaphor and ontological metaphor (ibid.).

1.5. 2 Orientational Metaphor

Orientational metaphors are cases where concepts in a metaphor are not constructed one in terms of another but a whole system of concepts is created in relation to each other.

Lakoff and Johnson (2003) suggest that metaphorical orientation generally includes concepts opposed to spatial or directional orientation (up-down, in-out, on-off, etc.). They are designated systematically and have a foundation in the human physical and cultural experience. Consequently, most orientational metaphors are global in nature and are not limited to a specific culture.

To clarify further, metaphorical orientations such as "up-down" may be embodied by different numbers of orientation metaphors in other target fields, such as happy is up/sad is down, conscious is up/unconscious is down, health and life are up/sickness and death are down, more is up/less is down, and so on. Each of the orientational metaphors, based on conceptual theory, produces a number of metaphors. For example, taking into account the orientational metaphor "conscious is top/unconscious down", Lakoff and Johnson suggest different metaphors to prove their point of view, such as "Get up. Wake up" I'm up already. He rises early in the morning. He slept. He went to sleep. He is under hypnosis. He sank in a coma (ibid, Lakoff and Johnson: 2003).

1.5.3 Ontological Metaphor:

Ontological metaphors are conceptual metaphors by which the human mind creates experiences in relation to physical objects and substance. "Once we can define our experiences as entities or substance, we can refer to, classify, group, and quantify them - in this way, the reason for them." (Lakoff and Johnson, 2003). Otherwise, ontological metaphors allow us to visualize and talk about abstract things as if they were physical things. For example, we talk of knowledge as if it has a physical form, as in "the treasures of knowledge; now, I can taste the fruit of knowledge; knowledge is an effective weapon; always feeding the brain with the best of knowledge" (ibid).

1.5.4 Linguistic Metaphor

Deignan (2005) states that most linguists who study the topic of metaphor agree that linguistic metaphors work only at the language level to understand the basic mental structure of conceptual metaphor in discourse. The precedent means that linguistic metaphor is the linguistic tool through which metaphorical concepts can be realized and translated from thought to language through various linguistic expressions. For example, correspondences in thought between the two different conceptual fields "sad" and "down", as in "sad is down" are interpreted from thought to language through different linguistic metaphors, such as "I'm feeling down. He is in deep sorrow. My spirit is failing."

Moreover, Deignan (2005) proposes that the meaning of the linguistic metaphor is usually described in relation to the vehicle and the subject matter, and the vehicle is the literal meaning of the word in its source field; while the subject is the figurative meaning of this term in the target field. For example, in "sad is down", the meaning of "down" as the vehicle indicates toward the ground, but the meaning of "down" as a subject in the target field is sad.

1.6 The Notional Classes of Metaphor

Various directions are noticed in the process of meaning transference. Certain kinds of semantic connections are traditionally recognized as the most important notional classes of metaphor (Leech, 1969). Different instances of metaphor involve different types of transference; the four frequently used types are as follows (ibid: 158):

- a. The Concretive Metaphor which attributes concreteness (physical characteristics) to an abstraction: 'the pain of divorce', 'the light of knowledge' and other examples manifest this type of transference.
- b. The Animistic Metaphor which gives animate characteristics to the inanimate: 'A terrible beauty is born' (Yeats, Easter 1916, quoted in Chapman, 1973: 82)

- c. The Humanizing (Anthropomorphic) Metaphor in which a non-human referent is given human attributes:

“Flakes of soot [...] as big as full-grown snow flakes—gone into mourning, might imagine, for the death of the sun.” (Dickens, *Bleak House*, Ch. 1, quoted in Chapman, 1973: 82)

- a. The Synaesthetic Metaphor in which one domain of sensory perception is experienced in terms of another:

‘If music be the food of love, play on’ (Shakespeare, *Twelfth Night*, quoted in Chapman, 1973: 81)

The first three categories overlap because humanity involves animacy which entails concreteness (Leech, 1969). The poetic device of personification, in which abstraction is figuratively represented as human, combines these three classes (ibid.). The following example is an illustration of the use of personification:

The moon is no door. It is a face in its own right,

White as a knuckle and terribly upset

It drags the sea after it like a dark crime; it is quiet

(Sylvia Plath, *The Moon, and the Yew Tree*, quoted in Cuddon, 1992: 702)

This classification reflects the fact that metaphors “explain the undifferentiated areas of human experience in terms of the more immediate” (Leech, 1969: 158). The use of metaphor enables us to make abstract things concrete and tangible. It makes inanimate things vivid. In the reverse direction, metaphors are less common; they have a “flavor of singularity” (ibid.). Dehumanizing metaphors attribute animal or inanim properties to a human being. They have a ‘ring of contempt’:

You blocks, you stones, you worse than senseless things! (Julius Caesar, *I.i.*, quoted in Leech, 1969: 158)

1.7 Views of Metaphor

In this section, we are going to manage Hawkes' grouping of perspectives about metaphor. In this way, there seem, by all accounts, to be two major perspectives. There is what is known as the Classical View which thinks about metaphor as a separable component from language (Hawkes, 1972). Also, there is the Romantic View which claims that this gadget produces learning (Ricoeur, 1978).

1.7.1 The Classical View of Metaphor

The classical view of metaphor is thought to have an ornamental capacity, separable from language. It is utilized to accomplish specific complex impacts (Hawkes, 1972). Aristotle states unusual words just confuse us; conventional words pass on just what we know as of now; it is from the illustration that we can best get hold of something new." (Aristotle, 1410 as cited in Hawkes, 1972: 10) Among the promoters of this view are Cicero and Geoffrey of Vinsauf who guarantee that the job of metaphor is "corrective as for 'common' language". Truth be told, the Classical view keeps up that representation is brought into language so as to accomplish certain stylish impacts. In a sharp response to the Aristotelian reasoning, the Romantic view seemed to lay weight on the indispensable job of metaphor. The classical metaphor which reduced to a figure of speech that is turning away from the ordinary language. This significance gives negative work because it doesn't give the proper meaning of the words (Ibid).

1.7.2 The Romantic View of Metaphor

This view thinks about the metaphor expression language itself (Hawkes, 1972). Advocates of the Romantic View dismiss the classical ideas and recognize the fundamental capacity of representation. Promoters like Plato, Coleridge, and Richards contend that illustration makes "another reality". The Romantic View guarantees that metaphor produces learning (Ricoeur, 1978). Language is regularly viewed as an ambiguous wonder. This ambiguity is because of the progress of

significance in words. It is the aftereffect of polysemy which is normal for distinct semantics (Palmer, 1981). Metaphor moves along the lines of ironic expression (confounding articulation), adiphora (connection), epiphora (a combination of importance, an instinctive section) and arrives at the boondocks of semantics which is 'seeing as' (Ricouer, 1978). The conclusive outcome is another importance in language. Metaphor typically makes "an extension between levels of experience which are not ordinarily viewed as expressible in similar terms" (Chapman, 1973: 81). Lakoff and Johnson (1980) keep up the inescapable idea of illustration as an "intellectual and social semantic procedure" (Hatch and Brown, 1995: 86). At the end of the day, analogy prompts understanding and encountering one thing as far as another (Ibid).

This view considers the metaphorical expression as language itself (Hawkes, 1972.). Proponents of the Romantic view reject the Classical notions focusing on the vital function of metaphor (ibid.). Advocates like Plato, Coleridge, and Richards argue that metaphor creates a "new reality" (ibid: 92).

The Romantic view claims that metaphor produces knowledge (Ricouer, 1978). Language is often regarded as a vague phenomenon. This vagueness is due to a change of meaning in words, viz. It is the result of polysemy which is a characteristic of descriptive linguistics (Palmer, 1981). Metaphor moves along the lines of an oxymoron (enigmatic expression), adiphora (interaction), epiphora (fusion of meaning, an intuitive passage) and reaches the frontier of linguistics which is 'seeing as' (half experience and half thought) (Ricouer, 1978). The final result is a new meaning in language (ibid.). Metaphor usually makes "a bridge between levels of experience which are not normally considered to be expressible in the same terms" (Chapman, 1973:81). Lakoff and Johnson (1980) maintain the pervasive nature of metaphor as a "cognitive and social semantic process" (Hatch and Brown, 1995: 86). In other words, metaphor leads to understanding and experiencing one item in terms of another. Lakoff (1987) claims that different metaphors can be combined to construct a conceptual system (ibid.). He presents the metaphor of anger as insanity, relying on the following conceptual system of metaphor:

Body heat	ANGER is FIRE
hot under the collar	inflammatory remarks
all hot and bothered	add fuel to the fire
Pressure	
burst a blood vessel	
have a hemorrhage	
Redness	
scarlet with rage	
flushed with anger	
red with anger	
Agitation	ANGER is an OPPONENT
shaking with anger	struggle, battle, fight, wrestle with,
hopping mad	overcome
quivering with rage	surrender to, come to grips with
all worked up	
Interference with perception	ANGER is INSANITY
blind with rage	drives me out of my mind
seeing red	drives me nuts/bananas
couldn't see straight	go crazy; berserk/bonkers

(Lakoff, 1987 as cited in Hatch and Brown, 1995: 94)

1.8 Functions of Metaphor

A metaphor has various functions (Mooij, 1976) that it obscures its literal meaning by allowing a new understanding to come. Also, It enables the language user to create and understand novel linguistic combinations (ibid.). Metaphor highlights “the phenomenon of semantic creativity” (ibid:150). This linguistic device (metaphor) extends vocabulary and creates new linguistic expressions through the principle of the economy (Mooij, 1976). Metaphorical extensions can be found in the application of words such as ‘mouth’, ‘eye’, ‘leg’ and ‘foot’ to talk about rivers, needles, tables, and mountains respectively. Metaphor is considered as a powerful tool whenever one describes new situations in terms of what has been described before. Thus, metaphor can function as a cognitive instrument (Ortony, 1979).

As a literary device, metaphor can construct a new world (Levin, 1979) The practical function of metaphor is to give concrete illustrations of objects (Brooks and Warren, 1961). That, oost readers find abstractions and they need a concrete statement to help them to understand.

A metaphor can be regarded as a communicative device. It fulfills “the necessary communicative function of conveying continuous experiential information, using a discrete symbol system” (Paivio, 1979: 151-152). Through imagery, the metaphorical expression, which is used in communication, introduces a vivid representation of the perceived experience (Hawkes, 1972).

In education, teachers rely on the use of metaphors to characterize their teaching experience (Hatch and Brown, 1995). In the same respect, teachers have the ability to give instances and to create metaphors, making difficult concepts clear (Lier, 1995). Metaphors help the teacher to bridge the gap between old and new knowledge. A sentence like ‘A is like B’, where A is new or an abstract item and B is a known item or a concrete one, is often used in the teaching process. For example, the metaphorical statement, ‘This book is your guide to language acquisition’, can be used to show the importance of such a book to the learners.

1.9 The Importance of Metaphor

The capacity to utilize metaphor is the indication of a decent author, and toward the start of an article, it can make for a ground-breaking opening. On the off chance that we wish to speak with individuals who don't have a logical foundation, it helps on the off chance that we realize how to convey in a manner that is promptly reasonable and important. It helps in the event that we can participate in narrating, telling individuals, not just the science however why we got keen on the science, the material science behind environmental change as well as how it will influence genuine people, and it helps on the off chance that we realize how to convey complex ideas in a less complex language. (Cameron, Lynne, 2008)

Any dictionary will rapidly affirm that a large portion of the words which we perceive as direct and exacting is dead (or "solidified") metaphor. In addition in the event that one goes painstakingly to the sentences of any familiar speaker, one finds that they contain a constant flow of metaphors. The fluid boundaries of language encompass us. Normally, nonetheless, the metaphors

of the ordinary talk are straightforward, so we give practically no consideration to the metaphorical character of standard talk and the job that metaphor serves. Be that as it may, while metaphor ought to be a focal piece of any request which implies to give a general clarification of language and correspondence, the significant riddles about language and importance which metaphor raises are often treated as fringe issues in semantic hypothesis, in the event that they are referenced by any stretch of the imagination. A focal point of this paper is to change this disregard and to depict the focal job which metaphor plays in semantic advancement. Contemporary savants of language who are exemptions to the general example of disregard incorporate Davidson (1978), whose deflationary view is that there is no exceptional classification of figurative importance particular from exacting significance.

Ordinary metaphors are undetectable in light of the fact that we comprehend them quickly, and thusly have no compelling reason to focus on their metaphor character. Metaphor overall are imagined and got a handle on with a similar office as our common exacting jargon. There is no issue in getting metaphors: the issue is to clarify how we comprehend them (Searle, 1979).

The utilization of metaphor is a powerful wonder which empowers us to produce new implications from old. This procedure can be shown with the wonder of metaphor speculation. The view that metaphor is an essential road by which language advances depends on the consummately sensible suppositions that language needs to begin in one way or another, and its underlying concerns would have been with things in a speaker's prompt region. A conceivable starting point legend is that the crudest semantic assets gave simple verbal portrayals to strong reasonable articles and for the creature and human exercises (Stanford, 1936). So, a major component for broadening and refining language is a metaphor.

1.9.1 Metaphor and Talk

At the point when individuals converse with one another, they utilize metaphor. In the talk, metaphor is a moving, powerful marvel that spreads, interfaces, and separates with different contemplations and different speakers begin and restarts move through talk creating, expanding, and evolving. Similitude in talk the two shapes the continuous talk and is formed by it. Individuals use metaphors to think with, to account for themselves to other people, to compose their discussion, and their decision of analogy regularly uncovers their conceptualizations as well as, and maybe more critically for human correspondence, their demeanors and qualities (Stanford, 1936).

The metaphor in the talk is dynamic. In even short stretches of talk, we can consider similitude to be moved as speakers alter and adjust to what different says. At the point when a metaphor is inspected over longer stretches of talk, regularities and secure qualities in the elements of illustration rise. Sign of purposeful illustrations may incorporate stopping, wavering, and the utilization of 'tuning gadgets'. We recommended that such expressions go about as 'tuning gadgets' to enable speakers to initiate figurative understanding in on-line talk. What seems to oversee the utilization of tuning gadgets is a speakers' judgment about the 'expectedness' of a specific metaphor in the particular talk setting. They may guide audience members to one of a few potential translations, counteracting wrong strict understanding, or demonstrate the idea of the mapping among point and vehicle. (Ibid, Stanford:1936)

Tuning devices can likewise mitigate or moderate the elucidation of metaphor, cap, without the device, may appear to be excessively solid. Tuning devices are utilized crosswise over classifications and settings of talk, as one of a few manners by which speakers decrease the danger of uncertainty that is, in principle however sometimes practically speaking, related to utilizing analogy. They fill in for instance of how metaphor in the talk is formed by the weights and conceivable outcomes of human cooperation, and it is to these weights and potential outcomes that we turn straightaway. Nonattendance of metaphor isn't quite referenced in the writing however was

a huge element of compromise talk stretches of talk without representation were of two sorts. Discussion about movement or addressing courses of action had no need for metaphor since the substance was exacting and physical. The all the more intriguing illustration free scenes were an account of amazingly agonizing occasions (Searle, 1979).

1.9.2 Metaphor and Education

Advanced education organizations are taking a gander at their scholastic accomplishments and building up certain activities that look at their showing exercises in an instructive viewpoint. This happens because of developing worry about the nature of discovering that this degree of training advances, and concerning the effect on the outer view of the administration that these establishments give (Esteves, 2008).

Education is a field where metaphor assumes a key job, both to distinguish the elements of instructive procedures and to explain and group the elements of instructive entertainers (Jensen, 2006; Magalhaes and Stoer, 2007; Patchen and Crawford, 2011). Likewise as Haggis (2004) asks, illustration can be utilized to shape contemplations, yet additionally to shape the nature and extent of activity, in both imaginative and prohibitive ways. Her examination about the utilization of metaphor in understudies' discussion about instructing and learning, permitted to understanding various verbalizations of the nature and significance of learning.

In every one of the metaphors referenced by these creators we can recognize two of the most significant uses that are focused on metaphors: the utilization of constitutive or essential ideas and the utilization of an increasingly open nature, emerging from the trouble of evidence. The fundamental utilization of metaphor is an apparatus for theoretical development. Its fundamental assignment is to make obvious the undetectable, to think what isn't yet open to the language since ideas that express such reality have not been made and approved (Stengers, 1993; Fernandes, 2008). The informative use relates principally to correspondence purposes and is normally nearer to the explanatory custom of illustration. This terminology is related to that utilized by different creators who separate the utilization of

illustrations expected as an expository or theoretical nature (Low, Littlemore, and Koester, 2008)

As a showing asset, the utilization of metaphor is supported on the grounds that instructing is likewise making an interpretation of learning to make it open to understudies and metaphor work well for this reason. This defense is thusly legitimized by the massification of advanced education and social assorted variety of understudies who go to the college as referenced earlier. (Ibid).

The metaphors that course in the classes of the contextual analysis originate from the educator's close to home style and are chosen by their heuristic power as apparent at the hour of generation. The utilization of life experience, yet in addition to social curios available for use (motion pictures, books, pictures/artistic creations and so on.) are the primary references of an area of the representations. The educators accept that these are suitable reference spaces as they are known by all. What's more, transposition into the objective area is a sort of initiation that both the educator and understudies consider a "characteristic" creation (without exertion). All things considered, and in regards to the primary metaphors, there is much work to reflect in its generation, which can be seen from metaphors alluding to a portion of the metaphors utilized in the sessions (Magalhaes and Stoer, 2007).

The two principal employments of metaphors fill instructive needs and essential information is delivered, which certifies the utilizations found in the writing (Fernandes, 2008; Pramling, 2011). Be that as it may, the main role is most clear in the portrayals of the respondents and progressively obvious in the perception notes of the exercises. Additionally, it is all the more effectively connected with the massification of advanced education and a social decent variety of understudies who come into the college and the need to discover inspiration and devices that upgrade their basic reasoning. On the off chance that this is the most distant finish of the exertion of educating and learning, representations can get to the closest objective to make an interpretation of that information to make it increasingly available to understudies, along these lines guaranteeing the open capacity (Jensen, 2006).

Concerning the effect of metaphors on understudies, we found that the utilization of these in classes is synonymous with more noteworthy consideration from understudies and, sometimes, it fills in as scholarly "nourishment", even past course necessities. Notwithstanding, despite the fact that they think that the instructor would acknowledge that they did, they didn't feel approved to create their own metaphors. This assessment isn't completely upheld by all understudies, especially with respect to the generation of composed talk. The instructor himself likewise conceded that he would not acknowledge writings that utilized thinking by similarity, utilizing as a primary wellspring of help the choice to secure the understudies – after all they need to perform scholastic work and submit to the principles of the round of scholarly yield (Jensen, 2006).

In summary, it is conceivable to presume that analogical thinking and metaphors are vehicles for learning as it is perceived as their academic capacity to upgrade understudies inspiration and to profound information creation and procurement.

1.9. 3 Metaphor and Literature

Metaphorical articulations drawn from literature are recognized to be progressively unique, novel, complex, and hard to comprehend than those found in non-artistic talks. Most researchers appear to concur that men of letters purposefully make novel metaphors to go past our normal theoretical assets and to stir intriguing and complex pictures. Thusly, such metaphors are thought to be not the same as metaphors outside literature (Mukarovsky, 1970).

However, in what direction metaphors in literature contrast from metaphors somewhere else are a dubious issue. A few researchers put accentuation on the brokenness between literary metaphor and non-literary metaphor, while others put accentuation on the congruity between abstract metaphors and nonliterary metaphors. As an especially significant agent of current semantic ways to deal with abstract messages, the Formalist perspective on writing is portrayed by "the stylishly purposeful bending of the etymological segments of the work, as such the deliberate infringement of the standards

of the ERP Differences between Literary and Non-scholarly Metaphors Language and Cognitive Science standard" (Mukatovsky, 1970 :26)

In the Formalist view, a metaphorical expression is viewed as a specific kind of linguistic deviation including the semantic degree of language, for it is contended that metaphorical expressions are, whenever seen actually, ridiculous, irrational, or strange (Short, 1996: 43). In spite of the fact that the studies referenced above have understood the subjective elements of illustration (Leech, 1969: 158; Nowotny, 1965: 60), they put pressure primarily on the semantic degree of metaphorical expressions. Tending to another point of view, Tsur's (1987, 1992) intellectual poetics received psychological speculations to efficiently clarify "the connection between the structure of literary texts and their apparent impacts" (1992: 1). Tsur (1987) concentrated on clarifying in what direction the exceptional attributes of individual novel metaphors in poetry add to extraordinary impacts. He suggested that consistent logical inconsistencies found in metaphorical expressions are settled by dropping superfluous highlights of the vehicle and anticipating the rest of the highlights to the tenor. Since the 1980s cognitive theory has reconsidered the function of metaphors in ordinary, non-literary language, and clarified metaphor in literature from another perspective. (Ibid)

Lakoff and Turner (1989) asserted that metaphors found in poetry were made by utilizing reasonable metaphors that additionally underlie regular metaphorical expressions. As such, the apparently novel metaphors in poetry were really acknowledged by utilizing the equivalent metaphorical ideas we as a whole use in ordinary language. Thus, this methodology credited power to metaphor outside literature and saw a metaphor in literature as the imaginative daily product, non-literary metaphors. In spite of the fact that the methodologies examined hitherto vary from one another in certain perspectives, they share a similar supposition that will be, that literary metaphors are increasingly novel.

However, regardless of whether metaphors in literature are more imaginative and novel than metaphors outside literature is an issue that is difficult to demonstrate experimentally. Little work has

been done here to date, for literary researchers, for the most part, have investigated chosen messages in testing their speculations. An outstanding special case is Goatly (1997), who looked at metaphorical expressions extricated from six distinct classifications (in English). He found that contrasted with different sorts, present-day poetry has progressively novel and expanded metaphors. However, a lot more factors should be thought about, for instance, philosophy (Crisp, Heywood, and Steen, 2002; Heywood, Semino, and Short, 2002), the pertinent components of metaphor (Steen, 1999) and the size of the data used. Utilizing sources is another way to deal with look at metaphor in literature and metaphor somewhere else.

1.9.4 Metaphor Semantic and Context

A metaphor is a critically context-dependent phenomenon. This reality was not obviously perceived until the 1970's. Until then, most theorists expected that a sentence must have a fixed arrangement of metaphorical implications, this circumstance changed as theorists gave increasingly genuine consideration to how metaphors really work. In the first place, it was brought up that not all sentences utilized metaphorically are sensibly or even sober-mindedly crazy (Cohen 1975). Second, it turned out to be progressively evident that with regards to various sentences, and with regards to a similar sentence as articulated by various speakers on various events, a similar word could be utilized metaphorically to express many, altogether different implications. Semantic theories turned out to be progressively enlarged as theorists endeavored to envelop this assortment inside the dictionary. Semantic theories of metaphor were to a great extent deserted. Rather, theories for the most part kept up either that metaphors are a sort of speaker significance, on which a speaker says one thing so as to mean something different (Grice 1975, Searle 1979), or else that metaphors don't have any unmistakable 'signifying' by any means, yet essentially aim certain particular impacts in their listeners (Davidson 1984, Rorty 1987).

Philosophers of language have dedicated much vitality over the most recent 30 years to exploring

the different manners by which setting can influence imparted content. Some of them have as of late applied the subsequent bits of knowledge and instruments as a powerful influence for metaphor, and specifically to return to the possibility that metaphor ought to be dealt with semantically. A portion of these theories, for example, David Hills (1997), conjure relatively questionable suppositions about semantic importance for the most part. (End, 1986).

While understanding language with regards to communication needs to derive the supposed speaker's significance, i.e., what the speaker expects to convey, which is inconceivably underdetermined by the strict importance of words and sentences. The speaker's intended specific meaning is the result of a logical induction abusing world information, the unique situation, and the lexical importance of the articulation. Metaphor offers a noteworthy case of the hole between the strict significance and the speaker's meaning, and depicting how this hole is crossed over in the psyche/mind of language clients is one of the real worries of trial pragmatics and neuropragmatics (Bambini, 2010; Bambini and Bara, 2012; Hagoort and Levinson, 2014; Grossman and Noveck, 2015). (Ibid)

The steady context was represented by the metaphor's ground, i.e., a word that communicates the connection between the metaphor's point (the subject of the metaphor) and vehicle (the term utilized metaphorically). For example, in the metaphor "Mary is a diamond," Mary is the subject, a pearl is a vehicle, and the ground is that Mary is valuable or esteemed. (Ibid)

One significant issue when talking about metaphor and pragmatics is setting. The setting is constitutive in pragmatics, where it is expected to impact the perception procedure by modifying implications and forming surmising. In regular utilization of language, metaphors happen with regards to a discussion, misusing foundation learning just as the past talk shared by speakers to base the non-strict use. However, electrophysiological studies have infrequently thought about the issue of setting with the point of expressly surveying its role. (Ibid)

1.9.5 Metaphor and Poetic Figures

Metaphors are generally utilized all through a wide range of literature, yet once in a while to the degree that they are utilized in poetry. The utilization of metaphor in poetry is one of the most significant parts of a beautiful style that must be ached. Metaphor is fundamental in poetry. It shows instances of the writer's innovativeness and adds to the general enthusiastic congruity of the sonnet while sharpening its particular logical effect. To consider 'graceful' metaphor may not be the equivalent to consider everyday language. The poets can purposely intricate, expand, question or consolidate metaphors and make them 'unique' and look 'new' to the reader which will influence the translation (McRe, 2000).

Moreover, for the wonderful language, McRea (2000) contends that when words show up in poetry, they don't have quite recently referential implications yet regularly authentic implications too. Also, these authentic implications require arrangement and judgment by its recipient so as to be completely comprehended. Thus, since poems are brimming with metaphors and metaphors speak to different things than themselves, not understanding the metaphors in verse brings about not understanding the sonnet truly and completely.

Also, Low (1988) contends that artists may utilize some normal and old 'themes' in their way of life. Being broadened, these regular 'themes' can appear to be phenomenal and this can prompt greater unpredictability in understanding. Now, 'social' impacts likewise enjoy deciphering metaphors in verse. Bits of literature convey the socio-social components of the nation it has a place with. What is basic in one culture may not be so basic in another. In this way, peruses' experience learning on that culture picks up significance.

For example, In Sylvia Plath's lyric 'Metaphors' an expansion of ordinary informal articulation 'a bun in the broiler' which means being pregnant is given with the accompanying line: This portion's enormous with its yeasty rising If the peruses knows about the social, day by day articulations of that language, it may be simpler for them to comprehend this line. This

demonstrated metaphors in verse ought not to be taken uniquely at lexical and sentential level, the setting they are typified in ought to be taken overall. (Low, 1988)

1.9.6 Metaphor and Emotions

Emotion Metaphors are a settled element of emotion language that it is profoundly figurative; that is, it is ruled by metaphorical and metonymic articulations. It is likewise outstanding that the vast majority of these articulations have a place with an assortment of reasonable metaphors and metonymies. People would be bound to utilize metaphors and metaphorical correlations when depicting how they felt when they were encountering a feeling than when portraying what they did when they encountered it. It is conceivable that increasingly metaphorical language would be utilized in portrayals of exceptional when contrasted with gentle enthusiastic states. Portrayals of inclination states, which may as of now utilize metaphorical language, might probably utilize metaphors when the states are serious (Johnson, 1970)

The emotions used included four positive things (happiness, pride, gratitude and relief) and four negative things (sadness, fear, resentment, and shame). Note that the specific speculations to be tried don't depend in any significant manner on precisely which feelings are utilized. Notwithstanding giving depictions including feelings of various valences, subjects were required to portray circumstances including either extremely exceptional encounters of them or exceptionally gentle ones. Metaphors were recognized in the transcripts of meeting sessions. Conventions were scored regarding thought units since metaphors are commonly preferred conceptualized as single thoughts over as individual words (Johnson, 1970).

We have provided evidence that the metaphorical language may have caused it feasible for individuals to pass on what might somehow or another be troublesome or difficult to express. This is by all accounts the case with the nature of inconspicuous inward states like feelings, as to prove by our outcomes demonstrating the transcendence of metaphorical language during depictions of inclination states instead of activities, particularly when those states are extraordinary (Low, 1988).

