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Theme

THE USE OF SIMILE
IN
CHARLES DICKENS' NOVEL
HARD TIMES

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Before the Jury made up of:

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Dedication

To my parents who have shown a great understanding in hard times: I finished this work to be honoured with your presence and your tender tap on my head.

To my dear brothers and sisters for their support: No one could have had your noble motives.

To all my family, I dedicate this modest work.

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Abstract

The present study, a total of four chapters, attempts to investigate the use of simile in Charles Dickens' novel, <u>Hard Times</u>. It also sets to cast light on the author's motives behind the use of such a figure of speech (simile). This investigation aims at laying a finger on Dickens' overuse of simile in the novel, focussing on its structure and meaning.

The present work is divided into four chapters. Chapter One presents a theoretical background where the focus is on two linguistic devices, metaphor and simile. Metaphor is the general term which is used to refer to different figures of speech. Simile, which is our main concern in this inquiry, is one of these figures. The theoretical background is the source from which the basic working model of simile in the present study is derived. Chapter Two highlights the author's critical review, emphasizing his themes and style. Chapter Three is a corpus-based investigation of simile in <u>Hard Times</u>, trying to find out Dickens' motives behind the use of such a linguistic device. The adopted simile model is descriptive and it consists of particular structural and semantic components such as the tenor (T), the vehicle (V), the ground (G), the marker (SM) and the topic (Tp). A proposed definition of simile is also presented here. Chapter Four attempts to find out a suitable teaching way of the use of simile in Dickens' <u>Hard Times</u>.

Dickens overuses simile in the novel to describe his fictional places, his people, their actions and feelings. All in all, this inquiry reveals that this linguistic device operates in an active manner and that the decoration's view needs more reconsideration. Finally, some suggestions are presented for further research on the subject.

- Key-words: simile, metaphor, tenor, vehicle, ground, simile marker, topic.

List of Abbreviations and Symbols

- **(G):** Ground
- **HT:** <u>Hard Times</u>
- **M1:** The nominal metaphor
- **M2:** The predicative metaphor
- **M3:** The sentential metaphor
- **(NPS):** Non-poetic simile
- **(PS):** Poetic simile
- **(SM):** Simile marker
- **(T):** Tenor
- **(Tp):** Topic
- **(V):** Vehicle
- **Ǝ:** There is

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Résumé

Dans cette étude, nous tenterons de présenter une analyse qualitative de la comparaison dans le roman 'Hard Times' (*Des Temps Difficiles*) de Charles Dickens. Le but de cette étude est d'évaluer l'utilisation de ce trope et ces motifs.

Ainsi, Dickens utilise la comparaison qualitative dans 'Hard Times' pour décrire ses endroits imaginaires, ses caractères et leurs actions et passions. En plus, ce travail montre que ce moyen linguistique a une fonction active et que l'idée de la décoration stylistique mérite d'être étudiée.

L'objectif de ce travail est de considérer l'usage fréquent de la comparaison qualitative ainsi que les implications sémantiques et syntaxiques de l'utilisation de cette figure de style. Ce travail est organisé en quatre chapitres. Le premier chapitre est d'ordre théorique; il est consacré à la revue des deux phénomènes linguistiques, la métaphore et la comparaison qualitative. La métaphore a un sens général se référant aux autres figures de signification. La comparaison qualitative, qui constitue le pivot de la présente étude, fait partie de ces figures. Le deuxième chapitre présente un point de vue critique de l'auteur, notamment ses thèmes et son style. Le troisième chapitre est consacré à une investigation de la comparaison qualitative dans le roman 'Hard Times' ou nous essayons d'examiner les raisons pour lesquelles Dickens utilise cet outil linguistique. Le modèle adopté dans cette étude de la comparaison qualitative est descriptive; il étudie principalement les constituants sémantiques et syntaxiques tels que la teneur (Tenor), le véhicule (Vehicle), le principe de similarité (Ground), l'outil syntaxique de la comparaison (Simile Marker) et son sujet (Topic).

Le quatrième chapitre est consacré à des applications méthodologiques. Nous tentons de suggérer une stratégie appropriée pour introduire cette phénomène stylistique dans la classe de langue. En d'autres termes, nous proposons que l'analyse stylistique des différent outils linguistiques soit introduite dans le cours de littérature.