1.10 Metaphor, Gestures, and Thoughts

Gestures comparing to digest thoughts give a potential wellspring of merged proof for Conceptual Metaphor Theory. Metaphorical signals establish one of McNeill's (1992) fundamental motion types, while iconic are motions that take after solid articles or activities. A metaphor looks like something concrete so as to speak to something conceptual. Each gesture probably compares to a spatio-motoric portrayal in the gesturer's brain: if individuals structure gestural portrayals when they express dynamic thoughts, they should likewise shape relating mental portrayals. However, the way that individuals signal metaphorically doesn't, in itself bolster Conceptual Metaphor as a hypothesis of mental portrayal (rather than a hypothesis of language and correspondence). We have to find out about both the subjective and open elements of metaphorical signals to decide if they uncover metaphorically organized ideas. In light of the proof accessible up until now, there are a few potential responses to the inquiries, for what reason do individuals produce metaphorical signals, and what do they mean for theories of dynamic mental portrayals.

Metaphorical signals are subjectively identified with their lexical associates, as various investigations have reported efficient relations. However, by definition, metaphorical signals are connected to extract ideas by means of their similarity to some solid article or activity if metaphorical motions are not only epiphenomenal, a basic supposition that will be that they are planned to be informative (Kendon, 2001). Most of the studies archiving metaphorical signals have broken down speakers in especially testing informative settings, for example, educators giving scholarly lectures (Nuriez, 2004; Sweetser, 1998).

Moreover, any open capacity they may serve, concrete gestures comparing to items and activities in physical space seem to serve inner intellectual capacities for the gesturer, encouraging lexical recovery (Krauss, 1998; Krauss and Hadar, 1999) or calculated getting ready for discourse (Alibali, Kita, and Young, 2000). The equivalent could be valid for co-discourse signals comparing to extract substances that are normally spatialized in verbal metaphors - not just when gesturers are

utilizing verbal metaphors (e.g., a significant expense) yet in addition when they're passing on conceptual thoughts without utilizing any metaphorical language (e.g., a costly cost). Assuming this is the case, at that point signals could give proof that individuals conceptualize dynamic substances metaphorically even when they're not discussing them that way (Cienki, 1998; Sweetser, 1998).

1.11 Theories of Metaphor

In general, there are two main perspectives in which most theories have developed on metaphor. However, there is the traditional perspective in which metaphor only works at the level of language, not thought. The metaphor, according to the previous point of view, is a poetic instrument applied to enhance literal language, and the ordinary language can have a rhetorical flourish by a poetic imagination (Lakoff and Johnson, 2003). The traditional perspective rejects the cognitive function of metaphor and discusses that metaphor is a dependent function in the language that is applied to decorate the literal meaning of a statement or to fill lexical gaps in the language (Deignan, 2005). Otherwise, the contemporary perspective that defines metaphor as a conceptual tool relates to thought and has little to do with language. In the sense that the metaphor is not present in language, but in the way our conceptual system views one mental field in relation to another field; this perception passes through a complex mapping process that connects various conceptual domains in our conceptual system (Evans, 2007).

1.11.1 The Cognitive Theory of Metaphor

George Lakoff and Mark Johnson have expressed an upheaval in the region of cognitive linguistics. From that point forward, numerous scientists have been following their strides by exploring a similar way, accepting that analogy is in a general sense a perspective. Lakoff and Johnson obviously express their situation about metaphor. The vast majority figure they can get along consummately well without analogy. We have found, despite what might be expected, that illustration is inescapable in regular day to day existence, in language as well as in idea and activity.

Our customary theoretical framework, regarding which we all think and act, is in a general sense metaphorical in nature. Lakoff, Jognson, 1980).

Lakoff and Johnson see that individuals regularly talk about conceptual thoughts by utilizing the words for increasingly solid ideas. Individuals use expressions of solid source field to discuss a conceptual objective field. It is very typical for local English speakers to think about existence as a voyage. In Robert Frost's sonnet *The Road Not Taken*, Frost depicts life as a sort of adventure. Chinese even imagine that after death individuals still have far to go. We frequently hear individuals tell the individuals who have recently passed away to "have a decent adventure!" In English, expressions, for example, to get a decent start, to have nothing more than trouble end, far to go, a long life expectancy, etc are regularly utilized (Ibid). For instance, English speakers frequently utilize the accompanying expressions to show that life is an adventure. (Kovecses, 2002:25)

He's without direction in life.
I'm where I want to be in life.
I'm at a crossroads in life.
She'll go places in life.
He's never let anyone get in his way.
She's gone through a lot in life.

Thus, life is a voyage; time is cash; speculations are structures. These perceptions prompted the hypothesis of theoretical metaphor. Such thoughts diverted metaphor from language into a reasonable space. As indicated by a psychological perspective on illustration, individuals comprehend one theoretical space as far as another reasonable area. At the end of the day, we are attempting to comprehend the theoretical idea using the solid one. The two areas of reasonable analogy are source space and target space. We consider the previous space the source area from which we attract metaphorical significance to grasp the other one. The last space is what we comprehend thusly. Accordingly, the objective space is the area that we attempt to comprehend by utilizing the source space. For instance, the Argument is War is an applied metaphor: (Lakoff and Johnson, 1980: 30)

Your claims are indefensible.

He attacked every weak point in my argument.

His criticisms were right on the target.

In fact, the cognitive theory of metaphor has been tested by a few researchers for different reasons (Dahl, 1989; Indurkha, 1994; Jackendoff and Aaron 1991; Murphy, 1996). Murphy (1996) contended the "solid perspective on figurative portrayal" isn't practicable mentally, imagining that it could be a tumult circumstance if the idea of affection were organized through our appreciation of adventures. All things considered, we can draw numerous erroneous inferences. (Ibid)

1.11.2 The Naive Simile Theory of Metaphor

Davidson contends that metaphor examination is extremely causal, not phonetic. The Naïve Simile Theory, unexpectedly, holds such that metaphor is basically a bridge strict correlation. A striking closeness has been seen as far back as Aristotle's time. It appears that the two likenesses and allegories express examinations somehow (Lycan, 2000).

As indicated by the Naive Simile Theory, a similitude gets from a relating likeness by an ellipsis. The accompanying two sentences will outline the point:

7. George is a rock.

8. George is like a rock.

Accordingly, sentence 7 is just a truncation of sentence 8. This likeness view clarifies the metaphor's understandability. Such understandability is self-evident since proclamations of similarity or likeness are very clear. Conceivable all things considered, the Naive Simile Theory likewise meets some objections. (Ibid) .

Beardsley (1967) contends that the Simile clarification is questionable. In the event that representation is short for the comparing comparison, at that point it is basically synonymous with

the likeness and won't be heard as strange. Davidson (1978) and Searle (1979) contend that the illustration has a strange significance. Even Searle (1979, p. 106) grumbles that a comparison taken without anyone else is absolutely uninformative. "Likeness is a vacuous predicate: any two things are comparative in some regard or other".

1.11.3 Conceptual Metaphor Theory

The theory of conceptual metaphor was created by Lakoff and Johnson in the 1980s, and their coordinated effort brought about the book "Metaphors We Live By" where they clarified and recorded different semantic models that their hypothesis depended on. They contend that the pith of similitude is to understand and encounter one sort of thing regarding another.

(Lakoff and Johnson 1980, p.5), claims that conceptual metaphors are for the most part used to portray rather unique reasonable areas with theoretical spaces that are what simpler to get a handle on. For example, the theoretical area ARGUMENT can be portrayed as far as WAR; as in "I won that contention", or TIME can be depicted as far as MONEY; in for instance "You're burning through my time". (Ibid)

Conceptual metaphors are maybe regularly observed as the methods for disentangling and clarifying dynamic applied spaces. In any case, regardless of whether individuals guess that such representations are basically utilized as expository gadgets, or just to shading "common" language. Lakoff and Johnson (1980) contend that metaphors are utilized ceaselessly and that "our standard reasonable framework, regarding which we both think and act, is in a general sense metaphorical in nature" (p.3). In addition to the fact that language is organized in a manner where applied areas are clarified by methods for other theoretical spaces, however, individuals utilize such articulations since they think in a similar way (Ibid).

Additionally, Lakoff and Johnson (1980) contend that the utilization of reasonable metaphors isn't constantly a cognizant decision, however something utilized naturally. Since reasonable metaphors are such essential and profoundly coordinated pieces of language and thought, they are utilized consistently, all

things considered, without individuals acknowledging it. In this manner, depicting one reasonable space by means of another may not be as unprecedented as one initially may think. (Ibid).

Metaphors are conceptual (mental) activities reflected in human language that empower speakers to structure and build unique subject matters and involvement in progressively concrete experiential terms. As per this perspective on metaphor, speakers utilize a recognizable subject matter, called the source space. (Hurford and et al, 2007).

1.11.4 Reflection Theory of Metaphor

Generally, the focal point of view for sociologists considering literature has been the utilization of literature as data about society. To a lot of lesser degree, customary work has concentrated on the impact of literature informing and making social activity. The previous methodology, the possibility that writing can be "read" as data about social conduct and qualities, is, by and large, alluded to as a reflection hypothesis. Abstract writings have been differently depicted as mirroring the "financial aspects, family connections, atmosphere and scenes, demeanors, ethics, races, social classes, political occasions, wars, and religion" of the general public that delivered the writings (Duhan, 2015).

The vast majority are familiar with the reflection point of view from journalistic social critique. Lamentably, "reflection" is a metaphor, not a theory. The essential thought behind reflection, that the social setting of a social work influences the social work, is evident and central to a sociological investigation of literature. Be that as it may, the representation of reflection is deluding. Reflection accepts a basic mimetic hypothesis of literature wherein scholarly works straightforwardly and un hazardously archive the social world for the readers. Truth be told, be that as it may, literary is a build of language; its experience is emblematic and intervening as opposed to coordinate. Persuading research contending for scholarly proof of social examples currently requires the cautious detail of how and why certain social examples are consolidated in literature while others are most certainly not (Ibid).

1.11.5 The Substitution Theory of Metaphor

The substitution theory notes metaphor as a decorative method to replace an abnormal figurative term for the regular literal term. According to Richards (1981) it is not considered as the main subject and it just excuse for the introduction. Also, Black (1962) states that the view of substituting metaphor is the substitution of a metaphorical term for other literal terms intended to express the same meaning. To clarify further, the meaning of the linguistic term in its metaphorical statement equals its literal meaning in its non-metaphorical statement. Moreover, Black states that the metaphorical use of a word or expression in a given literal framework is a transmission of meaning that can be pronounced literally. In such a process, the author replaces the metaphor of literal expression in order to create a confusing meaning. To solve the ambiguity of the new meaning, the reader needs to reverse the substitution of the literal meaning of the metaphorical term as a hint of a solution to the proposed figurative meaning (ibid).

Gibbs (1994) studied the substitution point of view and concludes that metaphorical forms such as A is B are only an indirect way of saying A is C. For example when someone says Richard is a lion, he means nothing but reinforces Richard's fitness description from being brave (Richard is courageous). Additionally, comprehending the meaning of metaphorical terms requires that the listener's ability to encode the figurative meaning of Richard is courageous (A is C) by finding the hidden similarity (C) "courage" between (A and B) is Richard and Lion (ibid).

1.11.6 The Comparison Theory of Metaphor

Max Black (1962) argues that comparison theory is a distinct form of substitution in metaphor, in which the metaphorical term may be replaced by a literal comparison of its equivalent. To draw the contrast between the two theories (ibid).

Gibbs notes that the concept of metaphor from the point of view of substitution is the replacement of metaphor for their approximate literal equivalents, while comparison theory considers metaphor an implicit similarity between metaphors, which can be expressed as a simile in

most cases. Namely, a metaphorical model such as A is B can be understood as A resembles B from a comparative viewpoint. For example, instead of Richard is a lion, a comparative opinion might say that Richard looks like a lion (ibid).

As the comparison theory of metaphor begins in the writings of Aristotle, mostly in *De Poetica* (McKeon, 1947). Two respects of metaphor reoccur in his treatment of the subject, the first is that metaphor is structured on the principles of analogy and seems to be concerned essentially with the comparison of resemblance between two or more entities. Another interesting aspect of Aristotle's viewpoint of metaphor discusses the range of metaphor use in natural language. Aristotle believed the command of metaphor to be a mark of genius. Accordingly, metaphors are uncommon and are used almost principally for stylistic purposes, to make the language more elegant and pleasant rather than more meaningful. The most significant contribution that Aristotle made to the research of metaphor was to commence the still prevailing idea that metaphors are comparisons. Simultaneously, Aristotle appears to have confused the relationship between metaphors and analogies and to have understated their impact on the nature of language (ibid).

1.11.7 The Conceptual Theory of Metaphor

The conceptual theory developed by Lakoff and Johnson (2003) influences the various philosophers and linguists who have contributed to the research for metaphors. Unlike the substitution theory that the metaphor is considered as a decorative tool that is limited only to the use of language, the conceptual theory argues that metaphor is a matter of language, thought, and action, and that our conceptual system regarding thinking and action in daily life is essentially metaphorical in nature. Consequently, according to the conceptual perspective, metaphor uses as a cognitive tool that allows us to comprehend and experience a relatively abstract subject in relation to the more concrete subject matter. Hence, the comprehension of metaphor is inherent in our perception of experience (ibid).

Lakoff and Johnson examine the mechanism of the human conceptual system as a realization of how different concepts are embedded, organized, characterized, and linked together (ibid). They discuss that concepts and activities are constructed metaphorically, language is also created metaphorically (ibid). For example, Lakoff and Johnson gave an example of different conceptual metaphors, for example, (argument is war), the both words argument and war have different activities and things. Although, we learn from our thoughts and culture to understand, talk about the argument words war and make construct.

1.11.8 The Modern Classical Theories (CT) of Metaphor

Let start by figuring out the aspects of CT, here are some characteristics of CT derived from (Lakoff 1993):

- (1) Ordinary language is conventional and all everyday conventional language is literal and none is metaphorical. CT is thus based on the literal-metaphorical distinction.
- (2) Metaphor is defined as a novel or poetic expression used outside its conventional realm of use to express other similar concepts.
- (3) Only literal language can be contingently true or false.
- (4) All definitions given in a lexicon are literal, and not metaphorical.

As one would expect there is no single classical theory of metaphor, but rather theories that more or less meet these specifications. According to Lakoff (1993) and Johnson (2008), the major representatives of CT are Grice (1975), Searle (1979), Davidson (1978), and Rorty (1987). These are indeed the most significant theories of metaphor in analytic philosophy. We will add to this list the classical theories by Richards (1936) and especially those by Black (1955, 1979) who also wrote a highly critical review of *Metaphors We Live By* (Lakoff and Johnson, 1980).

Now is: To what extent do these theories meet the specifications)? The answer is that they basically do,

although with minor modifications. They are indeed based on the literal-metaphorical distinction. Ordinary language is, for the most part, conventional and literal. A metaphor is a novel or poetic expression. No metaphor is conventional. What metaphor accomplishes, however, is a matter of disagreement. According to Richards, Black, Grice and Searle, it expresses another concept that is somehow related to the original concept. This relation does not need to be similarity; it can be an analogy, extension, narrowing, loosening or a subordinated metaphorical or metonymical transfer. Also, according to Davidson and Rorty, a metaphor does not express anything beyond its literal meaning. What it accomplishes is a perlocutionary effect that cannot be captured as metaphorical meaning. Accordingly, only Davidson and Rorty, but not Black, Grice and Searle would accept that only literal language can be contingently true or false. The last claim is, I think, generally accepted among all these theories, for it follow on from (1) and (2).

Lakof's characterization of CT as endorsed in these analytic philosophers is basically correct. What is missing though in his description is the characterization of a mechanism on which our understanding of metaphor is based. Here is an outline summarizing the theories by Richards and Black. In order to cope with the enormous complexity of natural languages, they restrict their investigation to subject-predicate sentences of the form "A is B". The basic idea is that if such an utterance is intended or/and recognized as a metaphor then the literal meaning of "A" interacts with the literal meaning of "B" resulting in the metaphorical meaning of "B" which is hereby being predicated of "A". So, Richards (1936) stated that metaphor helps us to know the interaction between two thoughts or two different things we have and that two things were supported by a phrase or a word. Interestingly, Black's (1955) main aim is basically an explicit characterization of these complexes and an explication of how two meanings can inter-act they do indirectly through so-called implication-complexes or associated implications. An implication-complex is a set of implications predictable to a term. An implication complex A is a set of implications in the form of 'A implies A and an implication-complex B is a set of implications in the form 'B implies B'. These

implications do not need to be true. (Ibid:1955)

1.11.9 The Prototype Theory of Metaphor

The prototype metaphor theory recommends many concepts that acquire a basic meaning that presents the basic features of the entire class and also that other, less distinctive features approach their limits. Richard Trim (2007) reveals the merits of prototype theory to comprehend the creation of metaphor. According to Trim, a metaphor is found when two things from two completely different conceptual fields are matched to construct a metaphor.

1.11.10 Interaction Theory of Metaphor

In contrast, the comparison theories and the substitution of metaphor in which there are many partial resemblances between metaphorical elements at the basic level of meaning, the interaction theory, first found by Richards (1936) and then developed by Black (1962), proposes that partial resemblances, the ground, are recently created as a result of the interaction between the metaphoric fields, the tenor and the vehicle (Gibbs, 1994). Black suggests that the meaning of an interactive metaphor is irreducible because each of its elements contains distinct semantic contents that reflect the difficulty of reformulating the metaphor of the reaction to literal and maintaining its semantic contents simultaneously. It indicates that the interaction theory negates previous comparison and substitution theories in which the metaphor of a literal translation can be replaced while maintaining the same cognitive meaning (ibid).

Moreover, regarding the mechanism for comprehending the meaning of the interaction metaphor, Black recommends that the hearer must not search for the resemblances existing between the main topic and the sub-topic of decoding the intended meaning of the speaker; instead, the listener should attempt to create similarities by displaying the characteristics of each subject independently. For example, comprehending the metaphor, such as "the man is a wolf", requires the listener's knowledge of the features of all the linguistic meanings of both "the man" and "the wolf"

to draw the resemblance that forms the present meaning "Man is fierce" (ibid). Black (1955) refers to the lexical meaning of each topic through the expression "system of associated implication", the resemblance created with the phrase "system of associated commonplaces", and the new meaning of the term *new implications* (ibid).

From a similar point of view, David Miall (1982) considers the interaction metaphor to be the "interanimation" of two terms placed side by side of distinct semantic categories (ibid). The preceding perspective refers to the metaphor as a combination of terms or units of different semantic fields. Each term or unit has semantic properties that contain literal and non-literal meanings. After noting the rule of interaction or meanings between terms or units, the spoken occasion and the semantic construction of the metaphor determine the indicated meaning (ibid). Namely, the meaning of speech is literal when the interaction between its elements does not violate semantic rules; however, if a violation occurs, the meaning can be considered ambiguous and figurative. According to this observation, Miall recommends that the figurative meaning of the metaphoric word is logically independent of the context in which the word is expressed (ibid).

1.11.11 The Anomaly Theory of Metaphor

Not far from the theory of interaction, the anomaly point of view suggests that an understanding of metaphor comes after the recognition of its linguistic violation. To investigate these philosophers, violations and linguists have developed a set of rules for recognizing metaphors according to the various perverted features that forming the entire metaphorical statement (Gibbs, 1994).

For proof, metaphor can be a metaphorical expression when the creation of metaphor requires violation of any of the conceptual and linguistic rules that control the limits of a particular language of the metaphor. These violations, according to the anomaly viewpoint, can be considered a grammatical aberration, semantic anomaly, and conceptual ambiguity in metaphorical construction. For instance, when creating a metaphorical phrase such as "the stone died", the

speaker uses an inanimate topic "stone" to carry out vital human activity "died". In this practice, the speaker violates the rules governing the various grammatical categories and subcategories by which the terminology can be combined into permissible word strings and subsequently affects the semantic structure and conceptual structure of the statement (Gibbs: 1994). Also, Gibbs criticizes the anomaly theory because it is less accurate in certain circumstances. Gibbs argues that not all grammatical anomalies are metaphors. In fact, different sentences are grammatically correct but they are considered metaphors.

1.12 The Basic Working Model of Metaphor

Metaphors urge readers and listeners to view an item as being like another one (Cuddon, 1992). In metaphor, the association of meanings is not clearly explained (Leech, 1969). An implicit comparison can syntactically produce a metaphor, (Ortony, 1979). Both simile and metaphor are based on the principle of comparison on a continuum from comparison-simile-metaphor to symbolism (Hawkes, 1972). It is thought that there is no difference between these concepts, but a gradual transformation of one into the other.

The effects of the use of metaphor on the reader/listener are proved to be difficult to explain. Any metaphor can lead to a sort of iconicity in the mind of the recipient (Mooij, 1976). A personal examination of this device seems to reduce the problem into one of meaning and background knowledge (Miller, 1979). Thus, certain questions on the nature of language will be generated, such as whether the metaphor meaning requires any kind of transference or whether it is an intelligent entity on its own (Leech, 1969). For example, the sentence 'James is a lion' can have two interpretations. The first one is that a scooping action of 'James' into 'a lion' is experienced in the case where there is a sense of transference: 'James' and the 'lion' act with fierce energy. The second interpretation is that the bouncing of 'James' onto 'a lion' in the case where there is no kind of

transference. Hence, any examination of metaphor ought to be related to both linguistic and psychological branches (Leech, 1969).

In the present study, the structural analysis of metaphor will be based on those theories discussed earlier, substitution, comparison, conceptual, prototype, interaction, and anomaly theory.

1.13 The Role of Discourse Analysis

Critical discourse analysis (CDA) investigates the job of talk structures in establishing social imbalance. Metaphorical structure, in any case, has gotten generally little consideration in express CDA. Having encoded limitations on metaphorical faculties by means of the Metaphor Lexical Rule, regardless we have the issue of deciding the metaphorical understanding of a word in a talk setting. Since the Metaphor Lexical Rule is just expected to speak to profitable requirements on metaphorical understanding, it gives just an underspecified semantics to the lexical thing, which must be fleshed out with down to earth thinking. In the event that the best metaphoric translation includes the negligible change to the traditional lexical passage, we can, in fact, figure an insignificant change in lexical significance to get the completely indicated metaphorical importance, by surrounding the changes. (Asher, 1993)

One outlines the adjustments in the arrangement of in general highlights and qualities in the lexical passages while keeping up the requirements forced by the Metaphor Lexical Rule on what must stay consistent, and enabling highlights and qualities to shift in order to allow a fruitful unification. (Ibid)So we need to figure out how to connect lexical handling to talk preparing in a proper system, and I gave through this study some fundamental records of how the connection among words and talk decide metaphor.

Conclusion

Metaphors have been studied for quite a while from alternate points of view. Rationalists will,

in general, think about language as exacting, suspecting metaphor as deviant just to be utilized by poets. Psychological etymologists see metaphor as significant and not negligible by any means, accentuating the interpretation of implications and our epitomized comprehension of the circumstance. The metaphor study is likewise significance study, concentrating first on the exacting and afterward on the colloquial importance, in this way framing a steady procedure. On the off chance that the vast majority of the dialects on the planet are metaphorical, at that point we are in a situation to state that the metaphorical substance of language is the reflection of human instinct. We endeavored to investigate metaphor from the wider point of view, contending that metaphors detached societies mirror a comparative reasoning example, in this way demonstrating metaphors are all-inclusive on the grounds that human instinct is the equivalent.

In other words, this first chapter has attempted to look at some theories behind meaning transference in metaphor, we combine a practical account or schematic pattern to use while investigating the use of metaphor.

The preceding discussion was presented by a way of proposing the complexity and pervasiveness of the linguistic devices, metaphor. Metaphor is an implicit comparison (Leech, 1969). Metaphors are commonly found in prose and verse. As a literary work, Charles Dickens' *Hard Times* and *Great Expectations* are full of different linguistic features, mainly of figures of speech. Metaphor is deemed to be a frequently used device in those novels. Therefore, an examination of Dickens' works, particularly of *Hard Times* and *Great Expectations*, is needed to understand his style, mainly the use of metaphor in both novels.

Chapter Two

Characteristics of Charles Dickens in Great Expectations and Hard Times

Charles Dickens: A Critical Review

introduction.

2.1 The Victorian Novel.

2.2 Dickens Life, Work, and Experience.

2.3 Dickens Prose Style.

2.4 Hard Times : An Overview.

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2.5 Great Expectation : An Overview.

2.5.1 The Plot.

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2.5.4.7 Simile and Metaphor.

2.5.4.8

Conclusion.

Introduction

Queen Victoria (1819-1901) was the first English monarch to see her name given to the period of her reign whilst still living. Also, the *Victorian Age* was characterized by lots of developments in all of the sphere such as scientific, medical and technological knowledge. As well as, it had rapid change in population and location (Cuddon, 1992). In addition, over time, that change affected the mood of the country and the Victorian age had optimism and confidence that led to a rise in the economic and the place of Britain in the world (Mortimer, 1980).

In addition, the economic and social changes affected the content of literature during the Victorian age. Also, the literary production is shaped by other technological changes. In addition, there are different conditions for publishing such as the periodical press prominence as well as the serialization of novels which allowed the author to shape his narrative according to the public response to earlier installments. Although, in the later years of the *Victorian Age*, authors started to position themselves in opposition to this broad reading public and serialization gave way to three-volume editions. The Victorian novel was primarily concerned with representing a social reality and the way a protagonist sought and defined a place within this reality. The increased popularity of periodicals also allowed nonfiction to become a widespread and popular literary genre. Victorian poetry was also published in periodicals and underwent its own dramatic changes during the era, with Victorian poets seeking to represent psychology in new ways. Theater, on the other hand, was a popular form of entertainment but did not flourish aesthetically until the end of the Victorian era (Mortimer, 1980).

During the Victorian era, members of humble origins moved to positions of wealth and government, and people of the working class were forced into the overcrowded cities where they worked in bad conditions for low wages. Nowadays, the family values, protestant work ethic and religious observation and institutional faith are considered as elements that the age associated with (ibid). Several *Victorian* writers have inspired from that development and they attempted to convey

real image of their society, and they revealed their commitment to their social environment during the 19th century (Cockshut, 1993). So, today we associate with the nineteenth century and the writers are still affected by that values in their writings.

2.1 The Victorian Novel

The Novel had a big success in the Victorian Age because it reflected the great social changes of this period. The Victorian writers attempted to show the Victorian reader that there were many cases of abuse behind that fascinating scene of their social environment. The Victorian period is an age of intense activity in literature, particularly by novelists and poets, essayists and philosophers (Cuddon, 1992).

Novels became the principal form in the Victorian age (Carter and McRae, 1996). Also, the successful novels of such as Sir Walter Scott created a fashion for the series novels and they were published a lot (ibid.). Later on, these novels were published in volume form (ibid.). They were usually historical like many of Scott (Coote, 1993). Then, Charles Dickens (1812-1870) changed the theme of the novel, focusing on the social problems of that time through his different works (ibid.).

Charles Dickens was considered the most representative Victorian writer beginning with *Sketches by Boz* (1836) and ending with *The Mystery of Edwin Drood* (1870) (Shelston, 1993). He was the first urban novelist, most of his novels are set in London. He described different social classes and professions, different conditions of life, even the most miserable ones. He showed different speech patterns. He criticized certain aspects of the “Victorian compromise” (greedness, hypocrisy, indifference of the rich). Dickens's works remain popular after their death (Thornley and Roberts, 1984).

Elizabeth Gaskell (1810–1865) wrote about social issues and about poor and rich people, and she conveyed the scenes of life in the English country. As well as, she was one of the most important literary figures supported by Dickens (Carter & McRae, 1996).

The three Brontë sisters are among the most beloved writers of all time, best known for their classic nineteenth-century novels *Jane Eyre* (Charlotte), *Wuthering Heights* (Emily), and *Agnes*

Grey (Anne). In this sometimes heartbreaking young adult biography, Catherine Reef explores the turbulent lives of these literary siblings and the oppressive times in which they lived. Bronte fans will also revel in the insights into their favorite novels, the plethora of poetry, and the outstanding collection of more than sixty black-and-white archival images. A powerful testimony to the life of the mind.(Carter & McRae, 1996).

Another woman novelist George Eliot (her name was Mary Ann Evans but she, like the Bronte sisters, adopted a male pseudonym as a writer): she described in detail the rural life of the provinces and she expressed a deep psychological insight into her characters' minds. (Hardy, 1993).she wrote *Adam Bede* (1859), *The Mill on the Floss* (1860), *Middlemarch* (1872) and other novels (ibid.).

In the second half of the century writers no more identified with the values of society and openly criticised them. Their new realism was influenced by Darwin's theory of evolution (individual characters influenced by the environment, by the historical moment and by hereditary traits), and by Positivism (scientific precision in describing social and psychological aspects). (Carter and McRae, 1996). Charles Darwin (1809-1882) published *The Origin of Species* which was the result of twenty years of inquiries among gardeners and farmers (Thornley and Roberts, 1984).

Thomas Hardy (1840-1928) pessimistic view of the world. His characters follow their nature and are outsiders, often in conflict with the values of a narrowminded Through his different novels, including *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895), Hardy tackles the conflict between traditional values and modern ones (Coote, 1993). All these works deal with the successful community which denies the strangers (Carter and McRae, 1996). In Hardy's novels, nature has an important role; it is in itself a character (Thornley and Roberts, 1984).

The Victorian novel became more successful than poetry in setting a connection with some of the practical interests of the era (Klingopulos, 1996). For example, Dickens used the language of literature that was explored and improved in new ways and styles of writing (Gillie, 1996). That, Dickens is "the most

widely read author of great powers and permanent interest” (Churchill, 1996: 117). He is said to be a man of some genius who contributes to enriching the scope of the novel during the nineteenth century.

2.2 Dickens Life, Work, and Experience

Charles Dickens (1812-1870) was a poor man that he worked on himself and become a famous writer that wrote about the situation and social; values in his age. Also, he succeeded to reach fame and to establish a happy life despite of all the obstacles that he encountered during his way of success. Dicken's parents dead when he was a child and he left the school and started working in London at a young age. After that, he joined the school again and improved his education and that allowed him to obtain a job as a parliamentary reporter in 1830 (Carter and McRae, 1996).

His past experiences as a working child among common people under the pressures of their cynical entourage must have been able to feel what they feel and to know about their inner pains. And he's working as an observer and reporter of parliamentary meetings paved him the way to learn more about the political system and the socioeconomic policy of the authorities towards his people. Some people say that Dickens has a very “hypersensitive imagination” (ibid: 118), and the Victorians were “extremely sentimental” (ibid), but this might be explained as a result of the industrial revolution and its impact on the inner side of Dickens and his people. This is why the industrial revolution came as a turning point in the social history of England, which brought a new feeling and way of thinking that began to change just by the beginning of the Victorian age. Where the domination of the Church and religion started to decline.

The decline of religious domination remarked in the decline in the number of churchgoers and chapels. Those who did not attend were mainly members of the working class. And this phenomenon began in the towns of industrial areas (ibid). This was a very striking aspect of change brought by industrialization.

Dickens' witnesses and experiences for social realities of his time were the main sources of his inspirations. His *Sketches by Biz* (1836) about London life is a set of successfully collected essays from his readings of the novels and journalism of the eighteenth century. He wrote many novels starting by *The Pickwick papers* (1836-37) to end with *Mystery of Edwin Drood* (1870). Dickens is known for his *Hard Times* (1854), *Oliver Twist* (1837), *Barnaby Rudge* (1841), *Bleak House* (1852), *A Tale of Two Cities* (1859), *Great Expectations* (1860-1861), and others. Also, Dickens' *Hard Times* (1854) is reflecting the situation of the life in that age and how the poor working and living under pressures and suffering if hard life. So, it gave critical sense to the situation and for utilitarian Manchester business theories and ethics. . Manchester is referred to by his fictional town Coketown, and that including the whole industrial cities of northern England where people are suffering.

Whereas, in *Great Expectations* (1860-1861), Dickens has many hopes and dreams which cannot be reached (Carter and McRae, 1996). The novel is usually viewed as a picture of Philip's society, in which Victorians try to cope with its cruelties. Thus, it can be said that Dickens as a committed writer exposes a real scene of his Victorian society with all its abuses and failings.

2.3 Dickens Prose Style

In most of his novels, Dickens uses a few repeated tricks and touches. Because his writing is so easily identifiable, he is the kind of writer that's called a "stylist" meaning that the style of his prose is really important to him and that he enjoys playing with language in a way many otherwise very talented writers do not (Grant, 1984).

In writing, Dickens' powers are thought to be many. The author can make plots of complexity to ensure a sense of mystery and uncertainty in his novels (Hyland, 1981). This way helps him as a novelist whose writings are produced in serial form (*ibid.*). He develops the technique of suspense to fine art in his works (*ibid.*). His plots are deemed to be the product of his fertile imagination. His characters are vividly and cogently drawn and invite the readers warmly into the pages of his novels (Thornley and Roberts, 1984).

Dickens' novels are his gift for humour (Carey, 1973). This feature is closely related to that of characterisation (*ibid.*). His humour is of a more varied kind than would be done by the 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' novels are not only fun, but they are also full of satire (Grant, 1984). He is often considered as a satirist and a critic of the Victorian society. Dickens' satire strikes England and leaves its mark (Hyland, 1981). He attacks schools, families, Parliament and the Church. It is said that his novels frequently reflect aspects of his own personal experience.

Dickens used many Victorian folk idioms which have a special impact on readers (Gillie, 1996). Hence, the use of such idiomatic expressions as a means of introducing Victorian culture and traditions to the reader. Consequently, Dickens' language is not only a medium of communication but also holds the cultural heritage of his society.. His style is his own way of living in the world which is given a verbal form (Miller, 1965).

2.4 Hard Times: An Overview

Hard Times first appeared in weekly parts in Dickens' journal, Household Words (Davis, 1999). The first part was published in issue No. 210 in April 1854 and the last one in August of the same year in issue No. 229. The novel was then published in one volume by Bradbury and Evans in the same year (Hyland, 1981). In this edition, the author added titles to his chapters and to the three books into which the novel is divided.

2.4.1 The Plot

The novel takes place somewhere in England during the mid-19th century and involves many different and sometimes profoundly distinct characters - especially concerning their conduct towards others, and in particular, those of a different class or disposition. To begin with, we are introduced to the Gradgrind family and the two oldest children (Cecilia and Thomas Jr. a.k.a. Tom). Their father, Mr. Gradgrind, also happens to be the founder of the school they attend; an arena in which he greatly enjoys sharing his philosophy about rationality and facts. He believes strongly in practical and logical notions and does not approve of imaginative and illogical thinking and reasoning - neither by his own children nor by Cecilia Jupe. Jupe is the daughter of a circus entertainer who disappeared and left her to be taken in by Mr. Gradgrind. Mr. Gradgrind, despite his friend Mr. Bounderby's objection for doing so, believes he may have a chance of putting her straight. Jupe is specifically very different from the Gradgrind children, that is to say, their complete opposite, and that is something Mr. Gradgrind wishes to amend.

Time passes and the Gradgrind children become older, they mature into adulthood according to their father's efforts and wishes and all the while their experience of their own lives seem to them as if there is something missing, something vital. Tom shows an increasingly self-interested side: he inconsiderately gambles too much and starts to owe people a lot of money - his everyday goal is mainly to enjoy himself as much as possible. Louisa, on the other hand, is married to the factory

owner Mr. Bounderby who is much older than her. She finds herself trapped in this marriage at the same time as her brother becomes an apprentice at her husband's bank. During all of this Cecilia Jupe stays at the Gradgrind home and takes care of the younger children and the household.

One day Mr. Bounderby's bank is robbed and no witnesses can be found except someone claiming that a 'Hand' (the low-status workers that do the dirtiest work in the city's factories) had been observing the building many nights in a row before the robbery happened. While the robbery remains a mystery, Louisa suffers from distress and feels miserable in her marriage with Mr. Bounderby, who she does not love. She meets a certain Mr. Hearthouse and experiences emotions her upbringing has quenched and now takes her by surprise. Uncertain and confused she leaves her husband and lives at Stone Lodge once more, her childhood home. This makes Mr. Bounderby furious. Mr. Gradgrind and Louisa ultimately understand that Tom is the bank robber and, with a little help from Sleary and his circus performers with whom Cecilia Jupe spent her early childhood, they manage to help Tom leave the country and be spared his penalty.

The snooty character of Mrs. Sparsit, who is employed as Mr. Bounderby's housekeeper, wishes to be the one her employer will marry. In her attempt to help Mr. Bounderby find the bank robber and win his favor she presents a certain Mrs. Pegler who she believes has something to do with the bank robbery. Old Mrs. Pegler is then revealed to be Mr

Bounderby's mother and a woman who loves her son. She would never abandon him as he had always proclaimed she did. Mr. Bounderby's rise from rags to riches has all been a lie and he loses face. He had forbidden his mother to visit him and fires Mrs. Sparsit for putting him in this embarrassing position.

The story ends with a glimpse into the future where Mr. Bounderby dies alone in Coketown and Mr. Gradgrind abandons his fact-oriented and rational philosophy to help poor people instead. Cecilia Jupe, on the other hand, marries and lives a happy life with her own family while Louisa never will have one of her own. Still, their relationship is strong and Jupe teaches Louisa the

importance of feeling sympathy for her fellow men and women. Her brother Tom also, at last, understands his faults but unfortunately dies without ever seeing his family again.

2.4.2 The Themes

Hard Times is a rich novel that bears a variety of Victorian society themes. Through the first chapters, Dickens tries to find out the principles on which much of the education of those days was based (Davis, 1999). He emphasizes more on the acquisition of facts and the total neglect of sensibility and imagination. He 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 opening chapters show the evils of the educational philosophy to which the children are subjected.

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

Dickens condemns the abuses of the industrial society. Some critics claim that "Dickens does not go far enough in his condemnation of a moral climate that would tolerate such a denial of human rights and feelings" (Hyland, 1981). It is argued that he regards it easier to focus on the way of life of some ridiculing individuals, such as Louisa and Tom, reducing them to caricatures.

This focus on certain individual characters can be considered as a part of his theme of seeds' sows and fruits' reaping. Dickens invites the Victorian reader to appreciate the Biblical adage that "by their fruits, ye shall know them" (Hyland, 1981). Whipple (1877) sums up Dickens' main

intentions in writing *Hard Times*:

“During the composition of *Hard Times*, the author was evidently in an embittered state of mind with respect to social and political questions. He must have felt that he was to some degree warring against the demonstrated laws of the production and distribution of wealth, yet he also felt that he was putting into prominence some laws of the human heart which he supposed political economists had studiously overlooked or ignored.” (Whipple, 1877, quoted in Hyland, 1981)

2.4.3 Characterization

Through this novel, Dickens attempts to assert that the inadequate educational system of the Victorian school and the grim reality of such an industrial environment would only produce such unreal figures as Bounderby, and Bitzer (Davis, 1999). Nevertheless, an environment full of fancy and wonder would give birth to self-matured characters like Sissy and Rachael. The main characters of the novel are as follows:

- Thomas Gradgrind is one of the most important characters in the novel. He is a father of five children of which the two oldest are Louisa and Tom. He regards himself as ‘eminently practical’ and works as a teacher at one of the Coketown schools. He is also a good friend of Mr. Bounderby, a well-known owner of factories in the city. Mr. Gradgrind devotes his life to his philosophy of facts; he raises his two eldest children, Tom and Louisa, according to this philosophy, suppressing any imaginative pursuit. 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. At the end of the novel, he discovers the imperfection of his philosophy.

- Louisa Gradgrind, the eldest child in the Gradgrind family, around whom the main plot revolves. Louisa represents those figures that are the results of her father’s system of education. Louisa’s refusal of Sissy’s influence at the beginning of the novel and her ready acceptance to marry Bounderby reveals the triumph of the indifference and despair in her nature (Hyland, 1981). The opening chapters of the novel show that Louisa has the gift of imagination.

- Tom Gradgrind, or the whelp, as he is described by Dickens, whose utilitarian education makes him selfish, often encourages his sister, Louisa, to please Bounderby for his benefit. Dickens shows Tom's humiliation in the final chapters, "where he is disguised as a black servant in a preposterous coat". At the end of the novel, Tom repents and learns the value of humanity, but alas he dies on his journey back to Coketown.

- Josiah Bounderby, a Coketown banker, a mill owner and a friend of Mr. Gradgrind. He is a "loud man, with a stare, and a metallic laugh [...], with a pervading appearance on him of being inflated like a balloon, and ready to start". To assert the idea that he is a self-made man, Bounderby hides away his mother, Mrs. Pegler, who has sacrificed her life to give him a place in society. Bounderby considers himself as a benefactor to his employees. The truth about his origin is revealed at the end of the novel.

- Sissy Jupe (Cecelia), is the daughter of the circus clown, Signore. She moves to the Stone Lodge of Gradgrind after the disappearance of her father. Sissy represents the world of imagination (Davis, 1999).

- Mrs. Sparsit, Bounderby's housekeeper, is a widow with aristocratic pretensions and "a Coriolanian style of the nose". She trades on her relations with the Fowler and Scadgers families. She is dismissed from Bounderby's service after uncovering the identity of his mother, Mrs. Pegler.

- Stephen Blackpool, a worker in Bounderby's mill, is

"a rather stooping man with a knitted brow, a pondering expression of face, and a hard-looking head sufficiently capacious, on which his iron-grey hair lay long and thin"; he considers life as a muddle. It appears unfortunate that Dickens chooses as his champion of the workers' rights someone obviously ill-equipped to solve his own problems (Davis, 1999).

The list of characters also includes the following names:

- Bitzer, the well-crammed pupil in Gradgrind's model school.

- Mrs. Gradgrind, the feeble-minded wife of Thomas Gradgrind.
- James Harthouse, a friend of Mr. Gradgrind.
- Mrs. Blackpool, the wife of Stephen, a sick and drunken woman.
- Rachael, a working woman and a friend of Stephen.
- Jane Gradgrind, the youngest child of Mr. Gradgrind.
- Mr. Sleary, the manager of the circus.
- Mrs. Pegler, Mr. Bounderby's mother, has done her best to give her son a place in his society.
- Mr. M'Choakumchild, a teacher in Thomas Gradgrind's model school.
- Slackbridge, the trade union's agitator.
- Signor Jupe, a clown in Sleary's circus and Sissy's father.
- Josephine Sleary, a young woman and the daughter of Mr. Sleary.

2.4.4 The Style of Hard Times

In *Hard Times* Dickens uses many devices to convey his messages and personal thoughts and experience. Some of these devices manifest themselves in repetition, diction, detail on detail, irony, humour, imagery, and simile.

2.4.4.1 Repetition

Dickens likes to repeat some words and statements for rhetorical effect (Hyland, 1981). The first chapters of *Hard Times* provide many cases of repetition use. The word 'fact' is, for example, repeated several times in the opening paragraph of the novel to refer to the basis on which the Victorian system of education is built; Thomas Gradgrind is introduced, claiming that:

“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!” (Dickens 2010: 01).

The author also repeats the same opening of sentences which appears in the second paragraph of the novel: “The emphasis was” (ibid). This stylistic device is not difficult to notice and its obviousness is appropriate to describe some characters and places.

2.4.4.2 Humour

His humor is broad humane and creative (Albert 1979). Dickens humor is not very subtle, but it goes deep, and expression, it is free and vivacious (ibid) for instance when Dickens portrays Bounderby’s head is as follows:

“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.” (Dickens 2010: 12).

Throughout the novel, Dickens’ humour becomes somewhat sarcastic (Hyland, 1981). This kind of humour is clear in his description of members of Parliament as the national dustmen. Nevertheless, it is sometimes mild and gentle. Although it makes fun rather cruelly, Mr. Sleary’s lisp seems to be useful to show a childlike honesty and innocence which are lacking in other characters.

2.4.4.3 Imagery

Hard Times lacks that sense of good humour that is a characteristic of many of Dickens’ other novels (Hyland, 1981). Nevertheless, a simple humour for its own sake is still to be found in the novel (ibid.). The account of the baldness in Bounderby shows Dickens’ enjoyment to invent such a character. Bounderby’s head is portrayed as follows:

“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.” (Dickens 2010 : 3)

2.4.4.4Simile

The simile is a comparison of one thing with another is always explicit because the words “like“ and “as“ are used (Dennis, 1996). Macmillan (1984) says simile is a direct comparison between things, which are not particularly similar in their essence. Dickens uses simile frequently in *Hard Times* to describe his characters and his fictional places in the novel as well as to depict the victorian society and the evils of the industrial revolution as in the following example :

“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” (Dickens 2010: 60).

Dickens makes use of caricature to describe his characters’ physical appearance (Forster, 1990). For this purpose, he introduces similes to draw more details about the people he describes in the novel. His portrayal of Bitzer’s appearance defining the horse is another illustration of the use of simile in *Hard Times*:

“Bitzer, after rapidly blinking at Thomas Gradgrind with both eyes at once, and so catching the light upon his quivering ends of lashes that they looked like the antennae of busy insects, put his knuckles to his freckled forehead, and sat down again.” (Dickens 2010: 42).

Dickens does introduce simile in order to add depth to certain issues in the story. These issues refer to the unpleasant reality of the Victorians during the Industrial Revolution. The author also uses a simile to depict the bitter reality of the industrial town, 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.” (Dickens 2010: 120)

2.4.4.5 Diction

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 a distinct literary work. The author uses some of his words in a technical way. The word “quadruped” (Hyland, 1981) is, for instance, used to talk about the horse as having four legs. Besides, the word “Punch” (ibid) refers to the comic figure in a traditional puppet show in Victorian society. Using this word, Dickens tries to present the Victorian culture to his readers.

2.4.4.6 Detail on Detail

Throughout *Hard Times*, Dickens introduces striking details about his characters. Therefore, Thomas Gradgrind is described to be ‘square’ and Bounderby ‘round’. Further, the writer takes “obvious delight in ringing the changes on such features by piling detail on similar detail” (Hyland, 1981: 64). He uses the ‘detail on detail’ device in describing his characters:

“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.” (Dickens 2010: 32)

Moreover, Dickens uses this device in his depiction of places. He describes his fictional Coketown as follows:

“Seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which appeared impervious to the sun’s rays. You only knew the town was there

because you knew there could have been no such sulky blotch upon the prospect without a town. A blur of soot and smoke, now confusedly tending this way, now that way, now aspiring to the vault of Heaven, now murkily creeping along the earth, as the wind rose and fell, or changed its quarter: a dense formless jumble, with sheets of cross light in it, that showed nothing but masses of darkness: Coke-town in the distance was suggestive of itself, though not a brick of it could be seen.” (Ibid: 80)

2.4.4.7 Metaphor

Metaphor is the figure speech that compares one thing to another directly (Peter, 2002). They may express A is B, differs from simile only that comparison is implied rather than explicit (ibid).

Richards 1990 has analyzed metaphors in terms of tenor (T), vehicle (V) and ground (G). The tenor is the thing that the metaphoric word or phrase refers to. Vehicle is the metaphoric word or phrase. Ground is the quality that one refers to when using a particular vehicle in relation to the tenor (ibid).

Metaphor is the most frequently used linguistic device in *Great Expectations* and *Hard Times*. Dickens makes use of this device to describe his characters and his fictional places in the novel. More will be said in the next chapter.

2.5 Great Expectations: An Overview

Great Expectations was the thirteenth novel of Charles Dickens. He began writing it in October of 1860 (Davis, 1999). The novel was initially published in weekly installments in *All the Year Round* from December of 1860 until August 1861 (ibid). Dickens began writing *Great Expectations* in October of 1860 and published the first two chapters of it in “*All the Year Round*” in December of the same year (Hyland, 1981). The series ended in August of 1861 and was published soon after by Chapman and Hill publishers. As Dickens introduced *Great Expectations* into his periodical, its circulation increased greatly and soon surpassed the *London Times* in circulation (ibid).

Great Expectations takes place in 19th century England. Pip is born in the early 1800s, and our narrator is telling his story in 1860. This is a busy time for England, seeing the momentum of the Industrial Revolution (and the invention of things like the steam engine and the light bulb as well as the abolishment of slavery in the British colonies in 1834. London is a thriving metropolis, and England is a powerful, wealthy, global giant. But Dickens' depiction of London, however, doesn't exactly fall in line with this notion of England as all-powerful, rich, and healthy (ibid).

Great Expectations are focused “on a single storyline” (Davis 2007: 133). The novel is, however, is more appreciated because of the fact being different than the previous ones, for example, Davis comments on it as having “concise narration, balanced structure, and rich symbolism” (Davis 2007, 127). This difference also caused that the novel gives the impression of more realistic (Davis 2007: 133) It also being later Dickens’s novel is considered more careful with slackening pace (Ford 1958: 137-138) and on the other hand, at the same time Dickens is correcting the previous mistakes of his novel (Gissing 1902: 60-61). As the primary objective of the novel Dickens set the “study of snobbery” (Ford 1958: 331), where the sentiment is less prominent than satire. However, when it occurs it is, as in Dickens’s other later novels, “greatly modified” (Ford 1958: 122).

2.5.1 The Plot

Great Expectations novel is comprised of various subplots which all evolve almost at the same time. Subplots make summarizing the plot a challenge despite it is an indication of Dickens’s genius as a novelist. The Great Expectation novel consists of main characters which are an orphan boy his name Pip, and he lives with the his sister and her husband who is Joe Gargery, and they live in England in the rural marshlands of Kent. Pip narrated the story of his live as if he was on the last days or years of his life. The novel starts by a young Pip, who runs into a convicted criminal on the run and ends up doing him a favour, and he saw a convict who was arrested and deported to Australia, and the life goes on as usual. One day, Pip is went to visit an old woman called Miss

Havisham who lived alone in a huge house with a young doubted girl and some of the servants, and she left the altar in her youth time because she faced a hard shock at the beginning of her life especially at the wedding day of her. That hard situation changed her and made her a woman that wants to revenge from men and she become bitter and insane. As well as, she still wearing her wedding dress until today as mentioned in the novel. Estella is the young lady who is considered as the daughter of Miss Havisham, and she raised to be cold-hearted as an act of revenge on men, and Pip was the victim who met her and loved her of all his heart, but he felt that he lacking education and modern morals. Pip persists to visit Miss Havisham and Estella regularly, until one day he is told that he does not have to come any further. Pip continues on to become Joe's apprentice in the blacksmith's forge.

After many years, when Pip become a young man, he notified that he has got an unknown benefactor who pays for him to go to London and to become a gentleman. But, the benefactor had a condition that Pip must not know his identity until he/she decided to reveal it. Pip was certain that the benefactor is Ms. Havisham, and supposes that she intends him to marry Estella after he has learned the manners of the upper-class, and Pip traveled to London, and he started his life as a gentleman.

When Pip became twenty-three he knew the identity of the benefactor, and he was not Miss. Havisham, but it was the convict whom Pip helped when he was a young boy, he called Abel Magwitch. In all of his life, Pip dreaming of marrying Estella that he loves despite her cruelty with him, and his life turns into a task of trying to get Magwitch safely out of the country, as the man is on the run once again and would face the gallows if caught. Ultimately, Magwitch gets caught when Pip and his good friend Herbert try to smuggle him to safety via the Thames. The old convict, who has become a dear friend to Pip at this point, eventually dies of the injuries he sustained during the capture. Estella marries another man, and as Pip goes to visit the home forge he finds out that Joe had married Biddy who is a childhood friend of him. Finally, Pip became a man of his own worth

and he found out that Estella was single again and they get together and “live happily ever after”.

2.5.2 The Themes

There is great unity in this novel: it is principally about guilt and shame, and these ideas are reinforced in many ways. Pip is made to feel guilty for being a child, yet has a genuine cause for guilt in his dealings with Magwitch. Pip feels shame at his lowly origin and pride in his sudden rise in fortunes; he continually contrasts the elegant lady, Estella, with the disgusting felon, Magwitch, while chance occurrences (the two convicts on the coach, say) reinforce such thoughts. It is central to his understanding of Magwitch's essential goodness, and his reconciliation with him, that he sees the common humanity of Estella and her convict father. To idealize Estella and demonize Magwitch is recognized as an error of which Pip must repent. His acceptance of Magwitch marks his redemption in the reader's eyes. Pip's shame at his origins fuels his desire to be a “gentleman”, and the novel is very much about what makes a gentleman. Other motifs (recurring images) arise out of the novel's setting: the river as a metaphor for human experience and the mists which descend or are rising at various points in Pip's story.

Pip, like Dickens himself, dreams of becoming a gentleman. However, during the course of the novel, Pip comes to realize that there is more to life than wealth and station.

Pip is raised by his sister and her husband, Joe. Joe is an honest, hard-working man. However, as Pip ascends in society he is embarrassed by Joe and his simple ways.

Another example of this theme is Pip's relationship with Magwitch. Initially, Pip is horrified to learn that his benefactor is not Miss Havisham, but instead Magwitch the convict. At the end of the story, Pip has different feelings toward Magwitch. He is very fond of him and is at his side when he dies.

2.5.3 Characterization

In dealing with characterization, it is worth looking at the term ‘caricature’ which is often used by Dickens (Hyland, 1981). In literature, caricature refers to “a portrait which ridicules a person by exaggerating and distorting his most prominent features and characteristics” (Cuddon, 1992: 118). Dickens is usually charged with drawing cartoon figures, aiming at amusing and entertaining the reader (Hyland, 1981).

Dickens also loves caricature: the peculiarities of his characters are often amplified for comic purposes; if we do not understand this, we will miss much of his humor. At a deep level, Dickens is very serious about his subjects, but on the surface, he is often ironical, sarcastic or whimsical (ibid). What is good about Dickens is his all-round strength: there is a huge range of characters, all well-drawn; places and other details are described vividly where necessary to the story and omitted where irrelevant; dialogue is lively and varied (though prone to comic exaggeration); mood and atmosphere are convincingly conveyed, while the plotting of the novels is faultless (ibid). The main characters of the novel are as follows:

- Pip (Philip Pirrip, Handel), The narrator of the story who tells of his rise to wealth, his desertion of his true friends for that wealth and a chance with Estella, and his humbling by his own arrogance (Davis 2007). At the end of the story, he has learned wealth does not bring happiness (ibid).
- Miss Havisham, a lonely, embittered old woman. When her lover jilted her at the altar, she refused ever to leave her gloomy chambers. Instead, she has devoted her life to vengeance (Davis 2007). With careful indoctrination, she teaches Estella how to break men’s hearts. Just before her death, she begs Pip to forgive her cruelty (ibid).
- Estella, Miss Havisham’s ward. Cold, aloof, unfeeling, she tries to warn Pip not to love her, for she is incapable of loving anyone; Miss Havisham has taught her too well. Years later, however, Pip meets her in the garden near the ruins of Satis House, Miss Havisham’s former home. She has lost

her cool aloofness and found maturity. Pip realizes that they will never part again (Davis, 2007).

- Joe Gargery, The kind blacksmith married to Pip's sister who is the moral reference point for most characters in the story. In spite of Pip's snobbery, Joe remains faithful and loving to him and is always there in Pip's hour of need.

- Abel Magwitch, alias Mr. Provis, Pip's benefactor. When Pip helps him, an escaped convict, Magwitch promises to repay the debt (Davis, 2007). Transported to New South Wales, he eventually makes a large fortune as a sheep farmer. When he returns illegally to England years later, the escaped felon reveals himself as Pip's real patron. Casting off his distaste, Pip finds a real affection for the rough old man and attempts to get him safely out of England before the law apprehends him once more. Recaptured, Magwitch dies in prison (ibid).

The list of characters also includes the following names:

- Mrs. Georgiana Maria Gargery, commonly called Mrs. Joe, Pip's vituperative sister.

- Mr. Jaggers, a criminal lawyer employed by Magwitch to provide for Pip's future.

- Herbert Pocket, Miss Havisham's young relative and Pip's roommate in London.

- John Wemmick, Mr. Jaggers' efficient law clerk.

- Biddy, Joe Gargery's wife after the death of Mrs. Joe.

- Compeyson, a complete villain, the man who jilted Miss Havisham and betrayed Magwitch.

- The Aged P, John Wemmick's deaf old father.

- Dolge Orlick, Joe Gargery's surly helper in the blacksmith shop.

- Molly, Mr. Jaggers' housekeeper, a woman of strange, silent habits, A murderess, she is also revealed as Magwitch's former mistress and Estella's mother.