- Mots Clés: comparaison qualitative, métaphore, teneur, véhicule, principe de similarité, outil syntaxique de la comparaison, sujet de la comparaison.

الملخص

ترمي هذه الدراسة والتي مجملها أربعة فصول إلى البحث في استعمال التشبيه في رواية الكاتب الإنجليزي تشارلز ديكنز: Hard Times (الأوقات العصيبة). ويهدف هذا البحث كذلك إلى إلقاء الضوء على دوافع الكاتب لاستعمال هذه الظاهرة اللغوية. من خلال هذه الدراسة، نأمل أيضا أن نبرز مدى الاستعمال المتكرر للتشبيه في الرواية مركزين على البنية والمعنى.

هذا العمل مقسم إلى أربعة فصول. الفصل الأول يقدم بعض الآراء والنظريات، حيث نسلط الضوء على ظاهرتين لغويتين هما الاستعارة والتشبيه. تعتبر الاستعارة كلفظ عام يستعمل للدلالة على مختلف الصور البيانية. ويعتبر التشبيه والذي هو محور دراستنا هذه واحدا من أهم هذه الصور. تشكل هذه النظريات المعروضة المصدر الأساسي الذي نستقي منه النموذج القاعدي للبحث في التشبيه في هذا العمل. أما الفصل الثاني فيبرز نظرة نقدية لأسلوب ومواضيع تشارلز ديكنز كأديب مميز. وأما الفصل الثالث فهو عبارة عن دراسة مباشرة لأسلوب التشبيه في الرواية (Hard Times)، محاولين بذلك إيجاد دافع ديكنز وراء استعمال هذه الأداة اللغوية. نموذج التشبيه المتبنى في هذا البحث هو وصفي يشمل الأركان البنيوية للظاهرة ومعانيها؛ نذكر منها هنا المشبه، المشبه به، وجه الشبه وأداة التشبيه وموضوعه. إضافة إلى ذلك، نحاول اقتراح تعريف مناسب للتشبيه. أما من خلال الفصل الرابع، نحاول وضع طريقة ملائمة لتدريس استعمال التشبيه في الرواية.

ديكنز كرر استعمال التشبيه في روايته (الأوقات العصيبة) لوصف الحيز المكاني والزماني والشخصيات وحركتها. بشكل عام، هذا العمل يوضح أن لهذه الصورة اللغوية وظيفتها الخاصة، وأن الرأي القائل أن التشبيه أداة لتنميق المعنى فقط يحتاج إلى مراجعة وإعادة نظر. في الأخير، اهتمت هذه الدراسة بتقديم بعض الاقتراحات التي قد تساعد في البحث أكثر في هذا الموضوع وتقديم الأحسن للقارئ.

– **الكلمات المفـاتيح:** التشبيه، الاستعارة، المشبه، المشبه به، وجه الشبه، أداة التشبيه، موضوع التشبيه.

Introduction

Introduction

One of the most important periods in the history of England was that of Queen Victoria who reigned from 1837 to 1901 (Carter and McRae, 1996). In literature, the period began with the death of Sir Walter Scott in 1832, and went up to 1914 (ibid.). The Victorians proceeded to many changes in different fields, such as politics, economy and science; they experienced "an age of transition" (Pollard, 1993: vii).

During the same Victorian period, there were several social problems such as poverty and bad living conditions (Carter and McRae, 1996). In the meantime, the middle class became a rich and powerful force in the society (Pollard, 1993). This age was known for the entrance of machines into industry. Carlyle (1829) states:

> "Were we required to characterize this age of ours by any single epithet, we should be tempted to call it, not an Heroical, Devotional, Philosophical, or Moral Age, but, above all others, the Mechanical Age." (Carlyle, 1829, quoted in Klingopulos, 1996: 20)

Victorian writers, such as Charles Dickens, Elizabeth Gaskell, George Eliot and Thomas Hardy, attempted to fulfill their commitment through expressing "the spirit of the age with all the resources of imagination, feeling and thought" (Pollard, 1993: ix). They revealed their response to their society during the nineteenth century. Moreover, they tried to show their readers that there were several problems behind that beautiful scene of the Victorian society. These writers are regarded to be so important that they ought to be taken into account in any study of English literature.