- Matthew Pocket, Miss Havisham's distant relative and Pip's tutor during his early years in London.

- Sarah Pocket, another relative of Miss Havisham, a withered-appearing, sharp-tongued woman.
- Uncle Pumblechook, a prosperous corn chandler, and Joe Gargery's relative.
- Clara Barley, a pretty, winning young woman engaged to Herbert Pocket.
- Old Bill Barley, Clara's father.
- Bentley Drummle, called The Spider, a sulky rich boy notable for his bad manners.
- Mr. Trabb, a village tailor and undertaker.
- Trabb's Boy, a young apprentice whose independence is a source of irritation to Pip.
- Mrs. Camilla, his wife, Mr. Pocket's sister.
- Miss Skiffins, a woman of no certain age but the owner of "portable property," who marries John Wemmick.
- Clarriker, a young shipping broker in whose firm, Clarriker & Company, Pip secretly buys Herbert Pocket a partnership.
- Pepper, also called The Avenger, Pip's servant in the days of his great expectations.

2.5.4 The Style of Great Expectations

Dickens uses a dual narrative perspective: the first-person narrator the mature adult Pip - looks back over his life, reflecting upon his experiences and making perceptive judgments about himself and others. At the same time, his recollections of childhood are graphic and intense, drawing in the reader. Young Pip's 'voice' comes through as he describes incidents from his formative years.

The novel can be classed as a Bildungsroman a novel of education and development. However it is important to note that Dickens blends different genres: thus, Great Expectations combines realism, melodrama, romance, the Gothic, the grotesque, the fairytale and the comic

novel. The opening scene, for example, is memorable because of this eclecticism. We can envisage the overgrown churchyard and the gravestones, and the convict is a fearful figure, yet the reader understands that his threats to eat the lad are amusing rather than genuine. The 'at home' scenes with the endearing blacksmith were intended to be comical. In *The Life of Charles Dickens*, biographer John Forster noted the author's explanation about Pip and Joe's relationship: 'I have made the opening, I hope, in its general effect exceedingly droll. I have put a child and a good-natured foolish man, in relations that seem to be very funny.'

Interestingly there are Gothic nuances and links to Mary Shelley's *Frankenstein* (1818). In chapter 40 Pip's distaste for his benefactor, Magwitch, recalls Victor Frankenstein's feelings: 'The imaginary student pursued by the misshapen creature he had impiously made, was not more wretched than I, pursued by the creature who had made me, and recoiling from him with a stronger repulsion, the more he admired me and the fonder he was of me.' Here Dickens appropriates and reworks the *Frankenstein* story, in that Pip compares himself to both the creator and the creature.

2.5.4.1 Repetition

Dickens likes to repeat some words and statements for rhetorical effect (Hyland, 1981). Great Expectations provide many instances of the use of repetition. Dickens uses the phrase "brought you up by hand" with the connotation that the person raising the character was physically abusive.

Dickens repeats the phrase "misty marshes" perhaps suggesting loneliness and tears. He also uses the title phrase "great expectations," which refers to Pip's leaving the remote and misty marshes for the big city of London with "great expectations."

2.5.4.2 Irony

The irony is often defined as a double significance that results from the contrast in values associated with two distinct points of view (Leech and Short, 1981). It may be manifested in a single

sentence, or it can extend over a whole novel (ibid.). The verbal irony was one of Dickens's favorite playthings. The book is full of it. Some of the best examples are used satirically. First of all, Pip is "brought up by hand" which is a wry way of saying that his sister beats him (Dickens 2010: 8). Second, Jaggers tells Pip to trust him that he is not to be trusted!

"My name," he said, "is Jaggers, and I am a lawyer in London. I am pretty well known. ... If my advice had been asked, I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of another, I do. No less, no more." (Dickens 2010: 96).

Jaggers knows who Pip's benefactor is. He does not agree with his decisions. He does not agree with Pip's decisions. So his initial advice to Pip not to ask him for advice is well heeded. Estella tells Pip that she has no heart. This is ironic because she actually tells him she cannot care because she cares about him. She is trying to protect him from being hurt.

"Oh! I have the heart to be stabbed in or shot in, I have no doubt," said Estella, "and, of course, if it ceased to beat I should cease to be. But you know what I mean. I have no softness there, no—sympathy—sentiment—nonsense." (Dickens 2010: 162)

If she really had no heart or no sympathy, she would not need to tell him this.

Finally, the greatest example of dramatic irony is in who Pip's benefactor and Estella really are. The reader realizes that neither is the person Pip thinks. Magwitch, not Miss Havisham, turns out to be Pip's benefactor. Estella is Magwitch's daughter. Nothing works out the way Pip thought.

2.5.4.3 Hyperbole

An extravagant and often outrageous exaggeration used for either humor or emphasis (Hyland, 1981). Dickens uses this style of writing a couple of times throughout the novel. A particular time he uses a hyperbole is when he describes Mrs. Joe's red face. It is both funny and adds emphasis. Here is the quote from the novel:

"My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed with a nutmeg-grater instead of soap." (Dickens 2010 : 170)

2.5.4.4 Paradox

A statement that contradicts itself. Although it may seem absurd, it often contains a normally hidden truth (Hyland 1981).

"The felicitous idea occurred to me a morning or two later when I woke that the best step I could take towards making myself uncommon was to get out of Biddy everything she knew" (Dickens 2010: 120).

Pip going to someone as common as he to become uncommon is a paradox, discover later, however, that Biddy's wisdom is superior to anyone Pip befriends as a gentleman.

2.5.4.5 Allusion

Allusions play a role similar to similes and metaphors. It helps the reader relate to the story, by introducing it with something the reader is already familiar with (Hyland 1981).

"He never even seemed to come to his work on purpose, but would slouch in as if by mere accident; and when he went to the Jolly Bargemen to eat his dinner or went away at night, he would slouch out, like Cain or the Wandering Jew, as if he had no idea where he was going, and no intention of ever coming back" (Dickens 2010 : 112).

Most have heard the story of Cain in the Bible or the legend of the Wandering Jew. Both have created sin, and are forced to become a fugitive of the world, condemned by all as a punishment. Like the other two, Orlick committed a sin by trying to kill Mrs. Joe and in return is rejected and lives life from job to job (ibid.).

"The coroner, in Mr. Wopsle's hands, became Timon of Athens; the beadle,

Coriolanus” (Dickens 210: 134).

Timon of Athens and Coriolanus were both plays written by Shakespeare. Hoping that his readers’ are familiar with those characters, Charles Dickens is able to tell two stories by just mentioning their names (ibid.).

“When I had got into bed, and lay there, footsore, weary, and wretched, I found that I could no more close my own eyes than I could close the eyes of this foolish Argus” (Dickens 2010: 367).

In Greek mythology, Argus is a hundred-eyed giant. When sleeping, only some of the eyes closed, and the rest remained open. When Pip compares himself to Argus, he is saying that it is impossible to close his eyes.

2.5.4.6 Personification

Personification gives life to the unfeeling and makes the inanimate as important of a character as the ones that breathe (Hyland, 1981).

" A frowzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewed ashes on its head, and was undergoing penance and humiliation as a mere dust-hole" (Dickens 2010: 171).

Though just a building, Barnyard’s Inn becomes as real to the reader as Pip. It is given the characteristics of a mourner, dejected and covered with ashes.

“A bell with an old voice...which I dare say in its time had often said to the house, Here is the green farthingale, Here is the diamond-hilted sword, here are the shoes with red heels and the clue solitaire...sounded gravely in the moonlight, and two cherry-colored maids come fluttering out to receive Estella” (Dickens 2010: 272).

Everything comes alive in the presence of Estella.

“The closet whispered, the fireplace sighed, the little washing-stand ticked, and one guitar-string played occasionally in the chest of drawers” (Dickens 2010: 368).

The actions of the objects in Pip’s room mirror Pip’s uncertainty and weariness after walking back to London after being rejected by Estella once again.

“The crisp air, the sunlight, the movement on the river, and the moving river itself ...the road that ran with us, seeming to sympathize with us, animate us, and encourage us on---freshened me with new hope” (Dickens 2010: 439).

On the day of the escape, everything is radiant and joyful. The road and the river even seem to be accompanying them on their journey.

2.5.4.7 Simile and Metaphor

Charles Dickens used an innumerable amount of similes and metaphors to help the reader see and live the story he was telling. These comparisons to something everyone could relate to (Leech and Short, 1981).

“His head was all up to one side, and one of his eyes was halfshut up as if he were taking aim at something with an invisible gun” (Dickens 2010: 73).

Almost everyone has seen someone aim a gun, either in person or in a movie, and can relate to the terror Pip felt towards the mysterious stranger.

“Under the circumstances, when Flopson and Millers had got the children into the house, like a little flock of sheep...” (Dickens 2010: 186).

The comparison of the children as sheep shows their role in the family. They are fed and herded from place to place. The parents/owners seem not to give much thought to them, other than that they obey and give the job of raising their fluffy flock to the nurses/shepherders.

“...while I was attentive to my knife and fork, spoon, glasses, and other instruments

of self-destruction...” (Dickens 2010: 190).

Pip comically calls his eating utensils “instruments of self-destruction”. Because he cannot use them properly, they are dangerous to both his physical being and social reputation.

“As I stood idle by Mr. Jagger’s fire, its rising and falling flame made the two casts on the shelf look as if they were playing a diabolical game at bo-peep with me; while the pair of coarse, fat office candles that dimly lighted Mr. Jaggers as he wrote in a corner was decorated with dirty winding-sheets, as if in remembrance of a host of hanged clients” (Dickens 2010 : 391).

What seems to be a commonplace and ordinary scene is made especially gruesome by the use of similes. By comparing innocent items such as sheets with corpses makes the reader shiver with apprehension.

Conclusion

Charles Dickens as a Victorian writer attempted to fulfill his commitment by conveyed the circumstances and life conditions of the age with all the resources of feeling, imagination and thought. He revealed his view point and situation about his society during the nineteenth century. Moreover, he tried to show his readers that there were several cases of abuse behind that beautiful scene of Victorian society. (Pollard, 1993).

Charles Dickens's artistic productions are varied in themes and styles. He is often considered as a satirist and a critic of the Victorian society Dickens's satire strikes England and leaves its mark (Hyland, 1981). He attacks schools, families, Parliament and the Church. It is said that his novels frequently reflect aspects of his own personal experience. Great Expectations and Hard Times raise different issues related to the Victorian society as a whole and he shows all the inadequacies of the Victorian institutions.

As a literary work, Great Expectations and Hard Times are widely recognized that Dickens makes good use of various types of linguistic styles involving passages of a detailed description, narrative, irony, and repetition. Metaphor is one of Dickens's powerful and unique stylistic features in the novels. The writer has different motives for overusing metaphors. Hence, the third chapter will be a corpus-based investigation of metaphor use in Dickens' Great Expectations and Hard Times, shedding light on these motives.

Chapter Three

Investigation of the Use of Metaphor in Dickens' *Great Expectations*

- introduction.
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 - 3.2.1 Analysis of Frequency.
- 3. 2 The Frequency of Metaphor in Great Expectations.
- 3. 3 Analysis of Frequency.
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Introduction

Charles Dickens's novel *Great Expectations* included lots of rhetorical expressions which the metaphor considered as one of them, as Dickens gave great description of the people and their expressions and reactions towards the situations and towards him too.

Interestingly, Dickens's use frequently the figure of speech and he made comparisons between human being or inanimate. Also, in the *Great Expectations* novel, Dickens used devices in describing all the features of the characters and things that existed in the novel, as well as, metaphor took the vividly and graphically metaphors play essential roles in portraying particular characters colorfully or humorously, and in emphasizing the human or inhuman nature. In addition, Dickens attempted to make a relation between a human being and the object and that in the reader's mind (Brook, 1970).

3.1 The Frequency of Metaphor in *Hard Times*

In this example, Dickens describes Coketown as an unusual and unnatural town and criticized it by using the color of red and black that reflects the danger of the color red and black of polluted and dirty town. He described it as follow:

“It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it, but as matters stood it was a town of unnatural red and black.” (HT: 115)

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

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

the following statement:

“It was a town of machinery and tall chimneys, out of which interminable Serpents of smoke trailed themselves forever and ever and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast Piles of building full of windows where there was a rattling and a trembling all day long,” (HT: 119)

In this sample, Dickens compared Coketown’s smoke and he described it as killer who can kill animals and humans, and it was like a wild animal too. Also, he gave metaphorical statement reflected an effective image and provokes conceptual system and the reader's attention.

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

“The emphasis was helped by the speaker’s square forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark Caves overshadowed by the wall.” (HT: 125)

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

In this sample we notice two metaphorical descriptions in Gradgrind's physical appearance of his face, first; the tenor is Gradgrind’s forehead, the vehicle is the wall and the shared ground is the shape of the wall. The second metaphor is Gradgrind’s eyes that are the tenor and the vehicle is that the eyes cellarage in two dark caves Dickens compares the eyes like objects that could be stored in cellarage or cave, however, the ground is the shape of Gradgrind’s eyes. Dickens both description of forehead and eyes are portrayed like inanimate objects with a detailed eye to his reader.

Again, the description of a character in a metaphoric way as follow:

“...which was neither town nor country, and yet was either spoiled when his ears were invaded by the sound of music” (HT: 8)

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

Another metaphorical sample of Coketown description in:

"...seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which appeared impervious to the sun's rays." (HT: 97)

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

In *Hard Times*, Dickens emphasizes in describing metaphorically the inner state of his characters such as in the following example

"...but by looking at the red sparks dropping out of the fire, and whitening and dying. It made me think, after all, how short my life would be." (HT: 144)

Here Dickens describes Louisa when she was discussing with her brother Thomas, and wondering about the fire, therefore. She compares her life as short as the sparks of fire when it is whitening and dying, as she is born, she will die. The verb "dying" refers to Louisa; because the

sparks of fire do not have a soul to die but lose their heat of fireless.

In order to portray the principles of Mr. Gradgrind's teaching as well as of thinking, therefore, he describes the speech as follow:

"Teach these boys and girls nothing but Fact. Facts alone are wanted in life. Plant nothing else, and root out everything else." (HT: 1)

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

The tenor is the pupils, the vehicle is plant and root, while the shared ground is the act of planting and rooting only facts as to plant a garden or a forest. There is another expression that consists of metaphoric speaking in:

"I know the bricks of this town, and I know the works of this town, and I know the chimneys of this town, and I know the smoke of this town, and I know the Hands of this town" (HT: 185)

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

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

"...and sat on steps, and posts and palings wiping their swarthy visages, and contemplating coals. The whole town seemed to be frying in the oil. There was a shifting smell of hot oil everywhere." (HT: 87)

This is another metaphoric description given by Charles Dickens of the industrial city of Coketown in the first chapter of book two, he provides us with the high degree of the temperature in

Coketown as a result of the manufactories of oil, by saying that the whole town seemed to be frying in oil, he resembles the town as a food that fries in a boiling oil. The tenor is Coketown, the vehicle is frying in the oil and what is shared between them is the high temperature in addition to the smell of oil.

Dickens described that industrial revaluation of England and gave expressions and wide images to let the reader imagine how the situation was in that time and in the story. Also, the subsequent expression is an effective description of Coketown with views of criticizing the ills of this city as follow:

“...and their inhabitants, wasting with heat, toiled languidly in the desert. But no temperature made the melancholy mad elephants madder or more sane. Their wearisome heads went up and down at the same rate.” (HT: 88)

In this metaphorical situation, Dickens described the unnatural Coketown and its employees and inhabitants. In this above sample, there is an impressive description of the workers in Coketown, they are described as they were like melancholy mad elephants and their heads went up and down. In addition, Dickens focused on the physical state of the worker and the psychological state too in a brilliant manner that can make the readers imagine the how was the situation of the worker.

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

Dickens gives each character a description to present them to the readers with their psychological and physical appearance, as in the following statement:

“He was a rich man: banker merchant, manufacturer, and whatnot. A big, loud man, with a stare and metallic laugh” (HT: 20)

A laugh cannot be metallic, Dickens gives a description and detailed his description to his character and setting with a variety of adjectives and objects to appear more vividly and more

aesthetical to the eyes of the readers and to be memorable.

The psychological state what Dickens wishes to express it in the following expression:

“When he left me for my good, he never would have left me for his won-I know he was almost broken-hearted with trial.” (HT: 62)

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

In order to portray the inner hate of character, the writer represents the state as follow:

“All the journey, immovable in the air though never left behind; plain to the dark eyes of her mind” (HT: 151)

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

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

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

He went to work in this preparatory lesson, not unlike Morgiana in the forty thieves:

looking into all the vessels ranged before him one after another, to see what they contained.

Say good M’Choakumchild. When from thy boiling store, thou think that shalt fill each jar
brim full by and by (HT: 23)

In this metaphorical statement, Dickens compares M’Choakumchild’s teaching to Morgiana in the Arabic ancient story. Dickens criticizes the way of teaching and compares the students to vessels that can fill with only facts, and kill all what is related to fancy and imagination as Morgiana

did when she killed the forty thieves and, introduces that the teacher cannot only emphasize on facts, and ignore what is one of the components of the human mind.

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

Dickens, likes to make the situation wonder in all of his writings, and he explains the importance of finding everyday beauty in the marvels of nature and insignificant in the Gradgrindian school as follow:

Flowers are the best picture books I know; and whenever I see them lying open at the laborer's door, I can always read in them that he is a better and happier man. It is not much to say that the gardener is essential to all of us...When we travel by our railways we see the weaver striving for a scrap of the garden, the poor man wrestling with smoke for a little bower of scarlet runners; and those who have no ground of their own will carry on their gardens in jugs and basins. In factories and workshops, people garden; and even the prisoner is found gardening, in his lonely cell, after years and years of solitary confinement (HT: 71)

The garden analogy was one that Dickens felt near and dear to his heart which is the tenor of this metaphorical expression and the vehicle is flowers and *Hard Times* is divided into three organic sections: Book The First, Sowing, Book The Second, Reaping, and Book The Third, The Reaping. Furthermore, the shared ground is what Industrial England shall sow, it shall also reap. Charles Dickens' *Hard Times* was dedicated to a fellow combatant of the Utilitarian, Thomas Carlyle, the radical. Carlyle placed his emphasis on the individual and looked primarily at the ideal and non-material part of existence.

The beauty of flowers and their shattering uselessness is illustrated in *Hard Times* by Mr. Gradgrind's rejection of Sissy Jupe's tutorship and the obvious emotional difference between

herself and the Gradgrind children. Gradgrind is insistent in turning Sissy into an unfeeling Utilitarian but a struggle ensues because she has had the real privilege of experiencing a loving and supporting surrogate circus family

In summation, Dickens, as an authority in the critique of the domination of Utilitarianism and Industry, eloquently describes the oppression of the human condition in Victorian Society:

“In a place where the dehumanizing effects of machinery are at play: So many hundred Hands in this Mill; so many hundred horse Steam Power. It is known, to the force of a single pound weight, what the engine will do; but, not all the calculators of the National Debt can tell me the capacity for good or evil, for love or hatred, for patriotism or discontent, for the decomposition of virtue into vice, or the reverse, at any single moment in the soul of one of these its quiet servants, with the composed faces and the regulated actions”. (HT: 71)

Dickens’ narrative form offers us a vexing portrayal of mill life in the Industrial Revolution. The victims of industrialization have dreams, illusions, and precious morals. Sissy and her rhetorical flowers bloom in an attempt at escapism into the realm of illusion and dreams. *Hard Times* is a mapping of the human heart covered in the soot and ashes of Coketown. The pursuit of happiness can be found by following the story of Sissy Jupe who lights the way from facts to sentiment and from the plight of reality to wonder.

3.1.1 Analysis of Frequency

Dickens’ mechanical metaphors in *Hard Times* illustrate the dehumanizing factors of machination in the Industrial Revolution and provide an Anti-Utilitarian critique in the Victorian “Condition of England” novel.

Charles Dickens’ narrative device offers a harrowing glimpse into the occupational life of the industrial working class; where individual happiness and sentiment are suppressed by the empirical and rational school of Utilitarianism.

Hard Times is in essence, a societal assessment of the age and particularly a definitive blow towards the establishment that pervaded the spirit of Utilitarianism. The irony of the Coketown fiction persisted with the power of the mill owners, the lack of culpability, and the invisibility of the mill working “hands”. Utilitarian ideology bore the responsibility for the oppression of the working-class poor.

In the novel *Hard Times*, Dickens provides an insight into the Victorian world. Dickens takes on the role of a social commentator, criticizes the industrialization of England, and reveals among the most urgent issues of the time the mechanization of human beings, social inequality, extinction of fancy as a consequence of industrialization. He depicts a time full of progress and change in every aspect of life and reveals the downsides of this flourishing era. The fictional city of Coketown is represented as a mirror that reflects England in the nineteenth century. Because of manufacturing and factories, everything eventually becomes mechanized. The reason controls the heart, thereby destroying everything normal, leaving its victims empty inside. Dickens’s Coketown inhabitants do not know more than work, and their worldview is based on pure facts. The novel’s idea is a warning because if we chase only after the materialistic in life, and let it suppress our joy and imagination, ultimately, we are no better than the industrial equipment, just a bunch of machines.

3.2 The Frequency of Metaphor in *Great Expectations*

The author’s brilliantly gave a beautiful and smart representation of the characters and the scenes. As well as, the metaphorical imagination which is used fertility leads the readers to understand and realise his vision of the world in his time him (Alter,1996).

In this example, Dickens describes the way in which Mr. Jaggers regards Mr. Drummle as ‘a spider’, emphasising his cunning and villainous character.

For example: “Pooh!” said he, sluicing his face, and speaking through the water-drops; “it’s nothing, Pip. I like that Spider though.” (GE: 214)

The structure of this metaphorical statement is the tenor is Mr. Drummle and the vehicle is the spider, however, the shared ground is spider may reflect the evil character and Pip's first impression of Drummle is that he appears grouchy and gloomy, Drummle is a cruel person to those around him because he feels superior.

Also, he gave the name 'a spider' Mr. Drummle persistently whenever he finds to approaching Estella:

"So, the Spider, doggedly watching Estella, outwatched many brighter insects, and would often uncoil himself and drop at the right nick of time." (GE: 305-6)

Also, in contrast to the spider, the other members of the Grove are described as 'many brighter insects', which implies their cleverness and harmlessness to the lady. Thus, the word 'spider' symbolises Mr. Drummle's harmful and deceitful disposition, and what is more, you can recognise Estella's weak and vulnerable position.

In addition, Dickens describes his characters things a non-human living creature in the following statement :

"So, I presented Joe to Herbert, who held out his hand; but Joe backed from it, and held on by the bird's nest." (GE: 218)

In this sample Dickens compares Joe Gargery's hat with a bird's nest As Meier (1982: 61-63) indicates in her study of Dickens's animation, 'a bird' in his novels is a most popular animal species attributed to a character of good, gentle, loving but timid disposition such as David, Mr. Chillip, and Little Em'ly in David Copperfield. Thus, you can see that his metaphors include unique and suggestive expressions.

Dickens describes the appearance of Miss Havisham as she collapsed in a her chair in a bridal dress in the following statement :

"It was like pushing the chair itself back into the past when we began the old slow circuit

round about the ashes of the bridal feast. But, in the funeral room, with that figure of the grave fallen back in the chair fixing its eyes upon her, Estella looked more bright and beautiful than before, and I was under stronger enchantment. “ (GE: 236)

The structure of this metaphorical sentence is that the tenor is Miss Havisham and the vehicle is 'funeral room', a ghastly figure is so panic and awful to Pip's young eye, and he described it as 'a figure of the grave'. He described the room of Miss Havisham as 'a funeral room'. The word 'grave' and 'funeral' is effective in suggesting metaphorically to the reader that she is near her death.

In this case, Dickens gives a description and detailed description to his characters comparing them to inanimate objects as in the example

“ I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads. (GE: 25)

“... When I was first hired out as shepherd t'other side the world, it's my belief I should has turned into a mollycolly-mad sheep myself, if I hadn't a had my smoke.” (GE: 327)

Pip considered himself as 'a bull in a Spanish arena'. However, both tenors are Pip and the vehicle are the 'bull' and the 'sheep' that shared ground is that Dickens suggested a good relationship between the animal and the child. Also, he represented the situation of a young orphan boy Pip in the world of adult human.

Moreover, this Instance described the method that Old Barley is represented as an 'Ogre' which is a creature that is not considered as a human, this thing is clear in the following example.

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

The kinds of the metaphor that are related of animals and used by Dicken in this novel is a lot.

Also, it is considered as a direct way to make relation or link between two things that are not similar and between human being and vehicle and namely tenor. The animal with the ground of the shared characteristics of the vehicle is compared with.

In this metaphorical image, Dickens described reaction and expressions of Pocket's dry countenance make Pip to represent her face and describe it frequently as the impressions of Sarah Pocket's dry countenance cause the narrator Pip to continuously represent her face as a walnut-shell.

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

After that, in the next chapter, Dickens described Pocket's face again as it lacking of the quality of human and that gave humor to the situation besides the vividness.

In this metaphorical statement, Dickens presented Pip's condition when he lost the dream of marrying Estella and how he felt painful and pitiful.

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

The tenor is the hero Pip, the vehicle is rag of the robe and, he expressed his feeling of lacking hope by using the expression rag of the robe.

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

Dickens described the mouth of Mr. Wemmick's as a "post office" of his movements which seem comical, and this description can grasp the reader's attention as how the writer describe the part of human as an object and how the mouth of Mr. Wemmick was. The device is effective in emphasizing also that Mr. Wemmick's lack of animation in his face.

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

The tenor is Mr. Wemmick the Vehicle is the post office and, the shared ground Mr. Wemmick is rational, unemotional, and money-minded character.

‘When this same Matthew was mentioned, Miss Havisham stopped me and herself and stood to look at the speaker. This change had a great influence in bringing Camilla’s chemistry to a sudden end. ‘ (GE: 86)

In this example, the hero describes the way in which Camilla puts her hand to her throat explaining her experience when she nearly choked on some medicine. The /k/ sounds in ‘Camilla’s chemistry’ are alliterative. The repetition of the /k/ sound is chiefly effective in evoking the memory of Camilla’s story in the reader’s mind. In addition, the novel also includes a number of idiomatic metaphors used by other poets or authors. In this Example he describes the hero’s sorrowful heart when he has to go to London and stay apart from Joe Gargery :

“Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of the earth, overlying our hard hearts” (GE:157)

The structure of this metaphorical statement is that the tenor is torn and the vehicle is the rain whereas, the shared ground is to indicate the pitiful emotion of the heroin which his tears were falling like rain.

In addition, Dickens described the behaviors and appearance of people, as well as, he had a skill to explain that immensely, and he suggested affinity between two dissimilar things as in the following the examples.

“The baby was the soul of honour, and protested with all its might.” (GE: 192)

‘And even when he had done all that, and had gone all round the jack-towel, he took out his

penknife and scraped the case out of his nails before he put his coat on.’ (GE: 208)

“Still, my position was a distinguished one, and I was not at all dissatisfied with it until Fate threw me in the way of that unlimited miscreant, Trabb’s boy” (GE: 242)

‘The doorway soon absorbed her boxes, and she gave me her hand and a smile, and said goodnight, and was absorbed likewise.’ (GE: 267)

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

Therefore, Dicken's to make relation with human and non-human characters that are losing the vital aspects and that to give the reader an image of how the characters were. This is called dehumanisation which is considered as one of the metaphorical expressions that Dickens’s used. In contrast. Dicken's used various converse techniques of dehumanization and humanization, as both of these techniques are considered very important in the way that Dicken's used to draw the pictures of his characters and make characterizations for them.

Dickens described lots of inanimate objects that are not human as if they were human beings, this method is called Humanization. So, Humanization is considered as one of the most important ways of describing the characters in his novel, because it can reflect and describe the feeling that the author felt towards and the people around him as in the following:

“while To Let To Let To Let, glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard was being slowly appeased by the gradual suicide of the present occupants and their unholy internment under the gravel. Frouzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewn ashes on its head and was undergoing penance and humiliation as a mere dust-hole.” (GE: 171).