The novel became the fundamental form in the Victorian age, whereas poetry was the main literary form in the Romantic period (Klingopulos, 1996). One of the most outstanding literary figures during the Victorian age was Charles Dickens (1812-70) whose works have remained popular up to now (Thornley and Roberts, 1984). Through many of his works, Dickens changes the theme of the novel, focusing on the social problems of his time (Miller, 1965). The main themes of Dickens' writings are about sufferings of both children and the working class (Thornley and Roberts, 1984). These are the subject of one of his well-known novels, David Copperfield (1850) (Carter and McRae, 1996). *David Copperfield*, the main character of the novel, is the Victorian boy who is able to release his dreams (ibid.). The novel tackles part of Dickens' childhood and his success (ibid.). Great Expectations (1861) is another famous novel of Dickens (Shelston, 1993). It is an autobiographical story with an unhappy ending (ibid.). *Philip*, the author's main character in the novel, has many hopes which cannot be fulfilled (ibid.).

Most of Dickens' writings of the 1850s were characterised by a sense of *irony* (Carter and McRae, 1996). Hard Times (Dickens, 1854) is considered as a work of the Victorian times. Through this novel, Dickens attempts to criticize the values of the industrial Victorian society. He tries to explain the dichotomy between facts and fancy. Dickens' later novels tackle the situation of the London society (Miller, 1967).

Many Victorian writers continued to deal with social concerns. Through his Past and Present (1843) and The French Revolution (1837), Carlyle, for example, mainly criticized the 'Laissez-faire' policy (Carter and McRae, 1996). The three Brontë sisters, Charlotte, Emily and Anne, were able to change the way the novel presents the female character (Coote, 1993). Their writings were about women and their struggle within the Victorian society.

Social, religious and political issues became the dilemma of the time. In 1859, Charles Darwin published The Origin of Species which caused different contradictions of faith (Thornley and Roberts, 1984). Many Victorian literary works, therefore, reflected this situation of contradictions. Thomas Hardy (1840-1928) is considered to be one of the most outstanding novelists who wrote about problems of the Victorians in the late nineteenth century. Through many of his novels, Hardy deals with the conflict between traditional and modern values (ibid.).

On the other hand, there were fictional works, particularly those written by Dickens that improved the language of literature (Gillie, 1996). Dickens is, yet, regarded to be that Victorian writer with real experiences and "extraordinary virtuosity of imagination which would have put a strain on any powers of organization" (Klingopulos, 1996: 97). Hard Times, one of his best known novels, has occupied a large part in critics' literary studies. The skill and talent of the writer have made of the novel a highly stylistically appreciable piece of literary writing worth being explored.

As far as the present study is concerned, there are many motives behind the choice of British literature. British literature has, in fact, its roots deepened into the history of English literature. It represents different stages of the English language development from Anglo-Saxon to modern English. The choice of a Victorian novel as a corpus is a result of certain factors. The Victorians appear to be the British people contemporaries in different ways. Political, educational, religious and cultural problems are regarded as similar to the difficulties which confront British people at the present time. Moreover, the Victorian period saw an intensive production of literary works, especially novels dealing with social realities during the Industrial Revolution (Cuddon, 1992). It is on these premises that Victorian literature has been chosen as a subject of the present inquiry.

Charles Dickens is one of the most prominent Victorian writers (Coote, 1993). His artistic productions are varied in styles and themes (Shelston, 1993). His writings make the reader aware of those areas of interaction between society and literature at that period (Klingopulos, 1996). Dickens describes and analyses the different conditions of the Victorians. He is thus regarded as the representative figure of the literary tradition of nineteenth century British realism.

Dickens is deemed to be one of the greatest geniuses in English literature. He is "unique" (Churchill, 1996: 117). The familiarity and the wide popularity of Dickens may be advantageous to any study on his writings (ibid.).

Dickens' <u>Hard Times</u> is considered to be a work of the Victorian times (Carter and McRae, 1996). The novel is often tackled at the level of themes, neglecting its artistic and linguistic aspects (Churchill, 1996). In his celebrated essay on the novel (<u>Hard Times</u>), mainly on its language, Leavis (1950) states:

> "The final stress may fall on Dickens' command of word, phrase, rhythm, and image: in ease and range there is surely no greater master of English except Shakespeare." (Leavis, 1950, quoted in Churchill, 1996: 133)

A linguistic investigation of this literary work seems, therefore, rewarding in the sense that it can reveal different stylistic features of the author.