The excerpt exhibits the exterior of the shabby buildings called Barnard’s Inn in London, where the hero happened to meet Mr. Pocket, Junior which is considered the teoner of this

metaphorical expression. At first, the hero thought it to be a hotel kept by Mr. Barnard, but this did not turn out to be true, because when he entered it, he was astonished by the dismal appearance of the sets of chambers affected by rot. By means of metaphor, Dickens gives successive descriptions of every dismal appearance that comes into view as if it were a human being. Terms such as 'glare', 'vengeance', 'appease', 'mourning', 'attire', 'penance' and 'humiliation' are related to human emotions, powers and activities which are considered the vehicle, however, the ground is the way the author displays his artistic talent and fine sense of humour with the human appearances. Meier (1982: 36-37) remarks on Dickens's technical use of 'humanisation' and focuses especially on the process by which old and decayed houses are animated as if they were human beings. As she observes in her study of Dickens's animation, houses, like human beings, are subject to the process of aging, and therefore there is a physical analogy between a house and a human being - i.e. exteriors of houses are alive from Pip's perspective, for they realistically illustrate the child's inner thoughts and emotions towards the external world.

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

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

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

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

Remarking the main aim of Dickens in the novel which is characterizing the human characters and presenting the real characters of them but in humorously characters or comically ways that grasp the attention of readers to understand the kind of characters that were in the life of the author and he was dealing with them and they affect of his life and feeling in that time. So, *Dehumanisation* is considered as the most sophisticated technique in the novel and it is used frequently (Kincaid, 1971: 168). Also, Dehumanisation includes giving the human the description of non-human or animal characters. In *Great Expectations* most of the Dehumanisations were negative and not positive descriptions, and the way of animalizing naturally the characters. For example, Mr. Drummle, Abel Magwitch and Bentley Orlick are described with animals' descriptions as the following animal-metaphors:

‘In about a month after that, the Spider’s time with Mr. Pocket was up for good, and, to the great relief of all the house but Mrs. Pocket, he went home to the family hole.’ (GE: 215)

The structure of this metaphorical statement is that the tenor is Mr. Drummle and the vehicle is the spider, the ground is the creeping. The author used the description by the author spider because it can describe and give the picture of how is Mr. Drummle creeping and trying to be near Estella. In addition, the villainous man is considered as a spider in the eyes' of Pip because he hates his and he was so dull and can attack.

Furthermore, there are different types of dehumanisation' in *Great Expectations* as Dickens is skillful of dehumanising different characters and fearful characters as ‘a ghost’ as in the following example:

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

The structure of this metaphor is that the tenor is Miss Havisham and the vehicle is the ghost,

however, the shared ground is the fearful her ghastly figure, and Dickens establishes a close resemblance between Miss Havisham and a ghost itself.

Moreover, Dickens transform human beings into artifacts as in describing Sarah Pocket's appearance as follow :

“So successful a watch and ward had been established over the young lady by this judicious parent, that she had grown up highly ornamental, but perfectly helpless and useless.” (GE: 187)

Sarah Pocket is the tenor of this metaphorical expression and the ornament is its vehicle the ground is her being beautiful rather than a useful object. So, there is another type of dehumanisation that comparing human with non-human things which are called abstract thing and not just comparing human with animals or giving them the characteristics of animals, and there are a few examples in Great Expectations novel as when Pip described Estella as in the following example:

“You have been the embodiment of every graceful fancy that my mind has ever become acquainted with. The stones of which the strongest London buildings are made, are not more real, or more impossible to be displaced by your hands”(GE: 360)

In most of Dickens's metaphor, he described women as abstract things or human natural things and that according to their characters, the way of dealing with him, and their kind or harsh kind of treating the others.

3.3 Analysis of Frequency

Finally, if you look at Table 1, you can see how characters are dehumanised into animals, supernatural beings, natural objects, artifacts or abstracts. From the table, we can infer that Pip the narrator is frequently dehumanised by other characters as if he were a predatory animal or an artifact, whilst almost all of the characters are dehumanised by the narrator. Furthermore, it is noteworthy that Dickens successively animalises Mr. Drummle as ‘a spider’, which is effective in emphasising his dangerous and unpleasant character in Pip's eye. In addition, almost all of the

characters except Estella are dehumanised into either predatory animals like ‘a dog’, ‘a beast’ or ‘a tiger’ or artificial objects such as ‘a machine’ or ‘an instrument’. By means of ‘dehumanisation’, the first-person narrator Pip attempts to develop his vision of the adult world so that he can imply their inhuman nature and lifeless society to the reader.

3.4 Reconsideration of the Concept of Metaphor

Different definitions of metaphor are provided by various linguists in several dictionaries. They are usually regarded to be brief and to come in a form of comparison. It is also thought that these definitions are vague and ambiguous at times. Newmark(1988) defines metaphor as:

“Any figurative expression: The transferred sense of a physical word; the personification of abstraction; the application of a word and collocation to what it doesn’t literally denote. Metaphors may be „single“ (one word) or extended (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text”).

Newmark (1988) stated that the main purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language. Metaphor is more imaginative and artistic than a simile, as it makes the language more powerful and takes the reader towards emotional thoughts. On the one hand, it is like a simile. With one of the parts (topic, image or sense) being implicit; on the other hand, it is like metonymy, as it takes away the reader from reality and makes him closer to the figurative world.

Metaphors have been categorized in different ways by different linguistics. Aristotle differentiated between simple or double metaphors, current or strange metaphors and common and unused metaphors (ibid.). Broeck (1981, p:121) presented “two categories of metaphor as lexicalized and conventional”. The first one refers to the lexical entities that have lost their individual word semantic specifications and have become certain languages lexical entity chunks. The second one refers to fixed and common metaphors in any language that can be easily recognized.

Most metaphors employed in common language are based on easily recognizable grounds; On the other hand, they would disrupt the flow of speech, whereas the hearer stopped figuring out

what had just been said (I.A. Richards, 1936). Poetry, otherwise, usually uses obscure metaphors to tease the hearer or reader's intellect. Much of the enjoyment of reading poetry comes from the satisfaction of unscrambling the conceptual metaphors (ibid).

Metaphors are employed to make unfamiliar notions understandable; we use metaphors to learn new, complex ideas fast (Hawkes, 1972). The danger is that metaphors are persuasive and memorable. Once we learn a new idea, unless we stop using the metaphor, we will forever be stuck using a simplistic, basically incorrect understanding of that idea. In the short run, metaphors facilitate learning new ideas, but in the long run, they must be either modified or abandoned, or they impede true understanding and communication (ibid.)

Dickens used metaphor and used different and various descriptions that full of imaginations and giving different human, non-human, animals and objects adjectives for the things.

We also give importance to the semantic relations that is built between things that are dissimilar and the comparisons are made between them. Through the use of metaphor in Dickens's novel *Hard Times*, he tries to describe his characters, their actions and the places where they live. Therefore, such descriptions can help to develop the plot of the story. Also, he has recourse to this linguistic device to intensify the meaning of any word in his work and to create new meanings without using new words.

Dickens used different kinds of to dehumanise and gave that by giving human characters non-human characters that are living and be lifeless objects and that was clear in *Great Expectations* novel. The use of dehumanise is to help the reader to draw an image and make analogy between the characters and the other abstract things.

The teacher, as well as the student, may find such use of metaphor a useful way to introduce any literary work in the classroom. So, in the following chapter, we will try to propose some pedagogical implications of the use of metaphor in Dickens' *Hard Times* and *Great Expectations*.

3.6 Investigation of Metaphor in *Great Expectations*

Introduction

Mostly, it deserves to comment in Charles Dickens' novels that they incorporate a lot of literary expressions, for example, similes and metaphors, the two of which are of incredible use for the author in portraying intricately the physical appearances or unmistakable characters of different characters in his accounts. Rivulet (1970: 30-36) focuses on Dickens' incessant utilization of the interesting expression and clarifies the manner by which one specific person or lifeless being is contrasted with another living animal or inert article. In G.E, Dickens additionally utilizes the two devices so as to portray each element of characters or items all the more strikingly and graphically, for the novel incorporates 517 instances of comparisons, while 268 instances of metaphors are found in the story. (Ibid)

Regardless of this proportion, metaphors assume essential jobs not just in depicting specific characters vividly or amusingly yet additionally in stressing the human or barbaric nature of these characters in the public arena in correlation with other living animals or fake articles. Moreover, Dickens endeavors to summon a relationship between an individual and a non-human living being (or article) in the reader`s mind. (Ibid)

So as to explain the instrument of these metaphors, I will refer to beneath two meanings of metaphor. Right off the bat, Brooke-Rose (1958: 17) respects the procedure of transference starting with one idea then onto the next in metaphor as 'Straightforward Substitution', which signifies a kind of thing metaphor, expressing that metaphor is any substitution of single word by another, or a recognizable proof of a certain something, idea or individual with some other. (Ibid)

Additionally, Hawkes (1972: 1) comments, 'metaphor alludes to a specific arrangement of etymological procedures whereby parts of one article is "continued" or moved to another item, with the goal that the subsequent item is discussed as though it were the first'. His investigation centers

not just around the perspectives on metaphor by the people of yore like Aristotle and Cicero yet additionally on metaphors by different poets or authors, for example, Chaucer in the Medieval times and Blake or Wordsworth in the Sentimental Time frame. Consequently, alluding to metaphors in various periods could be key for us to feature the attributes and advancement of the device in Dickens' novels. (Ibid)

3.6.1 Setting in *Great Expectations*

The setting is both the time and geographic area inside a story, either true to life or fiction. In literary components, the setting helps start the principle background and mind-set for a story. (JINK,XIA, 2008).

G.E happens in nineteenth-century Britain. Pip is conceived in the mid-1800s, and our storyteller is recounting his story in 1860. This is a bustling time for Britain, seeing the energy of the Mechanical Unrest (and the development of things like the steam motor and light) just as the abolishment of subjugation in the English provinces in 1834. London is a flourishing city, and Britain is an incredible, well off, worldwide mammoth. Yet, Dickens' delineation of London, in any case, doesn't actually fall in accordance with this idea of Britain as almighty, rich, and sound. (Ibid)

Charles Dickens is a well-known English writer in the Victorian period. As a basic pragmatist author, his works not just mirror the beneficial experience of an entire age, yet additionally uncover, in a more serious and broad route than some other novels of a similar period, the social acknowledgment of Britain during the nineteenth century. G.E is a novel by Charles Dickens. It portrays the development and self-awareness of a vagrant named Pip, the hero, and storyteller of the work. The tale was first distributed in sequential structure in All the All year from December 1, 1860, to August 1861. There are three noteworthy topics in Extraordinary Desires, to be specific, aspiration and personal growth, social class, and wrongdoing, blame, and blamelessness. Dickens builds up the ethical subject that fondness, steadfastness, and inner voice are a higher priority than social progression, riches, and class and shows

Pip to gain proficiency with this exercise, to a great extent by investigating the thoughts of desire and personal growth—thoughts that rapidly turned out to be both the topical focal point of the novel and the mental instrument that supports quite a bit of Pip's improvement. (Ibid)

Social class assumed a noteworthy job in the general public portrayed in Charles Dickens' G.E. Social class decided the way where an individual was dealt with and their entrance to training. However, social class didn't characterize the character of the person. (Ibid)

These settings could be viewed as reflecting the improvement of the novel ⁽¹⁾3:

- The **village and life at the forge** is the setting of Pip's reason of **innocence**, interrupted only by the appearance of the convict.
- **Satis House** is the place he sees the conceivable outcomes of an alternate sort of life, winds up embarrassed about and disappointed with his home and starts to try to an alternate societal position, to a great extent as a methods for winning Estella's affection; in this sense it is the area of Pip's **defilement by false values**.
- In **London**, where he lives in the wake of gaining his riches, he experiences the rottenness of Smithfield, the questionable climate of Jaggers' practice, the abhorrences of Newgate and the allurements of life as a youngster with an excessive amount of cash and too little to even think about doing
- At **the Pockets' home**, he sees the **evil impacts of social highbrow** character and the troubles of a man who is knowledgeable
- yet can't gain adequate cash to help his developing family and his significant other's refined demands.
- At **Wemmick's home**, he sees the estimation of basic family love and the significance of ensuring

⁽¹⁾ 3 see “Structure and setting” in: <https://crossref-it.info/textguide/extraordinary-desires/5/523> (Septembr2019)

one's security and best driving forces against the outside world. Dickens is reverberating conventional wisdom about urban and country scenes got from the works of art. (Ibid)

3.7 Metaphor Analyses in Great Expectations

Metaphor has a significant role in Charles Dickens' novel G.E in describing vividly the main element of characters and settings. This section aims at investigating metaphor in G.E utilizing some devices such as forms and techniques. Some samples have been analyzed from each chapter of the novel thus to answer the problem statement of this study.

3.7.1. Devices of Metaphors in Great Expectations

3.7.1.1 Forms

Metaphor generally is a method for depicting something by examination with something different without utilizing the relational words 'like' or 'as'. Hence, the unmistakable structure 'A is B' is most continuous as in 'he is a lion in fight'. Despite the fact that the structure may seem straightforward contrasted and a likeness utilizing 'like' or 'as', it is successful in portraying characters strikingly. Concerning Dickens' metaphor, Alter (1996: 137) specifies the writer's incredibly clever portrayal of the scenes or people just as the richness of his metaphorical creative mind that leads us, the readers, to perceive his thick vision of the world that encompasses him. Consequently, in the event that we apply every one of the arrangements of figurative structures introduced by Brooke-Rose (1958: 24-25) to Dickens' metaphor in G.E, we can see that there are eight sorts, as mentioned below:

Type I: Det. + N

(1) "Pooh!" said he, sluicing his face, and speaking through the water-drops; "it's nothing, Pip.

I like **that Spider** though." (GE: 214)

(2) "... So, I presented Joe to Herbert, who held out his hand; but Joe backed from it, and held

on by **the bird's nest**'. (GE :218)

- (3) "At about the same time, **the eyes** on the wall acquired a new expression, and in every one of those staring rounds I saw written, DON'T GO HOME." (GE :362)

Type II: Adj. + N

- (4) "But, in the **funeral room**, with that figure of the grave fallen back in the chair fixing its eyes upon her, Estella looked more bright and beautiful than before, and I was under stronger enchantment." (GE: 236)

Type III: N + Copula + Adj. / N

- (5) "**I might have been an unfortunate little bull in a Spanish arena**, I got so smartingly touched up by these moral goads." (GE :25)
- (6) "... When I was first hired out as shepherd t'other side the world, it's my belief **I should have turned into a mollycollie-mad sheep myself**, if I hadn't a had my smoke." (GE: 327)

Type IV: N1 + N2 (Apposition)

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

Type V: N1 + of + N2 (Apposition)

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

Type VI: N1 + of + N2

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

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

Type VII: Vi

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

Type VIII: Vt

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

Most importantly, Type I is the 'determiner + Noun' structure, of which there are 39 examples. (1) portrays the manner by which Mr. Jaggars respects Mr. Drummle as 'a creepy-crawly', stressing his finesse and detestable character. In (2), Dickens amusingly contrasts Joe Gargery's cap and 'a flying creature's home'. As Meier (1982: 61-63) shows in her investigation of Dickens' movement, 'a winged creature' in his books is a most prevalent creature animal categories credited to a character of good, delicate, cherishing yet shy demeanor, for example, David, Mr. Chillip, and Little Em'ly in *David Copperfield*. In this way, we can see that his metaphors incorporate one of a kind and intriguing articulations. Next, Type II is another sort of metaphor with the 'Adjective+ Noun' Form, which is additionally visited in G.E (4) depicts the old, bizarre appearance of Miss Havisham fallen in a seat in a wilted wedding dress. Her unpleasant figure is so offbeat and frightful to Pip's silly eye that he depicts her as 'a figure of the grave', portraying her room as 'a memorial service room'. In this specific situation, the terms 'grave' and 'memorial service' are viable in recommending metaphorically to the reader that she is close to her demise.

Type III is the structure with a copula as in 'A is B'. The copula for this situation incorporates an action word, for example, 'be', 'appear', 'term' or 'consider'. This is the type of metaphor most every now and again

utilized in this novel. As in for (5), Pip views himself as 'a bull in a Spanish field'. Be that as it may, Dickens does not just propose a nearby similarity between the kid and the creature yet, in addition, speaks to the circumstance of the storyteller Pip, who is subdued and tormented by the setup society, in particular, the universe of grown-up people. Next, Type IV is successful in connecting two nouns in terms of opposition, despite the fact that it is an uncommon structure (seven models).

(7) portrays how Old Barley is spoken to as a 'Monster', a non-human living animal. This sort of creature representation is exceptionally visited in Dickens' novels, as it is the most immediate method for connecting two different things, to be specific a tenor, an individual, and a vehicle, a creature. So also, Type V is another method for connecting two nouns utilizing the preposition word 'of'. This structure likewise works as an opposition. In reference to (8) the impressions of Sarah Pocket's dry face cause the storyteller Pip to constantly speak to her face as 'a walnut shell'. Dickens at that point gives progressive depictions of her pecan shell face in later parts, for the legend's sharp perception of her face without a human quality creates portrayals wealthy in humour and striking quality. In addition, there is another kind of 'Noun + of + Noun' structure as in Type VI. This is, in any case, not the same as Type V in that it is fairly like the structures like 'B of A' or 'B's A'.

In spite of the fact that this structure isn't so frequent as different kinds, for example, Type I and Type III, it is best in not just portraying the appearance or conduct of characters itself yet additionally symbolizing the hero's inward idea or feeling towards different characters who significantly impact his life and fortune. (10) demonstrates the manner by which the legend speaks to his very own sad condition when his fantasy about wedding Estella dissolved away. In correlation with 'the cloth of the robe', he speaks to his absence of expectation emblematically. Moreover, we can see yet different sorts of structures with action words, as in Type VII and Type VIII. Type VII appears as 'subject + intransitive verb' as in (11), while 'transitive verb' is metaphorical as to Type VIII.

The Verb 'unpost' as in (12) emblematically represents Mr. Wemmick's diverting development of his mouth as 'a mail station'. Dickens' propensity for depicting his mouth as 'a mail station' is deserving of

consideration since it implies to the reader that Mr. Wemmick is a barbaric character in Pip's whimsical eyes.

3.7.1.2 Techniques

Contrast

Presently, I will inspect the methods of metaphor. To start with, 'differentiate' is one sort of specialized devices Dickens is attached to in his metaphors, despite the fact that it is uncommon in this novel (two models). It is overall best in depicting two inverse characteristics in conduct or appearance in examinations of individuals, creatures or items.

(13) So, **the Spider**, persistently watching Estella, out viewed numerous **many brighter insects**, and would regularly uncoil himself and drop at the correct scratch of time. (G.E P 305-6)

(14) She truly was a most enchanting young lady and might have gone for **a captive fairy**, whom **that truculent Ogre**, Old Barley, had squeezed into his administration. (G.E P 371)

(13) Describes the manner by which Mr. Drummle, an individual from the Finches of the Grove, drifts around Estella, with whom Pip is additionally enamored. The saint sees him as 'a spider' out of scorn at whatever point he discovers Mr. Drummle determinedly drawing closer Estella. Likewise, as opposed to the bug, different individuals from the Grove are portrayed the same number of 'many brighter insects', which suggests their cunning and innocuousness to the woman. Subsequently, the word 'spider' symbolizes Mr. Drummer's destructive and tricky manner, and what is more, we can perceive Estella's frail and defenseless position.

Alliteration

in Dickens` metaphor, we can observe another kind of technique which is alliteration.

In example 15 When this equivalent Matthew was referenced, Miss Havisham halted me and herself and stood taking a gander at the speaker. This change had an incredible impact on carrying Camilla's science to an abrupt end (GE :86). In example 16 Georgiana, whom I had seen at Miss

Havisham's on a similar event, likewise turned up. She was a cousin – an indigestive single lady, who called her rigidity religion, and her liver love (GE: 201).

In addition, in (15), the hero depicts the manner by which Camilla puts her hand to her throat clarifying her experience when she about gagged on some drug. The/k/sounds in 'Camilla's science' are alliterative. The reiteration of the/k/sound is essentially viable in inspiring the memory of Camilla's story in the readers' brain. Albeit exceptionally uncommon in the novel, this sort of alliterative illustration is one of Dickens' specific methods for portrayal, all things considered of extraordinary use in delineating the presence of a character that is one of a kind to storyteller Pip's eye.

Proverbial Metaphor

Moreover, the novel likewise incorporates various colloquial metaphors utilized by different writers or writers. (17) describes the hero's miserable heart when he needs to go to London and remain separated from Joe Gargery. The distinguishing proof of their tears as 'rain' symbolically represent their distress and torment of separating. In spite of the fact that this can be viewed as a major aspect of a platitude, it is compelling in recommending their inward musings to the reader:

(17) "Heaven realizes we need never be embarrassed about our tears, **they are rain upon the blinding dust of the earth**, overlying our hard hearts." (GE: 157)

This kind of symbolization is frequent in different sections or exposition works. For instance, Shakespeare metaphors the term 'blustery' in his stanza so as to demonstrate the sad feeling of King Richard II just as his tears were falling like rain:

"Cf. With **rainy eyes** /Write distress on the chest of the earth." (The Tragedy of King Richard the Second, III, ii, P: 146)

3.7.2 Semantic Linkage in Metaphors

3.7.2.1 Semantic Features

Abstract and concrete are categorizations that indicate whether the object that a word describes has physical referents. Abstract entities have no physical referents, while concrete entities do. They are most usually employed in philosophy and semantics. Abstract entities are at times called abstracta (sing. abstractum) and concrete entities are at times called concreta (sing. concretum). An abstract entity is an object that does not exist at any specific time or place but rather exists as a type of things like an idea, or abstraction. (Barsalou, 2003).

So far, I have analyzed the etymological highlights of Dickens' metaphors regarding structures and strategies. In this segment, I will concentrate on semantic ideas incorporated into the lexis of his metaphors. In Table I, we can see four primary examples of semantic transference starting with one idea then onto the next, in particular from 'cement to concrete', from 'cement to extract', from 'dynamic to concrete' and from 'theoretical to digest'. Be that as it may, I here allude to instances of allegories whose 'tenor' and 'vehicle' are explicit from the unique situation. The table demonstrates how successive every one of the four examples of movements is among eight sorts of figurative structures, to be specific from Type I to Type VIII. Likewise, on the off chance that we further guide our focus toward the figures in the table, we discover that the example of the move from 'cement to concrete' unmistakably progressively visits in Type I, Type II, Type III, Type VII, and Type VIII than the other three examples of semantic move.

Table 1The Frequency of semantic Shifts in Great Expectations

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

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

(Concrete > Concrete)

(18) **“The doorway soon absorbed her boxes,** and she gave me her hand and a smile, and said goodnight, and was absorbed likewise.” (GE :267)

(Concrete > Abstract)

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

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

(Abstract > Concrete)

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

(Abstract > Abstract)

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

Also, I can induce from the table that Dickens has a checked propensity to animalize or motorize specific characters in the story with the goal that he can clarify intricately their practices or

appearances and propose a proclivity between two disparate things that are thought about. As it were, he endeavors to dehumanize individuals into other, non-human living animals or dormant articles so as to give the reader clear pictures of the characters. This kind of dehumanization is one of the most surprising articulations in Dickens' metaphors. Then again, the creator at times abuses the type of metaphor exemplifying objects as human.

I will further concentrate on the opposite procedure by which human feelings and forces are ascribed to non-human animals or counterfeit articles. With respect to *Great Expectations*, Dickens utilizes the opposite procedures of 'humanisation' and 'dehumanization', the two of which are critical in the creator's characterisations of different individuals and their environment.

3.7.2.2 Converse Processes

Humanization

Firstly, “humanization” is one technique for portraying different lifeless things as though they were individuals. This is vital in the novel, as it might mirror the saint's internal emotions or demeanors towards his environment and the people around him on the planet. In the novel, there are 64 instances of the method. Most importantly, the example of a move from 'cement to concrete' in Type VII is the most continuous, in light of the fact that the creator will in general characteristic human feeling and capacities to non-human living animals or dormant articles particularly for 'adaptation'. He regularly utilizes intransitive action words to picture the scene where dormant articles or characteristic wonders, for example, plants, fogs, downpour, and wind may show up progressively fiery and ground-breaking in Pip's adolescent eye. By so doing, the saint expects to reasonably delineate his vision of the world that encompasses him.

(23) “while To Let To Let To Let, **glared at me** from void rooms, as though no new rascalions at any point came there, and **the vengeance of the soul** of Barnard were by and large gradually pacified by the progressive suicide of the present inhabitants and their unholy internment

under the rock. Frouzy **mourning** of residue and smoke **attired** this pitiful making of Barnard, and it had strewn cinders on its **head** and was **undergoing penance and humiliation** as a simple residue opening.” (GE:171)

Exmple (23) shows the outside of the ratty structures called Barnard's Inn in London, where the saint happened to meet Mr. Pocket, Junior. From the outset, the legend believed it to be an inn kept by Mr. Barnard, yet this didn't end up being valid, on the grounds that when he entered it, he was dumbfounded by the dreary appearance of the arrangements of loads influenced by spoil. By methods for similitude, Dickens gives progressive depictions of each terrible appearance that comes into view as though it were an individual. Terms, for example as humiliation, glare, attire, appease, vengeance, penance and mourning are identified with human feelings, forces, and exercises. Likewise, Pip's perspective is expressly reflected in the model, as I can perceive his sharp perception and moment portrayals of these counterfeit substances. Along these lines, the creator shows his masterful ability and a fine sense of humour.

Meier (1982: 36-37) comments on Dickens' specialized utilization of 'humanization' and spotlights particularly on the procedure by which old and rotted houses are vivified as though they were people. As she sees in her investigation of Dickens' activity, houses, similar to individuals, are exposed to the way toward maturing, and in this manner there is a physical relationship between a house and a person – for example, outsides of houses are alive from Pip's point of view, for they reasonably show the youngster's internal contemplations and feelings towards the outer world.

Likewise, one can discover different sorts of 'humanisation' by which human characteristics are ascribed to regular items, normal marvels or modified works, as in (24), (25) and (26). In the novel, this strategy assumes a noteworthy job in portraying the presence of common substances or modified works strikingly, as though they were individuals, with the goal that the writer can intimate profound impressions into the reader's brain.

Flower-seeds and bulbs > human beings

(24)“.and I pondered when I peeped into a couple on the lower levels, and saw the tied-up dark-colored paper parcels inside, regardless of whether the blossom seeds and bulbs **wanted** of a fine day to break out of those correctional facilities, and sprout.” (GE:52)

mists> human beings

In example (25) , the fogs were ascending as I left. On the off chance that they **disclosed** to me, as I speculate they did, that I ought not to return, and that Biddy was very right, everything I can say is – they were very **right** as well. (GE :281)

time> human being

In example (26) as his doing the either was a negligible inquiry of time, he and Mrs. Pocket **had taken Time by the forelock** (when to make a decision from its length, it would appear to **have wanted cutting**), and had hitched without the learning of the sensible parent. (GE: 187)

However, 'dehumanization' is the most incessant and modern method in the novel, with 59 models taking all things together. Kincaid (1971: 168) comments that the primary reason for Dickens' describing of individuals is to evaluate them energetically or icily all together that he may discuss great individuals as innocuous local creatures and insidiousness individuals as risky savage mammoths or dead articles. Therefore, by methods for analogy, the creator amusingly or cleverly portrays different people who enormously impact Pip's life and fortune.

Dehumanization

In this section, I will concentrate on the device of 'dehumanization' and consider the specialized capacity of how each character is dehumanized and scorned by different characters in examination with non-human living animals, fake items or edited compositions. In Dickens' books, practically the majority of the cases of 'dehumanization' incorporate negative, as opposed to positive, subtleties, since he has a momentous propensity of animalising normally upsetting and awful characters, for example, Abel Magwitch, Mr. Drummle and Bentley Orlick into ruthless

brutes. These fierce characters will, in general, be debased to a creature like a state. It is significant, subsequently, for us to analyze the allegorical elements of Dickens' animal- metaphor in this novel.

Transformation of Human Beings into Animals

Firstly, I will look at the dehumanization which includes the way toward changing individuals into creatures. This is the most continuous example of a semantic move in *Great Expectations*, with 52 of the aggregate of 59 instances of the method. The following are instances of animal metaphors:

Pip > little bull

In example (27) they assumed the open door lost, on the off chance that they neglected to point the discussion at me, occasionally, and stick the point into me. **I might have been an unfortunate little bull in a Spanish arena**, I got so smartingly finished up by these ethical drives. (GE: 25)

Mr. Drummle > spider

(28) "In about a month from that point forward, **the Spider's time** with Mr. Pocket was up for good, and, to the extraordinary alleviation of the whole house however Mrs. Pocket, **he went home to the family hole.**" (GE :215)

As in (28), Mr. Drummle is viewed as 'a spider' since he makes a propensity for constantly crawling and drawing nearer Estella under the storyteller Pip's eye. Since Mr. Jaggers once asked Pip, 'Who's the Spider!' (210), the hero perceives Mr. Drummle as an individual of these animal varieties. Further, the despicable man is so dull and tricky a character that Pip will, in general, treat him as 'a bug' again and again so he can assault and belittle the man with contempt. In this novel, the creator utilizes this kind of dehumanization— the procedure which includes animalizing Mr. Drummle as 'a spider' twelve times. In this manner, I can induce from this assume the recognizable proof of Mr. Drummle with 'a spider' is amazing in communicating scorn for and assaulting the miscreant from the hero's perspective.

Transformation of Human Beings into Supernatural Beings

Besides, I can see yet other regular sorts of 'dehumanization' in G.E Dickens has an inclination of dehumanizing a frightful character into an otherworldly being, for example, 'a ghost' as in (29). 'A phantom' is critical in Dickens' metaphors as far as unusual or peculiar characters:

Miss Havisham > specter

(29) But ever a while later, I recollected – and soon a short time later with more grounded explanation – that while Estella looked at me merely with incredulous wonder, **the spectral figure of Miss Havisham**, her hand still covering her heart, **seemed all resolved into a ghastly stare of pity of remorse.** (G.E P 360)

Miss Havisham's unearthly appearance symbolically proposes to the reader that her demise is step by step drawing nearer. (29) not just accentuates how dreadful her appalling figure is yet, in addition, sets up a nearby similarity between Miss Havisham and an apparition itself. In spite of the fact that this kind of dehumanization is uncommon in this novel, it is deserving of consideration that Miss Havisham presents to the reader the picture of passing like appearance.

Transformation of Human Beings into Artefacts

Moreover, in spite of the fact that Dickens utilizes it less oftentimes than creature metaphors, he is likewise attached to delineating human characters as inert items. Right off the bat, Sarah Pocket's fancy appearance as in (30) is suggestive of her dry pecan shell face in the past sections of the novel, as Dickens is prone to motorize her figure as though she were only a dead article. Indeed, she is a lady of cruel nature in the legend of Pip's eye. Besides, the creator gives progressive clarifications of the particular appearances of Mr. Wemmick as in (31). By the methods for 'dehumanization', the storyteller Pip pursues the movements of his mouth and entertainingly depicts his wooden appearance by correlating with 'a post office'. In Great Expectations, the gadget is powerful in underlining Mr. Wemmick's absence of liveliness in his face, since the storyteller gives

diverting depictions of his mouth as 'a post office' multiple times. What's more, the portrayal of his mechanical appearance has an emblematic impact that recommends a non-human simulation in an edified society. As Fawcner (1977: 78) comments, 'Wemmick's appearance isn't just unhumanly wooden yet additionally hilariously solid', moving like an enlivened machine; the motorization for this situation likewise reflects social frames of mind that Dickens sees as perilous dangers to human reliance and genuine fraternity.

Sarah Pocket > ornament

(30) "So effective a watch and ward had been built up over the youngster by this reasonable parent, that **she had grown up highly ornamental**, however consummately powerless and futile." (GE:187)

Mr. Wemmick > post-office

(31) "Wemmick fixed his mail station and shook his head, as though his assessment were dead against any lethal shortcoming of that sort. ... I could have posted a paper in his mouth, he made it so wide in the wake of saying this." (GE :286-7)

Miss Havisham > grave

(32) "It resembled driving the seat itself once again into the past when we started the old moderate circuit circuitous the fiery remains of the wedding feast. **in the funeral room, with that figure of the grave fallen back in the chair fixing its eyes upon her** Estella looked more splendid and wonderful than previously, and I was under more grounded charm." (GE: 236)

Miss Havisham's had as grave as in (32) indicates her frightful or peculiar appearance in the legend's infantile eye. She is additionally spoken to as 'an apparition' by similitude as in (29). Moreover, Betsy Trootwood in David Copperfield, who is additionally twisted, is comparably depicted as 'a spectre' by metaphor. Regardless of being less incessant in this novel, this is one of Dickens' stamped propensities, to be specific that bizarre characters, for example, Miss Havisham

and Betsy Trootwood are dehumanized into 'ghosts', which is successful in underscoring the storyteller's dread of and horrible impression towards those characters.

Transformation of Human Beings into Abstracts

Besides, there is one more kind of 'dehumanization' by which people are contrasted and abstracts, in spite of the fact that there are just a couple of models in *Great Expectations*. In the novel, Estella is the main woman that Dickens (and Pip) sees as a smooth and hallowed individual:

Estella > embodiment

(33) **You have been the embodiment of every graceful fancy that my mind has ever become acquainted with.** The stones of which the most grounded London structures are made, are not all the more genuine, or increasingly difficult to be uprooted by your hands, than your quality and impact have been to me, there and all over, and will be. (GE:360)

As in (33), a dynamic language, in particular, 'the embodiment of every graceful fancy', symbolizes Estella's considerate mindset and celestial excellence. As to Dickens's metaphors, ladies of heavenly nature, for example, Agnes Wickfield and Little Em'ly in *David Copperfield* are additionally so womanly and adoring in David's eye that the creator is prone to portray them as unique creatures.

3.8 Analysis of Metaphor Frequency

Finally, in the event that we take a gander at Table 2, we can perceive how characters are dehumanized into creatures, powerful creatures, characteristic items, antiques or digests. From the table, I can induce that Pip the storyteller is habitually dehumanized by different characters as though he were a savage creature or a relic, while practically the majority of the characters are dehumanized by the storyteller. Moreover, it is essential that Dickens progressively animalizes Mr. Drummle as 'a spider', with 12 models. This reiteration is successful in underlining his hazardous and undesirable character in Pip's eye. What's more, practically the majority of the characters aside from Estella are dehumanized into either ruthless creatures like 'a dog', 'a beast' or 'a tiger' or artificial objects such as 'a machine' or 'an instrument' By methods for 'dehumanization', the

primary individual storyteller Pip endeavors to build up his vision of the grown-up world with the goal that he can infer their cruel nature and dormant society to the readers.

Table 2The Frequency of Dehumanization in Terms of Character Sketch

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

Chapter Four

Investigation of Metaphor in *Hard Times*

introduction.

4. 1 Setting in *Hard Times*.

4.1.1 Coketown – an Industrial Mill Town.

4.1.2 Wealthy Middle-Class Family Life, Poor Working-Class Family Life,
Wandering Circus Performer Family Life.

4. 2 Metaphor Analyses in *Hard Times*.

4.2.1 Devices of Metaphor in *Hard Times*.

4.2.1.1 Model of Analyzing Metaphor.

4. 3 Analyses of Metaphor Frequency.

Conclusion.

Introduction

It is a well-known fact that metaphor is appropriate to each part of life-particularly in the human interchanges and talks in that it is generally utilized in the accountand political talks. The most dominant types of metaphors are found in metonymies, synecdoches, similies, colloquial articulations, and maxims. Metaphors are both etymological and abstract apparatuses which are conceived by semantic articulations to encourage the reference to emblematic importance and certain meanings being negative or positive. Thus, such articulations bolster the style of Dickens in *Hard Times* whose style is recognized with curtness, mind, and incongruity. Such articulations realize semantic change, augmentation, move and transference which implement his language. Dickens once in a while utilizes an expression which bears various implications or can be deciphered in various manners; consequently, it is important to locate a reasonable model to dissect such articulations. Subsequently, Larson's Model (1984) of examining illustrations and Leech's Model (1969) of characterizing metaphors are embraced. In investigating metaphors four components are required including theme, picture, the purpose of closeness and non-non-literal importance notwithstanding the setting of circumstance in which such articulations are expressed in light of the fact that it helps in arriving at the planned implications or if nothing else the most suitable understandings. In addition, the allegorical articulations alongside metonymy, synecdoche and comparison are displayed by Leech's Model (1969).(22) allegorical articulations were chosen from the novel *Hard Times* from the content *Macmillan Students' Novels* (1983) as tests with the end goal of investigation.

4.1 Setting in Hard Times

The novel is set in a similar time place that it was composed – the mid-1800s in England. Since this was the hour of Queen Victoria, this period is generally called Victorian time. We will, in general, consider Victorian England as stuffy, pretentious, and too tense about sex. In spite of the fact that the English may have been unbelievably moderate in their own lives in this time, the country was experiencing radical changes in different zones. (Leonard, 1984)

Presumably, the greatest change continuing during the Victorian period was the start of present-day modern free enterprise. Merchandise started to be made by semi-incompetent laborers in gigantic processing plants, as opposed to by extraordinarily prepared craftsmen and experts in little workshops. Simultaneously, organizations were at last lawfully permitted to progress toward becoming enterprises and issue stock. This implied as opposed to being possessed by an individual or a little gathering of accomplices, organizations were claimed by hundreds, possibly a large number of investors. This very changed business in a significant manner. Previously, if an organization went down, the individual or little gathering that possessed it truly endured. Presently, however, the misfortunes were spread among huge amounts of individuals. (Ibid Leonard, 1984)

Truly, England was quickly turning into a monetary superpower. Free enterprise was the toast of the town. Be that as it may, many individuals were truly enduring as the consequence of the unchecked spread of free enterprise. There were no administration insurances for laborers. Manufacturing plant proprietors exploited poor people and even kids for their own increase⁽¹⁾.

Since free enterprise – a monetary arrangement of generation and proprietorship – was working so well for business, there were some who needed to utilize its techniques for factual examination for making government approach also. This was startling to other people, who could

⁽¹⁾.See (Analyses) : <https://www.shmoop.com/hard-times-dickens/setting.html> (September, 2019)

see that if the government began utilizing just financial aspects to make laws that would imply that the administration would never again depend on Judeo-Christian profound quality and reasoning. In this way, these individuals would in general stick significantly more firmly to social and good suppression, smugness, and the entire edginess enchilada.

4.1.1 Coketown – an Industrial Mill Town

The anecdotal city of Coketown is a sub for genuine modern plant towns. Coketown was enlivened by spots like Preston, a town Dickens visited directly before composing the novel. Coketown is a horrendous spot where each block building resembles each other block building. As the storyteller calls attention to, the library could be the bank; the bank could be the school, etc. The town has been worked to be as monetarily sensible as could be allowed, so there's no requirement for inventiveness in its engineering. To add to Coketown's general bleakness, its blocky uniform structures are secured with residue. This originates from the coal that is singed to control the production lines. None of this appears to trouble the plant proprietors. The dirtied air is a point of pride for them. Perhaps, that is the reason they call the spot Coketown – "coke". Is coal refined into its fuel structure? To a few, the dark buildup that covers the town may symbolize efficiency and industry. To other people, it might simply be out and out gross and discouraging. Simultaneously, a portion of the depictions of Coketown calls its production lines "pixie castles." The hardware of the factories is changed into "elephants," making this spot of hard actualities and hard lives into some sort of mystical wonderland. You could consider this to be an exhibit of the sort of departure from reality that the creative mind can give (like the novel continues calling for). Obviously, you could likewise observe it is as concealing something hazardous and harming with a relieving fiction (Leonard, 1984)

4.1.2 Wealthy Middle-Class Family Life, Poor Working-Class Family Life, Wandering Circus Performer Family Life

The novel sets up a general correlation of three various types of home life the rich white collar class family units of the Bounderbys and the Gradgrinds, the poor home of the Blackpools, and the traveling network of Sleary's carnival. (Ibid)

The Bounderby and Gradgrind families are totally curbed and cold. All the normal love among guardians and kids is either coercively packed down or discarded for budgetary reasons. What's more, don't kick us off on the all-out brokenness among married couples. (Ibid)

The Blackpools are somewhere else of household ghastliness. Poor Stephen is helpless before his alcoholic spouse. Obviously, there is as yet the probability of sentimental love here. Plainly eventually before she turned into a beast, Stephen cherished his better half enough to wed her. Additionally, he is profoundly dedicated to Rachael. As it were, however, this flicker of warmth just makes the entire setting additionally discouraging. At the point when great-hearted Stephen bites the dust pointlessly, we see that any expectation of affection was bound to come up short. (Ibid)

In a move that more likely than not been somewhat astounding for his nineteenth-century England, Dickens makes the carnival individuals be the ones who have the most charming sort of family framework. Here we see the most steadfast and genuinely associated obligations of family relationship (everyone sing, "They are fa-mi-ly, they have every one of their sisters with... them." OK, quit singing). The entertainers are constantly portrayed as a gathering of moms and youngsters, spouses and husbands, in different conditions of being dressed or uncovered, and always dealing with one another's children. Sleary's is the main spot where individuals don't hesitate to express ordinary feelings – they cry and embrace Sissy, they are irate with Bounderby, they have sympathy for Tom and they are faithful to one another. (Ibid)

4.2 Metaphor Analyses in Hard Times

The novel of H.T performs life in the Victorian Age when the Industrial Revolution was developed. It tells the suffering of the Working-class individuals who were mistreated by the High-class individuals. As it handles all the social issues, sufferings and awful practices polished by the network of England after rising the Industrial Revolution which affected the English individuals as in new ideas seemed like Utilitarianism and the Paradoxical Age (Wales, 1989).

In any case, plainly Dickens utilized the language all the more viably. He embraced a striking style through which he utilized the language to accomplish his motivations; it was an individual quality that was demonstrated by Wales (1989: 1) who guaranteed that "style is simply the man ". Words were the devices of the author as he utilized a lot of words with intriguing figurative implications. So that. Any reader may recognize the expertise and resourcefulness with which words were utilized. He enhanced *Hard Times* with energizing and vocative metaphors, for instance, toward the start of Chapter Five (Book 1), he enlightens us regarding ' the endless snakes of smoke ' which pour from the plant stacks. The word 'snake ' brings to our mind a malevolent and unsavory creature, and the smoke turns out to be something other than smoke. It turns into an image of all that is terrible in the Industrial Revolution. Dickens is recognized by having a fine utilization of language with abundant and fundamental style. This kind of style is brimming with figurative articulations which the essayist uses to catch the reader's eye to a given thought that he needs to send it as a message. Consequently, he once in a while bunches his words into expressions of striking fitness and impact. Then again, Dickens is enamored with metaphor. (Ibid)

4.2.1 Devices of Metaphor in Hard Times

Metaphors are divided into types according to the relation of meaning between literal and figurative senses. Nevertheless, certain types of semantic connections have been traditionally recognized as more important than others. Thus, Leech (1969: 158) classifies metaphors into:

- (1) **The Concretive Metaphor:** This kind of metaphor deals with physical existence or characteristics to an abstraction. For example: the pain of separation, 'room for negotiation' and 'the light of learning'.
- (2) **The Animistic Metaphor:** This kind of metaphor deals with the instances of characteristics to the inanimate, such as: “an angry sky” and “the shoulder of the hill.
- (3) **The Humanizing (Anthropomorphic) Metaphor:** This kind of metaphor is deals with the non-human instances and give it to the human such as: 'this friendly river' and 'laughing valley'.
- (4) **The Sympathetic Metaphor:** This kind of metaphor make movement or transferring of the meaning from one thing to another such as transferring the meaning from certain instances to another, like on domain of sensory perception to another instances, such as: 'warm color' and 'louder perfume'. (1969: 158)

Personification is another familiar type of metaphor that represents the author ability to impute human qualities to non human entities. It is a particular type of metaphor in which physical objects specified as being a person. Hurford et al (2007:337). The cognitive meaning refers to the meaning which is associated and subjective. Dickens skillfully applied metaphorical devices such as the cognitive meaning to convey to the reader the quality of the name. The reader will judge whether the character good or bad. Below is a table that shows the metaphorical meaning and the connection of some names of characters and the parts utilized in the novel. (Ibid)

Table (3) Connotations of Names Employed in Hard Times

No.	Names	Literal Meaning	Metaphorical Meaning	Connotation
1.	Sowing (Book 1)	Planting something	Starting with the bad principle	Negative
2.	Reaping (Book 2)	Harvesting	Getting the bad results for the bad principle	Negative
3.	Garnering (Book 3)	Storing the seeds in one place	Doing bad is rewarded badly	Negative
4.	Murdering the Innocents (Chapter 1: Book 1)	Killing the pupils at Gradgrind's School	Teaching them the wrong principle	Negative
5.	Bounderby (Character)	Shackler of the workers	Shylock	Negative
6.	Blackpool (Character)	A pool which contains black Water	Having a bad life	Negative
7.	Gradgrind (Character)	Pupils` Blender	Destroying the pupils` thoughts	Negative
8.	Whelp (Character)	Tom is a little dog	Cunning	Negative
9.	Sissy	Flower	Good	positive
10.	Mchouckmchild (Character)	Pupil`s suffocater	Knowledge bounder	Negative
11.	Gunpowder (Book 2: Chapter 7)	The ammo	Shooting	Negative
12.	Explosion	Bomb explosion	Crisis happening	Negative
13.	Whelp-hunting (Book 3: Chapter 7)	Hunting the little dog	Failure of Tom	Negative

4.2.1.1 Model of Analyzing Metaphor

The present study is basically furnished to analyze metaphor and simile throughout taking different figurative expressions used by Dickens in his novel Hard Times. The process of analyzing such figurative expressions is based on Larson's Model (1984: 248) where he divides each metaphor or simile into four parts:

1. Topic
2. Image
3. Point of Similarity
4. Nonfigurative meaning

To analyze metaphors or similes, it is very helpful to write out the propositions which are basic to the comparison. After getting the prepositions of each part, there is an interpretation according to the context of the situation of the events of the novel whose role is very important in grasping the intended meaning of such figurative expressions. Different metaphors, personifications, metonymies, and synecdoche's, taken from H.T, are analyzed through Larson's Model (1984):

(1). “He seemed a kind of cannon loaded to the muzzle with facts” (HT :2).

Topic: Gradgrind

Image: cannon

Point of Similarity: fully loaded

Non-figurative meaning: Gradgrind is a man of facts

Interpretation According to the Context of Situation

Since Gradgrind trusts in actualities and shows his understudies only realities in this illustration he is contrasted with a gun which is brimming with ammo which is prepared to discharge. Along these lines, Gradgrind is brimming with certainties and talks and shows just realities.

(2). “A special contrast as everyman was in the forest of looms” (HT :4)

Topic: multiplicity of looms

Image: forest

Point of Similarity: looms are many just the trees in the forest

Nonfigurative meaning: The town has many looms

Interpretation According to the Context of Situation

The word 'woodland' is utilized figuratively to show the picture that the backwoods is brimming with an endless number of trees. This picture imagines that the planned importance which lies behind this similitude is to state that Coketown has such a large number of weaving machines like the woodland which has such a large number of trees.

(3). “A big-loudman, with a stare, and metallic laugh” (HT: 12)

Topic: laugh

Image: metal

Point of Similarity: untrue feelings of Bounderby's heart

Non-figurative meaning: the laugh does not express his real feelings

Interpretation According to the Context of Situation

This metaphorical articulation, indeed, demonstrates that Bounderby is an extreme man demonstrating that Bounderby is a coldblooded individual and this is shown by his metallic snicker through which one can perceive the character of the character concerning his feelings, or emotions.

(4). “A man-made out of coarse material, which seemed to have been stretched to make so much of him” (HT :18).

Topic: Bounderby

Image: made of coarse material

Point of Similarity: bad personality

Nonfigurative meaning: Bounderby is bad

Interpretation According to the Context of Situation

As plainly Bounderby is portrayed as being made of coarse material which speaks to the entire of his body. The planned significance behind this representation is that Bounderby is a terrible individual and this is performed through his awful treatment with the poor laborer Stephen Blackpool.

(5) “It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled” (HT:19).

Topic: town

Image: serpent

Point of Similarity: danger

Non-figurative meaning: it is a dangerous city

Interpretation According to the Context of Situation

The above four parts indicate that the Coketown is dangerous, it is compared to the smoke of chimneys, to serpents which come out like trailed smoke in the form of serpents. To recapitulate, Coketown is compared to dangerous serpents.

(6). “and vast piles of building full of windows where there was a rattling and trembling all day long”. (HT:19)

Topic: windows

Image: the windows are rattling and trembling

Point of Similarity: The windows rattle and tremble as the man rattles trembles Coketown.

Nonfigurative meaning: The windows suffer from a hard atmosphere.

Interpretation According to the Context of Situation

This articulation upgrades that the word 'window' is embodied for they were given human highlights, for example, 'shaking' and 'trembling' and these words are just used to depict the individual who experiences such a state. In any case, the above metaphorical articulation demonstrates that it isn't just the occupants who experience the ill effects of the difficult occasions of Coketown yet, in addition, the dividers, windows, and streets do so.

(7). “Where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness” (HT: 19)

Topic: Coketown`s engines

Image: A mad head of an elephant

Point of Similarity: Crashing anybody in a mad way

Non-figurative meaning: Coketown may destroy its people due to the hard atmosphere.

Interpretation According to the Context of Situation

This simile indicates that the people of Coketown are destroyed because they work all day like the piston which moves up and down but, in return, they get little wages.

(8).“ and note how few of them the barbarous jangling bells that were driving the sick and nervous mad”(HT:20)

Topic: Bells

Image: Driving the sick and nervous mad

Point of Similarity: The bells have very noisy sounds

Non-figurative meaning: The bells they ring make the people nervous

Interpretation According to the Context of Situation

Coketown's lanes have jingling chimes; in this manner, when they ring, they irritate the occupants.

On the off chance that somebody is wiped out, these ringers will build his illness or in the event that somebody is apprehensive of something, these chimes will expand his condition of being an alarm.

(9) “Stephen looked older, but he had had a hard life. It is said that every life has its roses and thorns” (HT:56)

Topic: Stephen's life

Image: His life has its roses and thorns

Point of Similarity: Roses represent the good aspect of life, while thorns represent the bad aspect of life

Nonfigurative meaning: Stephen's life has good and bad days

Interpretation According to the Context of Situation

It is obvious from this condition "... has its roses and thistles " such Stephen's reality has great days and awful days. As the principal sentence ensures that he had a hard life because of the terrible treatment of his manager Bounderby and he is worn out as in he looked more seasoned.

(10).Where the clouds were sailing fast and wildly (HT:59).

Topic: clouds

Image: sailing in the sky

Point of Similarity: The clouds sail as the ships sail in the sea

Nonfigurative meaning: The clouds move fast and wildly

Interpretation According to the Context of Situation

This allegory portrays the circumstance of Blackpool since he is infatuated with Rachael and rationally fixated on her. In this way, when he strolls homeward he is much the same as the mists which sail quickly and generally. So he moves in the boulevards quick with oblivious status.

(11). “Before pale morning showed the monstrous serpents of trailing themselves over Coketown.” (HT:61)

Topic: smoke

Image: monstrous serpents

Point of Similarity: both smoke and serpents trail when uprising

Nonfigurative meaning: Coketown is scary

Interpretation According to the Context of Situation

Coketown has numerous smokestacks from which the smoke gets out in the state of snakes when they move. So, the smoke of stacks is contrasted with the snakes when they move which is, consequently, a reference to dread and risk. Then again, the expression 'before pale morning ' demonstrates that the word morning is represented in light of the fact that the descriptive word 'pale' is just utilized with individuals.

(12). “So many hundreds of hands in this mill.” (HT:61).

Topic: Hands

Image: workers

Point of Similarity: 'Hands' as part of the human body

Nonfigurative meaning: Workers in the mill

Interpretation According to the Context of Situation

The word 'hands' is a section that represents the entire, I-e. when somebody says 'hands', he signifies 'men' or 'laborers'. In any case, this wonder is called metonymy. Dickens consistently utilizes the term 'hands' in various events. So, in this set of circumstances, the word 'hands' alludes to the laborers who work in the factory.

(13). “and the melancholy- mad elephants polished and oiled up for the day`s monotomy”(HT: 61)

Topic: Machines

Image: Melancholy-mad elephants

Point of Similarity: The machines` action is like the mad elephants

Nonfigurative meaning: The machines work strongly

Interpretation According to the Context of Situation

The announcement above explains that the machines in Coketown are consistently at work and they work tediously. They are cleaned and oiled up to work the following day. The development of machines helps the reader to remember the elephants which get alarmed when going their heads all over.

(14). “With a loud, short laugh” (HT:64)

Topic: laugh

Image: Sarcasm

Point of Similarity: the short laugh expressing ironic appearance

Non-figurative meaning: Bounderby is sarcasing

Interpretation According to the Context of Situation

Once more, Dickens resorts to the method for portraying Bounderby when he depicts his appearance or metaphor or chuckles in terms of metal or size. Subsequently, he utilizes the expressions "with a noisy, short giggle", showing incongruity or emotions.

(15). “A rare sight there-rowed a crazy boat” (HT:99)

Topic: Boat

Image: workers

Point of Similarity: The boat is being crazy

Nonfigurative meaning: The boat is unstable when rowing

Interpretation According to the Context of Situation

Dickens endeavors to pass on that everything is unsteady and unnatural because of the environment of Coketown for having machines that transformed the blocks into a dark and the windows trembled. Indeed, even the pontoon in the stream is getting insane when paddling. The word 'vessel' is embodied in light of the fact that it was given the element 'insane' which is just used to depict those people who show flimsy conduct.

(16). “Contemplating coals” (HT:101)

Topic: coals in Coketown

Image: contemplation

Point of Similarity: personifying the coals

Nonfigurative meaning: the coals in Coketown are contemplating

Interpretation According to the Context of Situation

In this representation, the coals are given the component of the person as being mulling over of the terrible state of Coketown after diverting its blocks from red into the dark.

(17) “The stranger in the land who looks into ten thousand faces for some answering look” (HT:129)

Topic: Faces

Image: Coketown's citizens

Point of Similarity: The 'face' represents the whole body of the human being

Nonfigurative meaning: The citizens at Coketown are astonished

Interpretation According to the Context of Situation

Another type of synecdoche is utilized in this model when Dickens utilized the word 'faces' which alludes to natives or individuals. Most likely, he utilized the word 'face' to show that the natives at Coketown are amazed and humiliated in light of the fact that normally it is realized that the face gives the temperament of the people through their outward appearances as being, for instance, irate, worn out, cheerful, astounded, humiliated, and so forth.

(18). “She knew the Coketown hands to be” (HT:141)

Topic: Coketown hands

Image: Coketown`s inhabitants

Point of Similarity: Hands as part of the human body which stand for the whole

Nonfigurative meaning: She recognizes the inhabitants of Coketown and their

Interpretation According to the Context of Situation

In this metonymy, Dickens utilizes the word 'hands' to allude to the occupants of Coketown. Louisa, the girl of Gradgrind, utilizes the word 'hands' once to mean occupants of Coketown and is utilized to mean laborers.

(19). “I know the hands of this town” (HT:146)

Topic: Hands

Image: The people of this town

Point of Similarity: 'Hands' represent the whole body of the human being

Nonfigurative meaning: The speaker knows the people of Coketown

Interpretation According to the Context of Situation

Louisa says " I know the hands of this town ", by the word 'hands', she implies the individuals of Coketown, the town wherein she lives. In a nutshell, she implies that she knows about the

individuals of Coketown. as a matter of fact, this is another evidence that Dickens utilizes the wordhands rather than labors or people.

(20). “I think there is a pain in the room, but I couldn't positively say that I have got” (HT:176)

Topic: pain in the room

Image: Melancholic room

Point of Similarity: losing Mr. Gradgrindlike the man who lost his health

Non-figurative meaning: The room gets melancholic for losing Mr. Gradgrind

Interpretation According to the Context of Situation

At the point when the spouse of Gradgrind kicked the bucket, he went into the room of his late wife and recalled her; thusly, he got dismal. As he accepts he experiences her misfortune as well as her room experiences an agony of losing Mrs. Gradgrind. So that, the word 'room' is represented in light of the fact that it is given a human component which is " torment " on the grounds that it is just the individual who agonies for losing someone however not the lifeless things.