A stylistic analysis of any literary production involves the examination of the writer's vocabulary, any aspect related to his/her language and the way in which it is used (Turner, 1973). Dickens' <u>Hard Times</u>, as a literary production, is full of different themes and various linguistic features.

Sub-titles in the novel, "Sowing", "Reaping" and "Garnering", reminded the Victorian reader of the Bible's words "As you sow, so also shall ye reap" (Hyland, 1981: 12). The words refer to the education and the upbringing of children. The novel is set in an industrial environment, where *Thomas Gradgrind*'s children are brought up according to hard facts, neglecting any form of imagination. *Louisa*, *Gradgrind*'s daughter, makes a sad marriage and her brother, *Tom*, becomes a thief. Nevertheless, their father understands the foolishness of his educational system at the end of the novel. Through <u>Hard Times</u>, Dickens attempts to expose the abuses and the failings made by the Victorian institutions.

Stylistically, the novel is full of many instances of significant characteristics of Dickens. Some of these features manifest themselves in *repetition, diction, irony, imagery* and *simile*.

The first chapters of the novel provide many examples of the use of *repetition*. Dickens' aim behind the use of such a linguistic device is to produce rhetorical effects. He repeats the same opening of sentences in the second paragraph of the First Chapter through the sentence: "The emphasis was" (HT: 1). This stylistic device is not difficult to detect and its obviousness seems appropriate to describe the characters in the novel.

The novel's vocabulary has undoubtedly raised difficulties in understanding the meanings of some words which were related to the Victorian era. Dickens' diction makes the novel a distinct and a different literary work. The author uses some of his words in a technical way. The word "quadruped" (ibid: 4) is, for instance, used to describe the horse as having four legs. This word seems to have a professional tone related to scientific facts.

Behind the use of *irony,* there is often a secret communion between the author and his reader (Leech and Short, 1981). In <u>Hard Times</u>, the bitter reality of *Coketown* (an industrial town) is ironically depicted:

> "It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, […]." (HT: 19)

The ending phrase "for ever and ever" appears to have "a fairy-story ring to it; it is almost as if Dickens were describing gleaming fairy palaces" (Hyland, 1981: 65). Another example of *irony* is shown in *Tom Gradgrind*'s dressing as a clown in the final scenes of <u>Hard Times</u> in contrast with his father's ambitions.

As a general term, *imagery* covers the use of language to represent certain objects, actions, thoughts and feelings (Cuddon, 1992). In <u>Hard Times</u>, Dickens makes use of *imagery* to describe his characters, appealing to the visual perception of the reader. From the first chapter of the novel, he uses *imagery* to describe the physical appearance of *Thomas Gradgrind* who is shown introducing pupils to his school of facts:

> "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." (HT: 1)

Besides *repetition, diction, irony* and *imagery*, the most frequently used linguistic device in <u>Hard Times</u> is *simile*. The latter is regarded to be the most tangible form of *metaphor*, which is considered as a cover term for different figures of speech (Hatch and Brown, 1995). *Simile* is one of the well-known figures of speech in which one item is compared to another in order to clarify and introduce an image (Cuddon, 1992). In *simile*, the comparison is explicitly recognized by using words such as 'as' and 'like' (Leech, 1969).

Referring back to his description of *Coketown*, Dickens makes the comparison on the basis of the quality shared by two items: "[…] it was a town of unnatural red and black like the painted face of a savage." (HT: 19). The first item is 'Coketown', the second one is 'the face of a savage' and the common quality can be 'darkness'. Both items share the same colour. Moreover, the comparison may be between two nouns, or about a quality shared by two items, or about an "action which makes a verb act as the link" (Chapman, 1973: 75-76).

The terms 'tenor', 'vehicle', 'ground', 'marker' and 'topic' are applied to refer to the component elements of *simile* (ibid: 82). Thus, the tenor is 'Coketown', the vehicle is 'the face of a savage', the ground is 'the darkness', the simile marker is 'like' and the topic is 'a description of Coketown'. Dickens uses this linguistic device (*simile*) in order to depict the depressing reality of *Coketown*. He attempts to give the reader a complete picture of this industrial town.

Dickens makes use of different forms of *simile*. He introduces various simile markers. The two markers which are the most productive in the novel are 'like' and 'as'. The latter combines with other words to form different structures. Thus, 'like', 'as', 'as…as', 'as if' and 'as though' represent the types of simile markers that are accounted for in this study.