(21). “This night being time little knots of Hands were here and there lingering at streets corners” (HT: 230)

Topic: Hands

Image: Coketown`s citizens

Point of Similarity: The word 'hands' represents the whole body of the human being.

Non-figurative meaning: Coketown`s citizens are prisoners

Interpretation According to the Context of Situation

This synecdoche which is figuratively used to display that the natives of Coketown are mixed up as in they move to a great extent in the boulevards of Coketown in light of the fact that they just progressed toward becoming detainees of this city and its hardware.

(22) “and the hands, men and woman, boy and girl, were clattering at home” (HT:234)

Topic: Hands

Image: Coketown`s citizens

Point of Similarity: The 'hands' stand for the whole body of the human being.

Non-figurative meaning: The Coketown's inhabitants are striking to their houses.

Interpretation According to the Context of situation

Dickens mockeries the individuals of this town who are consistent, when they return home from their work, they adhere to their homes doing nothing else other than the work at the manufacturing plants because of the exertion and exhaustion they get at the industrial facilities. This guarantees Dickens when discussing the laborers at this town, he utilizes the word 'hands' which alludes to 'specialist' or 'works' accepting that hand is the most utilized organ of the human body in the manufacturing plants.

We can also utilize Leech` Model (1969) to analyze metaphor in HT, exemplification, and synecdoche and so as to group these figurative articulations which are imagined in every figure of speech. The table underneath arranges the allegories, taken for examination from H T as indicated by the above model.

Table (4) Classification of Metaphors in Hard Times

No.	Metaphor	Its Type According to Leech's Model (1969)
1.	Interminable serpents of smoke trailed	Concretive Metaphor
2.	A big-loudman...and metallic laugh	Synaesthetic Metaphor
3.	A man-made of coarse material	Synaesthetic Metaphor
4.	He seemed a kind of cannon loaded to the muzzle with facts themselves	Animistic Metaphor
5.	The whole town seemed to fry in oil	Concretive Metaphor
6.	...in the forest of looms	Concretive Metaphor
7.	Before pale morning showed the monstrous Serpents	Humanizing Metaphor
8.	She knew the Coketown hands to be	Humanizing Metaphor
9.	vast piles...rattling and trembling	Humanizing Metaphor
10.	I know the hands of this town	Humanizing Metaphor
11.	I think there is a pain in the room	Humanizing Metaphor
12.	Where the clouds were sailing fast and wildly	Concretive Metaphor
13.	So many hundreds of hands in this mill	Humanizing Metaphor
14.	A rare sight there – rowed a crazy boat	Humanizing Metaphor
15.	...the barbarous jingling bells that were driving the sick and nervous	Humanizing Metaphor
16.	And all the melancholy-mad elephants polished and oiled up for the day's	Concretive Metaphor
17.	It is said that every life has its roses and thorns	Animistic Metaphor
18.	and the hands, men and woman, boy and girl, were clattering at home	Humanizing Metaphor
19.	The night being time little knots of hands	Humanizing Metaphor
20.	...ten thousand faces for some...	Humanizing Metaphor
21.	contemplating coals	Humanizing Metaphor
22.	with a loud, short laugh	Synaesthetic Metaphor

4.3 Analyses of Metaphor Frequency

The characterization of Metaphors in Dicken's H.T as indicated by Leech's Model (1969) has demonstrated that Humanizing possesses the principal rank of the most happening rate. The concrete illustration takes the second position, while, the sympathetic analogy takes the third position. The Animistic representation takes the fourth position as shown in the table.

Appropriately, Dickens centers around utilizing the primary kind of similitude (Humanizing) in that he represents numerous lifeless things all through giving them human highlights. For instance, he utilizes the element 'pale', which is just utilized with the individuals, with the lifeless word 'morning`.

Past the order of illustration, he profoundly focuses on utilizing the two words 'snake' and 'elephant' which are viciousness creatures. Along these lines, he gives a picture of the fireplaces of Coketown endless snakes of smoke trailed themselves" where the smoke turns out from the stacks and this smoke harms the individuals of Coketown as the snakes poison the people when they line them. Also, he utilizes the word 'elephant' in various events to perform its frenzy when getting alarmed as in "all the despairing distraught elephants cleaned and oiled awake for the days". By the expression despairing distraught elephants, he alludes to the development of the weaving machines on the off chance that they were frantic elephants. Along these lines, these two creatures are utilized more than once and emblematically with negative undertones.

Conclusion

It is very certain that to decipher figurative articulations truly, they would sound atypical or none arousing or if nothing else the expected significance can't be deciphered. This, consequently, influences on the comprehension of the readers to such articulations. In contemplating the allegorical articulations in Dickens' Hard Times, the accompanying ends are come to:

1. Dickens focuses on utilizing the pieces of the human body allegorically, as a major aspect of his style. The basic pieces of the human body he uses are 'hand' and 'face'. Through this

representation, he needs to demonstrate the degree to which the laborers (spoken to by their hands) are oppressed and physically misused by the High-Class individuals for little wages.

2. He uses the words 'snake' and 'elephant' more than once allegorically to pass on ground-breaking pictures about Coketown which speaks to the development of the Industrial Revolution at the Victorian Age where the air turned out to be monstrous and harmful. Subsequently, the smoke of the stacks resembles a snake and the weaving machines working resemble distraught elephants.
3. He uses the names of characters emblematically with either negative connotations or positive implications. Indeed, even the names of parts and books are given emblematic implications and figurative implications, as well.
4. He gives the entryway a chance to open to the readers to break down the metaphorical expressions as indicated by their comprehension since one metaphorical expression, in this novel, may have two translations, yet they must reach the most fitting understanding with the assistance of the setting of circumstance which is a significant factor in breaking down the metaphorical expressions and investigating their genuine expected implications.

This paper has inspected Dickens' successive utilization of metaphors, alluding to their structures and systems, and found that his depictions are reliably wealthy in the creative mind and striking quality. In the event that I likewise center around the semantic linkage between two different things looked at, I further notice how every now and again Dickens plans to dehumanize different characters into non-human living animals or dead articles. The explanation behind this is the writer offers the reader a chance to draw a relationship between these characters and other living creatures (or substances) based on their characters. Further, I have seen the semantic transference starting with one idea then onto the next as far as 'humanization' and 'dehumanization'. With respect to Dickens' metaphors, 'dehumanization' is the best method for describing individuals that

exceptionally impact Pip's life and fortune in the public arena. Regarding the depiction of characters, his metaphors are quite often wealthy in cleverness and striking quality. In addition, his detailed articulations produce an impact in the psyche of the peruser, in light of the fact that the primary individual storyteller Pip watches different individuals he meets and means to pass on his impressions of them. In this manner, Dickens' metaphors are exceptionally special and its capacity is powerful, in that the storyteller can assault or detest other individuals who encompass him, dehumanizing them as though they were non-human animals.

Chapter Five

Pedagogical Implication

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Introduction

In a long time, literature was included in the English language prospectus with the main point of improving the students' language ability. The inclusion of literature was at first blended reactions from teachers, parents, and students. Teacher and student reactions gradually turned positive with their full implementation (Vethamani, 2007). For students with little or high English proficiency, the literature segment was a greeting because it added an element of joy to their learning while building their language abilities. This is on the basis that “reading literary texts involves developing sophisticated inquiry skills and tools, and these skills and tools can be interpreted to include collecting information related to an issue or problem, analyzing personal values because they relate to the problem or issue, reflecting on different options for a solution, and choosing and applying the best suitable choice” (Ganakumaran, 2003: 1).

Conversely, the inclusion of the literature segment in the English language prospectus was certainly not greeted by students with low abilities in the English language as they didn't have the unpredictable aptitudes expected to peruse scholarly messages. Indeed, even without the joining of the literature segment into the schedule, these students were at that point struggling to learn the language and the consolidation of the literature part was viewed as including another weight. Tina Abdullah, Hassan Zakaria, Fauziah Ismail, Fara Adlina, and Marzilah (2007) affirm that many teachers ensure that the level of language in the scholarly messages chosen by the service was difficult for some of the understudies to understand. With the terminology restricted and the lack of fitness in linguistic abilities, the literature part turned into a challenge for some students.

Literature and reading, both are questionable subjects of our times. Instructors guarantee that students read less and less, while students argue that the books they should read for tests have outdated topics. Specialists have likewise various suppositions about the convenience and adequacy of teaching literature, particularly in English as a Foreign Language Classes. The vast majority of them think about that the language utilized in literary works is too complex and troublesome and in this way it doesn't support students in the procurement of syntax and lexical structures that can be utilized in their regular day to day existences or as Kay places, it doesn't meet their scholarly or word related needs (Kay, 1982). There are additionally specialists (Aina: 1979) who accept that literature can be instructed in an incorporated way, in this manner rising above the constraints of one school subject. Language can be instructed by concentrating on the advancement of four skills: reading, listening, speaking, and writing or it very well may be educated by coordinating thoughts and topics from different subjects. We accept that literature ought not to be viewed as a simple device of building up these four skills yet it ought to build up the students' abstract and social abilities also. Coenen (1992) accepts that a reader who is scholarly equipped can speak with and about literature. Fledgling readers are at times confounded by figurative or symbolical employments of words and hence abstract capability is the authority of jobs and standards of the scholarly talk. Each bit of literature requests information about specific standards. They can be adapted uniquely by going to addresses in literature.

Throughout the years, the job and approach of literature in the language homeroom has continually changed. In the Grammar-Translation Method literature was utilized for showing an unknown dialect on the grounds that the language utilized in scholarly works was considered syntactically precise. After GTM literature has bit by bit lost its significance in the EFL study hall. Researchers accepted that the language utilized in literature isn't the equivalent with the one utilized in regular daily existence and that understudies ought to be urged to build up their communicative abilities. Subsequently, the communicative way to deal with language shows concentrated on the

investigation of language for practical purposes. They accepted that literature has no spot in the language classroom as it doesn't have a functional use. Literature was viewed as a possibly troublesome impact in the well-requested universe of language courses (Widdowson, 1984:161). However, Widdowson argued for literature in the language classrooms language courses ought to likewise teach the young and not simply prepare them in a specific field. In this manner, in the '80s because of a few linguistics and researchers literature recovered its place in the EFL study hall. The researchers considered, be that as it may, that literature ought to be shown utilizing an alternate instructive methodology for nonnative speakers.

One of the abstract gadgets frequently utilized in inventive work is the Metaphor. This section aims to investigate the reasons why a novel uses Metaphor by any means, the significance of the readers` reaction to the content and how the utilization of Metaphorical language makes a particular world inside the content, in this way conferring an uncommon criticalness to the novel as a creative entirety. I have alluded to a couple of books by Charles Dickens.

Metaphors utilized in literary texts show an internal profundity of implying that keeps on adding new measurements to the essential subject. For example, the term 'machine' as alluded to in *Hard Times* and different books by Charles Dickens, is the auxiliary subject, and it uncovers concealed profundities of significance when utilized figuratively, specifically, motorization of modern culture, mechanical reactions in instructive, social connections and other 'submerged' certainties that the reader was maybe ignorant of in relationship with the importance of the term (Rall, Basanti, 2012).

Regarding this study, it is seen that Dickens has his special motives behind the overuse of metaphor. In *Hard Times* and in *Great Expectations*, he uses various structures of this linguistic device. The processes students go through to understand and then to identify the elements of metaphor are so varied that was noticed is one of the most difficult fields for students to master is figurative speech. In the case of teaching literature, it is agreed that students ought to end up with an

ability to make different interpretations to explore any literary text, mainly its linguistic features. The reason appears to lie in the fact that a vast amount of cultural and linguistic knowledge is required to comprehend figurative speech.

Due to the importance of metaphor recognized in the literary text, there should be some suggestions on how to introduce them in the English classroom. Unfortunately, some teachers of literature do not consider the two linguistic devices metaphor and simile as important issues to be dealt with in the teaching process, neglecting the linguistic analysis of the literary work under study.

Linguistically, literary texts may help learners of English to master the vocabulary and grammar of the language as well as they can be very useful in motivating the students to improve their basic language four skills, reading, listening, writing and speaking (Stern, 1987).

5.1 The Objectives of Using Literature in the English Classroom

literature in many cases is fundamentally identified with writing and reading yet it might assume the equivalent important role in teaching speaking and listen in the event that we plan innovative exercises. Instructors can utilize literature in the study hall for various purposes, for example, reading so anyone might hear and perform a ballad, showing articulation, and numerous different exercises⁽¹⁾.

There are numerous advantages of utilizing literature in the EFL classes. Literature as certifiable and legitimate material, as a decent language source and as a scaffold to get the student intrigued. Literature is a legitimate material that makes understudies travel to remote nations and incredible universes. This keeps our students persuaded and advances a good demeanor toward learning. Sonnets, books, and stories can carry amazing enthusiastic reactions to the homeroom. Besides, students can relate their own genuine lives to the tales they read. Literary texts help EFL

⁽¹⁾See “The use of literature in the EFL classroom through three different perspectives. Exploring poetry as a strong option.” In: <https://blogs.funiber.org/formacion-profesorado/2011/09/28/the-use-of-literature> (October, 2019)

students to improve language learning. Be that as it may, literature independent from anyone else isn't sufficient; educators need to utilize innovative strategies for incorporating literature work with language instructing. It is likewise important to bring a rousing approach and to pick the correct material to keep students intrigued. Language is the most unmistakable component of literature.

Through literature students find out about language structure and talk, various structures, capacities, and the various methods for interfacing thoughts, all these help students to build up their composition, tuning in, reading and talking aptitudes. As they use literature they find out about language structure without seeing, this builds up their open skill, what as we probably am aware, is a definitive point of English learning. In the classroom the utilization of literature urges students to engage with the tales they read or hear; the comprehension of the words turns out to be less significant as they engage in attempting to make sense of what's going on with a character or the finish of a story. Understudies may likewise like utilizing writing if the exercises are situated towards delight and innovativeness as opposed to retaining or observing linguistic guidelines. (Ibid)

Literature can be viewed as the extension between the student and the way of life of the individuals whose language they are examining; so as to get the students inspired by the way of life, we need to painstakingly choose the abstract literature as indicated by their inclinations and level of comprehension. (Ibid)

This audit of related literature clarifies quickly the general points of teaching literature. It likewise talks about the three models to showing writing and explains the ways to deal with the teaching of literature.

5.1.1 Motivating Material

Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story can take the students to foreign countries and fantastic worlds. A play or a poem can bring up certain dilemmas and powerful emotional responses. All this can be transposed to their real lives.

5.1.2. Access to Cultural Background

Literature can provide students with access to the culture of the people whose language they are studying. It helps them to understand the others' culture. In addition, it can develop the learners' interpretative capacities: students are urged to introduce their own ideas in the classroom (Krsul, 1980).

Obviously, at lower levels, students may be unable to cope on their own with an authentic novel or short story in English. Any extensive reading we encourage them to do outside the classroom would probably need to be of graded material, such as graded readers. But at higher levels, students may be so absorbed in the plot and characters of an authentic novel or short story, that they acquire a great deal of new language almost in passing. Hence, If recorded literary material is available (audio-books), then students can practice their listening skills.

5.1.3 ExpandingStudents' Language Awareness

One of the debates centered around literature teaching in the language classroom is whether literature language is somehow different from other forms of discourse in that it breaks the more usual rules of syntax, collocation and even cohesion(Short, 1996). Using literature with students can help them to become more sensitive to some of the overall features of English. This step can help also to develop their abilities to find out the main themes of the literary work under study.

5.1.4 Developing Students' Interpretative and Educative Abilities

Literary texts are often rich in multiple levels of meaning, and demand that the reader/learner is actively involved in 'teasing out' the unstated implications and assumptions of the text (Lazar, 1993). Thus, by encouraging our students to grapple with the multiple ambiguities of the literary text, we are helping to develop their overall capacity to infer the meaning, and this can be applied in real life (ibid).

Studying literature, learners may feel increasingly confident in expressing their own ideas in English. Thus, it is well worth the time spent in attempting "to achieve a good match between a particular group of learners and the literary work they will be asked to read" (Collie and Slater, 1987).

Apart from all the linguistic benefits, we cannot forget the wider educational function of literature. It can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness (Lazar, 1993). If we ask the students to respond personally to the texts we give them, they will become increasingly confident about expressing their own ideas and emotions in English (ibid).

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5.1.7 General Aims of Teaching Literature

The learning goals of the literature part illustrated by the Educational program Advancement Center referred to by Cheng (2007) are as per the following:

- 1) To ingrain and teach the reading propensity among students.
- 2) To advance students' vocabulary and language content.
- 3) To improve students' reasoning abilities.
- 4) To advance social comprehension.
- 5) To improve the English language capability of students.
- 6) To give vivacious, pleasant and high-intrigue readings.

Despite the fact that it isn't expressed in the rundown above, it is contended that literature is additionally educated for stylish appreciation. This is recognizable through a more intensive take a gander at the learning results expressed by the Service of Training where the understudies ought to have the option to examine the characters, plot, setting, creator's perspective and other scholarly components found in the content (Ganakumaran 2003). Among the aims of joining literature in English into the English language program as per Vethamani (2004:57) was “to help students improve their language skills (especially reading) and also to experience both education and pleasure when reading literary texts”. The following are a few purposes behind the fuse of literature in language training.

5.1.7.1 Inculcating Reading Habits Among Students

Calia (2009) proposes that guardians can create scholarly enthusiasm for youngsters by reading to them in the underlying periods of their lives. She further contends that urging them to peruse every day will open them to language and strengthen the significance of reading. With the joining of the literature segment into the English schedule, the obligation to create reading propensities through literature lays intensely on educators. In a dated literature review, Ganakumaran Projects (2003) revealed that literature has been used in school through English reading programs since 1976. These projects were originally planned to use abstract materials to broaden the student's introduction of English inside and outside the classroom. There were two reading projects that optional schools led to be a specific English Reading Program (ELRP) and Class Reader program (CRP) as the last project was created to replace the former (Vethamani 1993). However, both ELRP and CRP neglected to add to the improvement the nation's English standards because these projects had not been tested in exams, and many teachers did not have the necessary abilities to move towards abstract writings (Ganakumaran, 2003). After that, the inclusion of the literature segment as a proven part of the English language prospectus will certainly increase the English language expectation among students.

5.1.7.2. Enriching Pupils Vocabulary and Language Content

Reading of literary texts can help the students to understand the meaning of words, and can improve their learning skills. So literature can be one of the best ways of learning the language and words in contexts and to understand and remember their meanings. In addition, literature is included of many register, account structures, classes, designing of words and designing of sounds, content sorts and perspective (Maley,1990; Mario Sarceni, 2003; Chan,1999; Basnett and Grundy,1999).

5.1.7.3 Enhancing Students' Thinking Skills

The readers can use their earlier learning in knowing the meaning of words and translating them. So, information to what is being read creates more significant level deduction abilities in understudies. Collins (1993) further contends that all together for a student to accomplish the more significant level of reading, he/she should have the option to relate new data to what is known so as to discover answers to intellectual inquiries. Other than that, the nature of an abstract book that could be deciphered from numerous points of view could be utilized to create thinking abilities (Mario Sarceni, 2003).

5.1.7.4. Promoting Cultural Understanding

Valdes (1986:137) referred to by Plastina (2000) claims that literature is a medium to "transmit the way of life of the individuals who communicate in the language wherein it is composed". In this manner, the thoughts and qualities introduced in literature are highly impacted by the history, culture, and conditions important to the people who produce them. Langer (1991) referred to by Tina Abdullah et al. (2007) claims that the educating of literature is frequently viewed as an approach to inculcate understudies into the social information, great taste and high culture of the general public. To advance social comprehension, Service of Instruction has presented short stories, for example, 'The Pencil' by Ali Majod, 'How Dalat Got Its Name' by Heidi Munan, and 'Of Bunga Telur and Bally Shoes' by Che Husna Azhari and furthermore sonnets like 'Rainstorm

History' by Shirley Lim and K.S. Maninam's tale, 'The Return' in the main cycle of artistic writings utilized in this program. In the subsequent cycle, this is done through the ballads 'Beneficiary Molding' by M SHANmughalingam and 'A Contender's Lines' by Marzuki Ali.

5.1.7.5 Improving English Language Proficiency

All of (Collie and Slater (1987); Oster (1989); Lazar (1993) and Vethamani (2004) are agree with the idea that literature can be used to upgrade students' abilities in the primary language particularly perusing and composing. As indicated by Collie and Slater (1987), by reading a particular book, students are presented to the development and capacity of sentences, the assorted variety of potential structures and the various methods for connecting thoughts. All these will grow and develop understudies' composition abilities. Notwithstanding that, oral work dependent on scholarly messages may help improve understudies' talking aptitudes (Mario Saraceni, 2003). Lazar (1993) further contends that understudies can build up their listening skills by listening to recorded literary materials.

5.1.7.6 Providing Lively, Enjoyable and High-Interest Readings

Brumfit and Carter (1986) express that there is cooperation includes between the reader and the scholarly messages as the literature gives instances of language assets being utilized without limit and the reader is put in a functioning interactional job in working with and comprehending this language. As indicated by Collie and Slater (1987), this association can be a wellspring of delight for the students. Maley and Duff (1990) further contend that literature can cause individuals to react by and by to other individuals' methods for seeing things and can connect with both their acumen and their feeling. The educating of literature can be for the most part observed by the three models displayed via Carter and Long (1991).

5.2 Models to Teaching Literature

Carter and Long (1991) indicate that there are three types of teaching literature:

5.2.1 The Cultural Model

It is a traditional approach for teaching literature where students are required to find and gather the social, political, scholarly and chronicled setting of a particular book? It uncovers the comprehensiveness of considerations and thoughts and students are urged to comprehend various societies and belief systems in contact with their own. This model views literature as a wellspring of certainties and it is instructor focused where the educator transfers learning and data to the students.

5.2.2 The Language Model

It is a methodology which offers students a chance to get to a book in a precise and deliberate manner? This methodology enables educators to apply systems utilized in language showing, for example, cloze technique, expectation works out, cluttered sentences, outline composing, experimental writing and pretend to deconstruct abstract messages so as to serve explicit phonetic objectives. Savvidou (2004) declares that understudies draw in with the content only for phonetic practice and literature is utilized unthinkingly to give a progression of language exercises.

5.2.3 The Personal Growth Model

Which is a methodology that emphasizes the self-awareness of the students including feelings and individual qualities? It expects students to relate and react to the topics and issues by associating them with their own background. It is affected by both the social model and the language model where the emphasis is on the specific utilization of language in a book in a particular social setting. These models for encouraging literature have been consolidated in different methodologies.

5.3 Approaches in Teaching Literature

The three models talked about above signify various methodologies. What is then a methodology? A methodology is a lot of suppositions managing the idea of language, learning and instructing Anthony (1963,. Dark-colored (2001) characterizes approach as hypothetically well-educated positions and convictions about the idea of language, the nature of language learning and the materialness of both to academic settings. Irritable (1983) referred to by Diana Hwang and Amin Embi (2007) clarifies that the significance of a methodology is to give a system, or grouping of tasks to be utilized when we come to realities. In view of the definitions above, obviously, a methodology will impact instructing methodologies. There are numerous methodologies that can be utilized to instruct writing beneath normal gathering, for example, the data-based methodology, language-based methodology, individual reaction approach, paraphrastic methodology, and good philosophical methodology. The complex methodology is avoided in this exploration as students require a level of language ability even before they take an interest in getting the hang of utilizing the methodology and in this manner, it is bound to cook for the middle of the road and advance students and not material for less capable gathering.

5.3.1. Language-Based Approach

This approach is firmly identified with the Language Model exhibited via Carter and Long (1991) where abstract writings are viewed as intends to helping understudies' improve language capability. This is finished by giving them a presentation to the objective language and interfacing them with explicit jargon and different parts of the language. A. Maley and Duff (1990) demand that the essential point of this methodology is basically to utilize scholarly messages as an asset for animating language exercises. With the utilization of language-based methodologies, the center moved to the student, the understanding procedure and making language mindfulness in the students (Too Wei Keong 2007). In accordance with this methodology, a language-based structure for reading scholarly messages is proposed by McRae (1991) and McRae and Vethamani (1999) which

moves from lexis (jargon), punctuation (sentences) to cognizance (talk). It additionally centers around phonology (sounds), graphology (special visualization of the content), semantics (which means), tongue (varieties of standard English), register (tone), period (antiquities) and capacity (message in the content).

5.3.2. Paraphrastic Approach

This method manages the surface importance of the content (Diana Hwang & Amin Embi 2007). Rosli (1995) declares that it enables instructors to utilize less difficult phrases and sentence structures contrasted with the more confusing things in the writings and once in a while the educator can make clarifications of it into different dialects. He contended further that this methodology is reasonable for amateurs of the objective language as it goes about as a venturing stone in planning unique suppositions of the creator's work.

5.3.3. Information-Based Approach

This is an approach that requests an enormous contribution from the educator and it is firmly identified with the term literature with a major 'L' proposed by McRae (1991). It portrays the investigation of literature as tastefully designed curio enriched with the learning possibilities reasoning, culture, profound quality, and humanities (Ganakumaran 2003:2). Carter and Long (1991) further contend that it includes basic ideas, artistic shows, and metalanguage, and the students ought to have the option to utilize such terms and ideas in speaking and expounding on writing. This methodology is a method for instructing learning about writing where literature is viewed as a medium to offer a wellspring of data to understudies (Carter 1988).

5.3.4. Personal-Response Approach

This approach is related to Self-improvement Model proposed via Carter and Long (1991) as it points is to evoke individual reactions and encourage understudies' self-awareness. Hirvela (1996) contends that this methodology centers around a student's reaction to the creator's content. The students would react to what they believe is the creator's expectations and what are the implications

that could be gotten from the content. Vethamani (2003) further contends that despite the fact that students are urged to investigate different literary implications, their understanding must be pair with the content. Rosli (1995) claims that this methodology persuades and urges readers to read by making an association between the subjects of the themes of the texts examined and their own background.

5.3.5. Moral-Philosophical Approach

This is an approach that fuses virtues crosswise over the educational plan. The focal point of this methodology is to find virtues while perusing a specific abstract book (Diana Hwang and Amin Embi 2007). It looks to discover the value of good and philosophical contemplations behind one's reading (Rosli 1995). Service of Training has laid out 17 virtues to be taught among auxiliary school understudies, for example, being autonomous, being straightforward, being appreciative, and regarding others.

5.4 How to Analyze Literary Text

Literary text analysis is an approach to decide and comprehend crafted by the author, regardless of whether it is a solitary work or a whole assortment of work. Literary analysis is a depiction, examination, assessment, or understanding of a specific abstract work or a writer's compositions in general. Showing students how to dig into the deeper meaning of texts is the more profound importance of writings is one of the better time and supernatural pieces of the ELA educational program. Through close reading, printed investigation, and scholarly examination exercises, Students can find the more prominent hugeness of what they read, watch, and tune in to. By delving into components of a story like topic, plot, and character, understudies move unbelievable and comprehend the mechanics of writings. At that point, by looking at a book's inferences, images, and authentic and cultural settings, understudies ponder their reality. Practicing these skills will foster a deeper understanding of the text (Wallace, 1992).

For some university teachers of English as a foreign language (EFL), the investigation of literature is basic since it opens understudies to important settings that are loaded with illustrative language and intriguing characters. Organizing exercises around the reading of literature presents a significant scope of vocabulary, dialogues, and prose. Furthermore building up English language skills of the students, teaching literature also appeals their imagination, develops cultural awareness, and encourages critical thinking about plots, themes, and characters. Most remarkably, the activities which one can apply with literature lessons effectively adjust to the understudy focused and intuitive precepts of Communicative Language Teaching (CLT). Numerous postgraduate EFL instructors instructional classes center for the most part around language showing strategy and offer little direction on the investigative strategies that are fundamental to interpreting literature and structuring compelling study hall exercises. This implies both the understudies and instructors miss out. Luckily, there is an assortment of assets for teachers to use to improve their classes with the investigation of literature (Widdowson, 1983).