The author appears to have an objective behind the use of *simile*. Therefore, the questions raised through the present work can be put as follows:
- What are the author's motives behind the use of *simile*?

The present study attempts at finding answers to these questions by exploring the notion of *simile* as a figure of speech and accounting for the reasons of using it in Dickens' <u>Hard Times</u>. In parallel, a number of working hypotheses is considered throughout this study:

1- In this novel, Dickens uses *simile* to add depth to his themes. By this very means, he tries to assert different issues tackled through the novel.

2- Dickens has recourse to *simile* in order to transmit his impressions and views towards the Victorian society.

3- The overuse of *simile* enables the reader to have more details about certain qualities of the author's characters.

4- Dickens makes use of *simile* because he tends to feel restricted by language. Through introducing this linguistic device, he attempts to create new meanings.

5- He uses *simile* in order to develop his plot.

6- Dickens' objective behind the use of *simile* is to recreate the story in the mind of his reader, focusing on different qualities of his characters. Therefore, *simile* seems to be more functional than just decorative.

7- Dickens may have a psychological motive in using this device (*simile*): he wants to involve the reader in a cognitive processing, aiming at enhancing narration in the novel. He uses *simile* in different ways to facilitate access to the narrative of <u>Hard Times</u>.

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 novel are focused on. The aim of this work is descriptive in the sense that it attempts to describe specific patterns of language use.

The corpus under study has its own linguistic characteristics which lead to discovering new facts. Thus, another objective of this study is heuristic. The theories behind *metaphor* and *simile* can provide rules that help to analyse and interpret the corpus. This investigation also aims at obtaining general knowledge of *simile* by exploring particular instances taken from the novel. Therefore, the present study can be described as both deductive and inductive.

This study examines the use of *simile* in the Dickensian corpus, Hard Times. It is divided into four chapters. The first chapter looks at different theories on *metaphor* and *simile* both from a theoretical and a grammatical point of view. Some of these theories are attributed to Leech (1969) and Fishelov (1993). Moreover, the investigative approach, which is followed in exploring the use of *simile* in the novel, will be described. The second chapter is a critical review of Dickens' literature, focusing on views related to Hard Times.

The third chapter presents a corpus-based stylistic investigation of *simile* in Charles Dickens' Hard Times. The chosen simile markers will be examined to find out the syntactic structure of *simile* and its meaning. Instances taken from the novel are analysed in accordance with the investigative approach described in the first chapter. This chapter casts light on the reasons behind the use of *simile* in the novel. The fourth chapter attempts to find out a suitable teaching way of the use of *simile* in Dickens' Hard Times.

The conclusion evaluates the results and offers recommendations. To this point, the present study will hopefully give an account of the notion of *simile* in Dickens' Hard Times and elucidate its various motives and meanings in the language of literature.

Chapter One

Metaphor and Simile: A General Survey

Chapter One

Metaphor and Simile: A General Survey

Introduction

The term 'literature' often bears qualitative connotations which demonstrate that any literary work has particular characteristics which differ from any ordinary written work (Cuddon, 1992). The quality of imagination is one of the most important distinguishing marks of literature (Chapman, 1973). In recent years, the study of literary language has introduced a new fact for the attitude of style (ibid.). This fact is that literature has a set of models for producing the desired linguistic effects (ibid.).

A stylistic analysis of any literary production leads to the examination of the writer's vocabulary, his figurative language and any aspect related to his language and the way in which it is used (Turner, 1973). Stylistics is thus considered as an avenue leading to increased enjoyment through the comprehension of the ways in which a text has been put together (Cummings and Simmons, 1983).

In rhetorical theory, there are different figures of speech (Chapman, 1973). The recognized ones are those related figures that have to do with verbal transference of various types (Halliday, 1985). *Metaphor* is usually used as a general term that includes these kinds of figures (Hatch and Brown, 1995). In the late 1970s, linguists began to realize the significance and the importance of figurative language, mainly that of *metaphor* (ibid.).

Simile, which is our main concern in this chapter, is considered as one of the important aspects of *metaphor*. In the present chapter, we will attempt to lay

the finger on these two "black holes in the universe of language" (*metaphor* and *simile*) (Fraser, 1979: 184).

1. 1 Metaphor: Nature, Pervasiveness and Function

One major figure of speech, which is going to be tackled in this section, is the *metaphor*. The numerous published volumes of papers and books on *metaphor* might suggest that the subject is inexhaustible (Black, 1979). In this section, we attempt to present an overview on particular aspects of this device (nature, pervasiveness and functions); these aspects seem to be of a certain importance. In doing so, we try to combine aspects of both the diachronic and synchronic analyses of *metaphor*.

1. 1. 1 Metaphor and Figurative Language

The word '*metaphor*' is derived from the Greek verb 'metaphora': 'meta' meaning 'over', and 'phora', 'to carry' or 'to transfer' (Hawkes, 1972). It refers to a particular linguistic process whereby aspects of one item are transferred to another item (Drabble, 1985). Thus, *metaphor* and meaning transference are seen as synonyms in terms of etymology. The former is usually taken to be an all-embracing term including other figures of speech (Hawkes, 1972).

Figurative language is that language which does not mean what it says (ibid.). However, the language, which uses words in their normal sense as they appear in the usual practice of language, is said to be literal (ibid.). Figurative language and literal language are "two ends of a scale, rather than clear-cut categories" (Leech, 1969: 147).

The different forms of 'transference' are called figures of speech. These figures turn the language away from the literal meaning and towards the figurative one (ibid.). There is a common agreement among linguistic theorists that there is more than one figure of speech. Hawkes (1972) considers *simile*, *synecdoche* and *metonymy* as the main versions of *metaphor*. Mooij (1976) maintains that among the most important figures of speech distinguished in traditional rhetoric are *euphemism*, *hyperbole*, *irony*, *metaphor*, *simile*, *metonymy* and *synecdoche*. Hatch and Brown (1995) state that figurative language is described in terms of its categories which are *simile*, *metaphor*, *synecdoche*, *metonymy*, *allusion*, *personification* and so forth. *Metaphor* is subordinated to various linguistic devices; this subordination often varies with the theory.

1. 1. 1. 1 Metaphor and Simile

If one goes back to traditional views, mainly Aristotle's view, two main semantic categories stand out: *metaphor* and *simile* (Hatch and Brown, 1995). Similes are to be used just as metaphors are used; they are slightly different (Mooij, 1976). Aristotle (1406) assimilates *simile* to *metaphor* (ibid.). The former is an explicit comparison (unlike *metaphor* where the comparison is implicit) recognizable by using words like 'like' and 'as' (Cuddon, 1992).

Metaphors maintain that the transfer of meaning is possible or has already occurred ('the bonnet of the car'), whereas similes suggest transference and explain it by means of their markers ('The piece of steel covers his car's engine as if it were a bonnet covering a girl's head') (Hawkes, 1972).

1. 1. 1. 2 Metaphor and Oxymoron

Leech (1969) considers *oxymoron* as the primary category of figurative language. *Oxymoron* is a traditional figure of speech that "combines incongruous and apparently contradictory words and meanings for a special effect" (Cuddon, 1992: 669). It refers to a meaningless expression which confronts the reader in the first stage of the process, whereas *metaphor* refers to the second stage that of interpretation (Leech, 1969). Therefore, the two figures of speech (*oxymoron* and *metaphor*) are involved in the same act of comprehension: *oxymoron* is metaphorically interpreted (ibid.). For example, 'A human elephant' (ibid: 147) can have two metaphorical interpretations. The first is that 'A human being is like an elephant in the length of his memory', whereas the second claims that 'An elephant is like a human being in a certain humanizing behaviour'.

1. 1. 1. 3 Metaphor and Metonymy

This binary opposition is proposed by Roman Jakobson (1956) who introduces his own distinction between the two axes of language, syntagmatic and paradigmatic (Cuddon, 1992). The first axis is deemed to be a horizontal line where one word is related with another through contiguity; while the second axis is a vertical line where meanings can be replaced one for another (Widdowson, 1996). Jakobson extends this model to *metaphor* and *metonymy* with other phenomena in turn subordinated to them (Cuddon, 1992).

Language disorder operates on the basis of the two axes of language in different ways: those who suffer from a 'continuity disorder' use metaphors and the others suffering from 'similarity disorder' use metonymies (ibid.). Jakobson states that "metaphor is alien to the similarity disorder, and metonymy to the

continuity disorder" (ibid: 543). Thus, contiguity (proximity) of ideas is said to be the basis of their association and substitution. Within this framework, *metaphor* is subordinated to *metonymy* and is thus explained through contiguity (Pankhurst, 1997).