In particular, Students of English often look for a particular strategy of analysis to rely on when confronted with any literary work. Therefore, they have only one resort which is following one systematic approach to complying with (Zoubir, 1997). It is agreed that such strategies are varied in accordance with the learner's knowledge of the writer and his/her writings. As such knowledge leads the student to be able to make "a fully-fledged analysis about how, when and for what purpose the piece of writing was carried out, and by what kind of writer" (Lazar, 1993: 32). On the other hand, such a little knowledge makes learners consider the literary text as a linguistic achievement.

In the teaching process, Techniques of different degrees of detail for literary analyses ought to be made available for students (Zoubir, 1997). Below, we try to present a survey of some ways that are the readers need to read and analyse the literature.

5.4.1 The Intra-Textual Analysis

Analyzing literary text, students generally have little to know about the author and his /her environment. In this case, they have only this text to refer to as a whole linguistic unit, taking into account its semantic construction and showing how the writer succeeds in using his/her language (Lazar, 1993).

The intra-textual analysis is a way of analysis to be adopted in literary classes. The former includes two types: the first has a rhetorical nature and relies mainly on the aesthetic appreciation, while the second has a technical nature and depends mainly on the linguistic aspects of the text (Zoubir, 1997).

In the first type of intra-textual analysis, students ought to adopt the following procedure (ibid):

- 1- Analyzing the phonological devices like alliteration and rhythm.
- 2- Analyzing rhetorical devices such as metaphor, simile, and imagery.
- 3- Determining the success of the author in impressing his message.

In the second type, they can follow the following steps (ibid):

- 1- Studying the use of structural words like articles, pronouns, and conjunctions.
- 2- Analysing the use of lexical words.
- 3-Dealing with punctuation.
- 4- Determining the extent of the success of the author in expressing his message.

In a classroom situation, the teacher can make a combination of the above two ways of analysis. For example, the overused sentence fragments and conjunctions are both rhetorical and structural devices. The difference between the two ways is that the first one has a poetical nature and the second has a linguistic value (ibid.). Hence, the first way of analysis aims at finding out the aesthetic value of the literary text, whereas the second aims at determining its value in expressing a particular idea.

5.4.2 The Extra-Textual Analysis

The teacher ought to be sure that his/her students have enough knowledge about the writer of the literary text and its historical era. In order to avoid students' analysis confusion, the teacher should make him/her comply with the 'author-to-reader' technique (Zoubir, 1997). In other words, the literary text can be tackled by asking the student some questions about the following elements

- The author: enough knowledge about the writer can help the learner to elucidate the literary work. Some teachers prefer to deal with the author before beginning the text analysis, regarding this background knowledge as a way into the literary work (Collie and Slater, 1987). The teacher gives some aspects of the author's life, making students curious to know more.

- The setting: students ought to have an idea about the time and place of producing the given text. The teacher introduces to his/her learners the spatiotemporal atmosphere of the literary product (Zoubir, 1997). Being aware of the setting, the student can fully understand the text.

- The text as a message: the text which is dealt with should be paraphrased and summed up, taking into account its general meaning. The objective of this step is to show that students have broadly understood the text under study. If learners have enough background knowledge about the author, they can easily understand the target text (Alderson and Urquhart, 1984). The students' cultural background and their social expectations can help or hinder their interpretation of any given text (Lazar, 1993). For instance, it would be difficult for learners of English as a foreign language to understand Charles Dickens' novels without possessing any knowledge of the Industrial Revolution and some aspects of the Victorian community. On the other hand, the teacher needs to reconsider how much background knowledge s/he uses to provide his/her students of a basic understanding of the text. Some texts that seem to be quite distant in place and time from the present time may still have an appeal for students in different areas all over the world. They can touch themes that are relevant to learners, or they may tackle human relationships which can strike a chord with learners' own lives. Besides, some students are curious about other cultures and enjoy dealing with their

literature as they think that it reveals the main insights into that community.

-The genre: the genre or type of the literary work should be surveyed and appreciated with instances from the given text (Zoubir, 1997). The main classical genres were epic, lyric, tragedy and comedy, to which is now added the novel, the short story and others (Cuddon, 1992). Thus, the question which can be raised is the following: How does the writer of the text use this genre to convey his/her own message?

- The writer's motives: whether explicitly or implicitly maintained in the text, questions such as 'what motivated the writing of this text?' and 'why was it written?' can help to find some kind of elucidation of the target text (Zoubir, 1997).

- The reader's response: this element concerns the learner's own comment on the text under study. The subjective parameter is part and parcel of the personal text evaluation and comprehension (Zoubir, 1997). Nevertheless, the student is often advised not to make an exaggerated subjective assessment of the text.

One cannot deny the fact that there are other various extra-textual steps of analysis. However, teachers may focus on some particular suggested steps and ignore certain others. For example, the teacher who is interested in the context of the text may concentrate on the writer, his/her social environment and the motives behind the writing. A teacher who is concerned with stylistic analysis may choose to focus on the linguistic structures in the text and deal with the means by which the writer achieves his aims.

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5.5 Core Principles of Applying Literature in The Classroom

The previous section depends on the methodologies of investigation and teaching of literature in the EFL study hall. Although methodologies have inspirational frames of mind, it is likewise certain that there is an understanding among researchers that the Reader-Response and Language-Based methodologies are very much set for showing students of English. Obviously, there is a clear hybrid among the methodologies, and components of Stylistics and Critical Literacy advance the methodologies that are most propelling and informative for understudies. When assessing the significance of ways to deal with showing English writing to college language understudies, it is valuable to consider the accompanying center standards of CLT:

- 1- **The place of meaning:** Meaning is the result of the two-way relationship between texts and

readers, depending on readers' experience, the reading context, and the difficulty, style, and form of literary language. Meaning is also influenced by how students relate to the authors' portrayal of identity, culture, gender, and social class.

- 2- **The purposes of learning:** the learning process can be easier when literature is used in the process of learning, because the learner can enjoy the literary style and his attention can be grasped to the actions in the piece of literature, so, he/she continues to read, think of the meaning of words to understand the actions. In addition, in literature, there are different parts and kinds such as novels, stories, poems and other kinds. But, novels are consisted of parts or chapters, characters, plot, themes and certain ideologies that the authors aim to achieve. Thus, learners can be active learners when they think critically and go to the depth of the literature in English language.
- 3- **Activities in the classroom:** The use of literature in the classroom can activate the students by thinking of the actions and giving their opinions about the characters and the situations, and thinking what will happen next to the characters or events. So, drama, theater, poetry, novels, short and long story all of them can activate the classroom and make communication between the students in the class.
- 4- **Role of the student:** Literature can motivate and empower the student to share in the class and give their opinions about the actions, characters and situations in the literature. So, literature can lead to activating the role of students not only to read or imitate, but also to think and start writing a piece of literature as they can or as what can come to their mind.

Role of the teacher: Teacher is considered as a facilitator who teaches the students and tells them the correct ways of learning and helps them to learn the meanings of words and how the actions continue in the literature. Also, teacher is an observer who can observe the development of the students and can choose for them the suitable texts and can advise them what to read and how to

benefit. Moreover, the teacher should involve the students in the lesson and help them to express their feeling and points of views (Zoubir, 1997).

Students' motivation in the learning process is often determined by their interest in and enthusiasm for the material used in the class, the level of their persistence with the learning tasks, and the level of their concentration and enjoyment. This type of involvement is something that cannot be imposed; it must come from the materials and lessons that are implemented in the classroom.

5.6 Stylistics in the Classroom

According to Leech (1969), stylistics is the study of the use of language in literature. In stylistics, one may focus on the syntactic, phonological, lexical, semantic, and graphological elements of style (Leech & Short, 1981). Stylistics has two principal goals: first, enable students to provide meaningful interpretations of the text itself; second, broaden students' knowledge and awareness of the language in general (Lazar, 1993). Accordingly, the main objective of using stylistics is to help students read and study literature more efficiently (Widdowson, 1974).

In the process of teaching literature, traditional criticism has been used, relying on students' intuitions to make critical judgments (ibid.). Learners of English are sometimes given a literary text and asked to appreciate spontaneously its literary features without clarifying how this can be done. The teacher ought to take into account that his/her students' intuitions and English readings may differ from that of native English learners, because their linguistic, cultural and literary backgrounds are not the same (Arab, 1998). Besides, literary criticism tends to suggest that understanding any literary text is the outcome of a mystic revelation that is not given to anyone (Lazar, 1993). Asking students to appreciate the text without providing them with a definite strategy to do so may make them feel bored and not motivated.

Therefore, the teacher needs particular strategies to enable his/her learners to reach an aesthetic appreciation of a text which connects its particular linguistic devices with intuitions about its meanings (ibid.). In doing so, there may be only one way which is the use of stylistics a discipline that makes use of “the apparatus of linguistic description” to study how meanings in a text are communicated (Leech and Short, 1981: 74).

Most learners of English as foreign language regard that the field of stylistics is useful in illustrating how certain linguistic forms function to convey a certain message (Lazar, 1993). Stylistics has recourse to a number of grammatical descriptive procedures that are familiar to students to justify the literary intuitions. It helps learners to make use of their previous knowledge of English to appreciate literary texts. In addition, it expands their knowledge of the language (Widdowson, 1974).

Aiming at devising activities for his/her learners who are expected to use stylistic analysis, the teacher needs to find out particular strategies to deal with a literary text. One possible procedure which is suggested by Lazar (1993) relies on two fundamental steps. The first is noting down the linguistic features which are mainly observed in the literary text. These features may be frequently used in this text, or they may deviate slightly from the norm of language use. Thus, the special effects of such uses will be created. The second step is developing some questions that alert students to these noticeable features; it encourages the learner to reach an interpretation of the text, taking into consideration these features. Among such features are figurative meanings. Metaphor is one of the main figures of speech which are frequently used in various literary texts.

5.7 Helping Learners with Metaphor in The Novel

Students often find difficulties in comprehending the ambiguities of figurative language (Lazar, 1993). Various novels are rich in various figures of speech which are included under the general term of metaphor. The latter is an implicit comparison between two essentially unlike items (Leech, 1969).

Students may find it difficult to understand metaphors in novels for some reason. First, it is not necessarily clear for learners that a metaphor is used in the literary text they are reading. However, similes are clearly identified by the learner of English, since there is a simile marker in each structure. Second, learners may find difficulty in unraveling the relationship between apparently dissimilar things. For instance, the metaphorical statement ‘day’s fire’ is often used to describe the ‘sun’ (Lazar, 1993). To understand this metaphor, the learner of English ought to conclude that one item, ‘the sun’, is essentially compared to the other, ‘the fire’. So, ‘the fire’ stands for ‘the sun’. Students need to find out the qualities that the two items have in common; some of these characteristics are ‘brightness’ and ‘warmth’. In addition, they should discover the effects of the use of such a device. Also, understanding metaphors involves engaging in a series of linguistic inferences (Lazar, 1993). Students may interpret metaphors or similes by relying on their associations (*ibid.*). These associations are usually determined by the conventions and customs of their social environment. The simile, ‘he is like a lion’, is often used to refer to ‘braveness’ and ‘courage’; it is also introduced by students from other societies to indicate ‘savagery’ or ‘royalty’. The teacher needs to make a balance between supporting the integrity of learners’ interpretations, whereas at the same time referring to the figurative meaning for the writers' society (*ibid.*).

In this case, the teacher of literature ought to find a strategy or a plan of his/her lesson on metaphor to follow in order to get over all the above-mentioned difficulties. In the following section, we suggest a sample lesson of how to teach metaphor using a literary text as a corpus.

5.8 A Sample Lesson on the Use of Metaphor in Dickens' Hard Times and Great Expectations

Having introduced the theoretical background of metaphor, we thus try to propose a lesson plan which includes different steps.

The material which is selected for teaching metaphor and its effects consists of some extracts taken from Dickens' *Hard Times* and *Great Expectations*. The teacher assumes that his/her students have read this novel before and Those extracts should be given to learners before they are tackled in the classroom. There is no doubt that the length of the novels is daunting in the classroom. Therefore, extracts can provide one kind of solution. The advantages are obvious. Dealing with various passages from the novels *Hard Times* and *Great Expectations* make more variety in the classroom, so the teacher can avoid monotony (Lazar, 1993). Moreover, using such extracts will give students general knowledge about Dickens' special kind of writing. It is of value to the teacher to deal with such a lesson in two sessions. Thus, we propose the following plan of the first session of this sample lesson on metaphor:

5.8.1 The Pre-Class Tasks

Learners should read the chosen passages carefully, preferably more than once, since the first reading is often naïve (Arab, 1998). The teacher ought to advise his/her students to underline sentences that confuse them. Moreover, the students are expected to understand the extracts literally.

5.8.2 The Class Tasks

The first phase of the class tasks is warming-up. It aims at involving students in the lesson by generating their responses, reminding them of the Victorian era and its characteristics in Britain. In addition, it aims at making a connection between the given knowledge of learners and the new lesson. For example, the teacher may deal first with the Victorian period, reaching the fact that Dickens who is one of those Victorian writers attempts to describe his society through many of his works.

The second phase is the investigation of the chosen extracts. First, the teacher reads some of them. Then, s/he asks learners to express their first impressions and comments on these passages. The purpose of this step is to make learners comprehend the whole meaning of the passages. Besides, this step aims at underlining “the importance of reading strategies both in terms of aural/oral (pronunciation, stress, intonation) and silent/visual (skimming, scanning) performances” (Arab, 1998: 16).

The third phase is exploring the context. Students are asked to give their general knowledge about the context of the novel they have gathered. The teacher will respond to the accuracy of the information provided by learners. Students are expected to introduce the following elements:

- Biographical information about Dickens.
- Historical events and characters to which the novel refers.
- The relation of the text to the literary movements of its era.
- Political, social or historical background against which Hard Times and Great Expectations were written.

Also, students should take into consideration the following issues as far as the analysis of the novel is concerned :

- The novel was written by Charles Dickens mentioning their date of publication.
- Dickens is a Victorian author whose style is often considered as unique and representative of the literature of his age of British realism during the nineteenth century, which suggests numerous social developments and ideas.
- The author invents certain characters and objects which represent real people and objects in Victorian society during the Industrial Revolution. Also, preparing for the second session, the teacher asks students to find out the main themes of the novel and to explore its stylistic devices.

The procedure for the second session goes as follows:

At the very beginning of the session, the teacher tries to remind his/her learners of the main ideas discussed in the previous class, before moving to the next phases.

The second phase is scanning through the style of the novel. The teacher does a stylistic analysis of Hard Times or Great Expectations, following Lazar's procedure mentioned before. This kind of analysis is a useful way for learners to revise their vocabulary and grammar and to increase their language proficiency (Lazar, 1993). They are expected to give a list of the noticeable stylistic devices in Hard Times or Great Expectations. Then, the teacher makes the following table (Table1) for Hard Times or (table 2) for Great Expectations, asking learners to note down examples of the novel's stylistic characteristics listed below. He can give them one or two examples to help them to do the table.

Literary Element	Examples
Repetition
Humor
Simile
Diction
Details on Details
Metaphor

Table 5 The Linguistic Device in *Hard Times*

Literary Elements	Examples
Repetition
Irony
Hyperbole
Paradox
Allusion
Simile
Metaphor
Personification

Table6 The Linguistic Device in *Great Expectations*

All these features should have been known and introduced to students. However, the teacher could remind learners of the notions of these devices in a general way. So, students can complete the table, relying on the extracts given to them. The teacher motivates them to comment on each instance, providing his/her feedback after that. Learners ought to be encouraged to reach an acceptable appreciation or interpretation of the novel bearing these features in mind.

The third phase is finding out the most frequently used linguistic characteristic in the extracts. This step can make students aware of the overused linguistic device in the novel that is a metaphor. The teacher Poll the class using the allowing prompt: "What is a metaphor?" Some students volunteer to share their thoughts That metaphors are analogies that compare two, unlike things by saying they are the same. Then, the teacher urges students to present the other metaphors that they have met in the extracts taken from the novel and identify the two things being compared and explain how they are similar. Next, s/he focuses on the relation between the two compared items referring back to the instances of metaphor. Students can induce that the two things are unlike. The teacher may also present the following terms as the constituent elements of metaphor, giving an illustration:

- The 'tenor' (T) is what the comparison is about.
- The 'vehicle' (V) is the metaphorical meaning which is made by the reader/listener.
- The 'ground' (G) which is the point of similarity at which the two above elements meet together.

The teacher presents some of these instances of metaphors that serve to illustrate the author's motives to use of a certain device. Then, learners may find out that the writer makes use of metaphor to add depth to his main themes, to transmit his views and impressions towards his society and to enable the reader to have more details about particular qualities of the characters. In addition, students may add that Dickens attempts to create new meanings and to develop the plot of the novel.

The teacher, then states the purpose of metaphor in that: "It accomplishes in a word or phrase what could otherwise be expressed only in many words, if at all." (Lazar, 1993) The author can say a few words and allow the audience to ponder the metaphor and come to their own conclusions (ibid.).

Finally, relying on the above-discussed steps, the teacher attempts to urge learners to form a general definition of metaphor. At the end of the lesson, the teacher initiates a short discussion, aiming at getting the students able to reflect on the tasks which they have done and to relate them to the form and content of the novel. The conclusion drawn from there should induce the students to read more from the author and about related themes tackled by other writers. At that point, the teacher can finish his/her pedagogical unit.

Conclusion

In this chapter, we argued that a thorough grasp of the nature of metaphor and the processes involved in its interpretation can be a key to a successful teaching way of Dickens *Hard Times* and *Great Expectations*, in particular, and of any literary text in general.

The teacher of literature ought to make a balance between linguistic analysis and literary criticism in dealing with any literary work, taking into account his/her learners' linguistic abilities and their different cultural backgrounds. Thus, s/he should have recourse to the field of stylistics which builds a bridge between linguistics and literary criticism.

General Conclusion

General Conclusion

In essence, the present dissertation has been an endeavor to investigate the use of metaphor in Charles Dickens' novels: *Hard Times* and *Great Expectations*. To this end, it has been quite methodological to, first, in contrast with the Classical view which highlights the decorative function of this linguistic device. Following the Romantic view, it can be said that metaphor functions in a constructive way (Hawkes, 1972). In the second phase, the study has tackled a critical review of the writer focusing on both novel's characteristics and language use. It has, then, cast light on the analysis of the most overused metaphor on the novels. Finally, pedagogical implications for teaching metaphor in an academic setting are presented.

Literature is a large space of creativity and imagination as well as, the mirror of society in which the writers could express their thoughts and impressions by using different literary methods and techniques like metaphor. For the most reasonable, the analysis of Charles Dickens' *Hard Times* and *Great Expectations* has its importance through this investigation. The metaphor which is an implicit comparison is the most rhetorical device that is frequently used in the novels. This work considered the functions of simile in the reader's approach to the narrative which is usually said to represent an unknown world, remote from the present experience. The present inquiry attempted to account for the means by which Dickens allows his readers to access each detail of his society represented by different characters. Similes that are related to personal physical appearances, to the characters' aspirations, intentions, and states of mind are significant means of understanding and evaluating the necessary contextual information. Bypassing the need for lengthy explanations, analyzing the novel and identifying metaphor would help readers understand its implication and function in literary texts in general and the use of such a device -metaphor- influences the reader's decision about the reality and reliability of the narration.

The author has various objectives behind the use of figurative language. He uses metaphor in a number of ways to facilitate access to the narrative of *Hard Times*. It appears that Dickens' motive

behind the use of metaphor originates in the fact that he feels restricted by language. To a large extent, he uses the device in material processes through the characters to develop the plot. He creates living characters that they go on living outside the book (Leavis and Leavis, 1972). In *Hard Times*, the social consequences of manufacturing and urbanization are possibly most convincingly represented, through the use of metaphor Dickens deals with a number of social issues: industrial relations, education for the poor, class division and the right of common people to amusement. It also draws on contemporary concern with reforming divorce laws. Thus, the author may be attempting to move the reader to a parallel, mental world in his/her mind. The author may have a psychological motive in using this device, aiming at involving the reader in a cognitive mode with a view to enhancing narration. Thus, semantic creativity in metaphor is both linguistic and psychological. The ultimate objective seems to be the recreation of the story in the reader's mind by means of meaning intensification. Metaphor may be thus more functional than decorative as they were previously thought.

Charles Dickens, with his messages on the social inequalities within different classes and the differences and similarities between the classes, are still relevant today and show great importance in 19th century Britain also, as seen in his novels 'Great Expectations' and 'Hard Times'.

Both 'Great Expectations' and 'Hard Times' both asked one main question: Are the Upper Class really superior in all ways to the Working Class? The answer, in one word, is no! Characters such as Miss Havisham and Estella in *Great Expectations* emphasize the destruction to society with their scheming ways to destroy the lives of all men and boys, after Miss Havisham's ironic husband to be, convict Compeyson jilted her many years ago at the altar. In the huge twist, Dickens unravels the false pretense of Miss Havisham's high sense of morality and stature within society, after it is revealed that she only ever adopted Estella to plant her revenge on all males, such as the humble, Working Class Philip 'Pip' Pirip. Miss Havisham lures him to her house and forcefully makes him fall in love with Estella, only for her to abandon him in the near future. Here, the true message of

Dickens is explored, yet not clearly in one particular phrase, but instead in the irony and stupendous nature of Miss Havisham's character. Her house, 'Satis' House, is Latin for satisfied, yet not once in the novel is she ever content with her ruthless mission. Also, throughout the novel, she portrayed herself as above the Working Classes in every way, yet it was the lowest of all classes: Criminals, that sparked Miss Havisham's insanity.

Furthermore, the Upper Class are never shown to be truly happy, seen in Pip and his monetary growth, where he moves to London and loses his humble roots and innocence provided by his brother-in-law Joe Gargery, as well as previous convict Magwitch, who gave him the money to better his life. He becomes distant, short-tempered and greedy, just like the rest of the Middle and Upper Classes are shown to be. Therefore Dickens' message on class becomes extremely relevant and thought-provoking.

Similarly, in *Hard Times*, the Upper Class and their immorality and disregard to be decent human beings is shown clearly. Strict teacher Mr. Gradgrind imposes the strict philosophy onto his children Tom and Louisa, as well as the rest of his students, that facts are the most important thing in life, and creativity and fantasy mean nothing at all. In essence, he ruins their lives, with Tom eventually becoming a gambler and compulsive liar, and later forces Louisa to marry the rich Mr. Bounderby, to aid his gambling addiction, only for her to become severely depressed in a loveless marriage. In this instance, Dickens is trying to show us that the Upper Classes do not and cannot show empathy or love to one another, whilst the majority of the Working Classes are free to express themselves, such as Sleary's Circus: a town circus who lighten up the dreary industrial Coketown with their happiness, seen clearly in Sissy Jupe's character. Compared to Estella, she may be much worse off financially, but she has family, support and most of all love, whilst Estella will only grow up with a large inheritance and will know the facts of life.

Dickens wanted to show, however, that it was not always the case that the Working Classes were content and supportive, seen clearly in the character of Mrs. Joe Gargery, Pip's sister/carer in

‘Great Expectations’. She constantly beats both Pip and Joe and makes their life a misery. Mrs. Joe, despite being Working Class, only ever wants to better herself with financial growth, and even goes so far as to force Pip to take on Magwitch’s offer to move to London and be with Estella, whilst only thinking about her own gain. In ‘Hard Times’, the poor character of Stephen Blackpool is too never happy or content, but for different reasons than Mrs. Joe. He has to deal with an abusive, controlling and alcoholic wife who never shows any sympathy or love towards him, whilst all this time wanting to be with Rachael, a kind-hearted, pleasant being just like Stephen, however, his wife never agrees to divorce, so he is stuck with her, even despite numerous attempts to kill her. In the end, he dies a horrific death down a mine-shaft after being mistaken as the bank thief, whilst it was, in fact, Tom that stole the money from Bounderby’s pocket. Again showing the inequalities within the classes, as well as the fact that the Working Class can be both unhappy and immoral as well.

Both novels share the same message: that the Upper Classes are in no way better than the Working Classes, but which conveys the message better? Dickens uses the two novels to show his message in different ways: with *Great Expectations*, it is through the social ladder and Pip’s educational growth and false love with Estella, whilst in *Hard Times* the message is shown through the strict education forced upon the Upper Classes, and the poverty-struck Working Class. There is no right or wrong answer, as both have their own unique and compelling way of successfully showing that social class inequality in 19th century England was ridiculous and unneeded. Regardless of his work, Dickens’ active engagement in promoting social changes increased the public awareness in the fight against poverty, the privation of education, child labour and prostitution. So, Dickens was a major social reformer and major social critic of the Victorian era.

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Résumé

L'utilisation de la métaphore dans les romans de Charles Dickens *Great Expectations* et *Hard Times*

Cette étude s'est principalement concentrée sur l'effet des images métaphoriques dans deux romans de Dickens; *Great Expectations* et *Hard Times*. Le rôle des figures de style et des sens figurés sont aussi inclus dans le texte des romans mentionnés. Par conséquent, le chercheur a émis l'hypothèse que l'auteur utilise des métaphores pour des raisons artistiques, et a posé deux questions, à savoir: dans quelle mesure Charles Dickens a-t-il recours à la métaphore pour exprimer ses sentiments et ses considérations à l'égard de son grand public ? Et quel est le processus qui motive l'auteur à utiliser la métaphore ? L'analyse descriptive à la lumière de la décomposition et la traduction du roman mentionné est utilisée comme méthodologie de l'étude. Ainsi, la discussion de cette 'étude s'est concentrée sur la métaphore, le langage figuré et la comparaison qui se trouvent dans le texte, et l'étude a donné des exemples sur le type de métaphores utilisées par Dickens. Enfin, l'étude a conclu par le résultat que *Hard Times* et *Great Expectation* contiennent beaucoup d'images métaphoriques qui sont utilisées d'une manière habile et peuvent saisir l'attention du lecteur donnant un sens profond aux mots et aux expressions. Ensuite, le chercheur a recommandé d'utiliser la littérature dans l'apprentissage de la langue anglaise pour aider les apprenants à apprendre de nouveaux mots, à connaître et à se souvenir du sens des mots du contexte. De plus, la métaphore peut enrichir le texte littéraire et peut mettre l'accent sur le sens et l'expression que l'auteur entendait transmettre par son ouvrage.

Mots-clés : Langage figuré, Métaphore, Comparaison, Théories de la Métaphore, Enseignement de la littérature.

المخلص

استعمال الاستعارة في روايتي: *Hard Times , Great Expectations*

لتشارلز ديكنز

تركز هذه الدراسة بشكل رئيسي على أثر الصور الاستعارية في روايتين لتشارلز ديكنز وهما: *Great Expectations, Hard Times*، بالإضافة إلى التعابير المجازية والمعاني المجازية المتضمنة في نص الروايتين المذكورتين. وعليه، يطرح الباحث فرضية أن الكاتب يستعمل الاستعارة لأغراض فنية، وقد طرح سؤالين هما: إلى أي مدى يستعمل تشارلز ديكنز الاستعارة للتعبير عن أحاسيسه وتصوراته إلى جمهوره العام؟ وما هو السبب الذي يدفع الكاتب لاستعمال الاستعارة؟ لقد استندت هذا الدراسة إلى منهجية التحليل الوصفي بالاعتماد على تفكيك أجزاء الروايتين المذكورتين وترجمتهما. تتمحور المناقشة في هذا الدراسة على الاستعارة واللغة المجازية الواردة في النص كما تستعرض الدراسة أمثلة لأنواع الاستعارات التي استعملها ديكنز. وفي الأخير، أفضت الدراسة إلى نتيجة أن الروايتين أوقات عصيبة وآمال عظيمة تحتويان على الكثير من الصور الاستعارية التي وُظفت بمهارة والتي بإمكانها جذب اهتمام القارئ وإعطاء معنى أعمق للكلمات والعبارات. علاوة على ذلك، نصح الباحث بالاستعانة بالأدب في تعلم اللغة الإنجليزية ومساعدة المتعلمين على تعلم مفردات جديدة والتعرف على معنى الكلمات من خلال السياق المختلف، كما أن الاستعارة تثري النص الأدبي ويمكن أن توظف للتوكيد على معنى العبارة التي يريد الكاتب إيصالها عن طريق مؤلفه.

الكلمات المفتاحية: اللغة المجازية؛ الاستعارة؛ التشبيه، تعليم الأدب، الاستعارة المفاهيمية،

الاستعارة اللغوية، نظريات الاستعارة