The term '*metonymy*' is derived from the Greek word 'metonymia' with 'meta' meaning 'change' and 'onoma' referring to 'name' (Hawkes, 1972). *Metonymy* is a figure of speech in which the name of a thing is transferred to take the place of another thing with which it is associated (ibid.). Among the common instances are 'the Crown' (a concrete symbol) for the Monarchy (an abstract institution) and 'Dickens' (an author) for his works.

1. 1. 1. 4 Synecdoche and Metonymy

The process of *metonymy* is clearly related to that of *synecdoche* (Hatch and Brown, 1995). The latter involves the substitution of a part for the whole, or vice versa (Gardes-Tamine and Hubert, 2002). Examples of *synecdoche* include 'hands' to refer to workmen, 'roofs' for houses and 'a living being' for a particular person (Peter). According to Lakoff and Turner (1989), there is no distinction between *synecdoche* and *metonymy*.

The identification of various categories of figurative language seems to be useful, since when we read any work about figures of speech, we ought to know the different metaphors included under the general term, *Metaphor* (ibid.). All figures of speech are deemed to be various forms of meaning transference, involving the reader/listener reaction. The way different figures of speech are grouped and analysed depends on the particular theory which is adopted. The task of setting *simile* in this theoretical framework seems to be difficult. A look at some general theories of *metaphor* seems to be necessary.

1. 1. 2 Theories of Metaphor

In a step forward, some linguists attempt to examine and study the nature of *metaphor*. They work out and introduce a number of theories; the most known of which are mentioned below. Mooij (1976) divides the field of *metaphor* into two main theories: the monistic theories and the dualistic ones.

1. 1. 2. 1 The Monistic Theories

Monism maintains that words in metaphorical expressions lose their normal referential ability; they may have an alternative reference (Mooij, 1976). They are called 'monistic theories' because they "allow for at most a singular (abnormal and non-literal) reference in the metaphorical word" (ibid: 31). Monistic theories can be classified into the following subclasses:

1. 1. 2. 1. 1 The Connotation Theory of Metaphor

This theory attempts to explain the meaning of metaphorical words, relying on parts of their meaning in the literal use (ibid.). Beardsley (1967), a proponent of this theory, claims that the words of language have certain meanings, *viz.* their designations. In addition to this, these words have marginal meanings (their connotations) (Mooij, 1976). There is a logical conflict of the literal meaning (denotation) and the marginal meaning (connotation) with the latter coming into prominence (Beardsley, 1967). This conflict foregrounds the connotation (ibid.). The word 'sea' is, for instance, given various connotations such as: 'being dangerous', 'being endless in motion' and 'being a barrier'. However, literally, this word (sea) denotes 'a large body of salt water'.

Moreover, Beardsley (1967) introduces a syntactic analysis of *metaphor*: *metaphor* is composed of a subject and a predicate (a modifier). In the metaphorical expression, 'Jane is a slow snail', 'Jane' is the subject and 'a slow snail' is the predicate, that is a unit which says something about the subject.

Another proponent of the monistic theory is Reichling (1935) who maintains that there are certain meaning aspects that can be operative in the *metaphor* (Mooij, 1976). He further adds that the context rules out the realization of these aspects (ibid.). For instance, the word 'monkey' may be metaphorically used to mean 'being funny' in a particular context, but not 'hairy'.

1. 1. 2. 1. 2 The Substitution Theory of Metaphor

The metaphorical meaning can substitute the literal one (Kleiber, 1999). Besides, the meaning of metaphorical words can be explained on the basis of other characteristics of their literal use (Mooij, 1976). For example, the figurative expression, 'Diana is a rabbit', substitutes the literal expression, 'Diana is a timid girl': Diana and the rabbit share the same quality that of 'timidity'.

1. 1. 2. 2 The Dualistic Theories

These theories are considered as the most conventional ones. They "hold that words, if used metaphorically, keep their normal referential capacity, thus retaining a reference to elements of their literal extension" (ibid: 31). These words may also have another reference, because of their metaphorical function (ibid.). For example, the word 'jackal' (a wild animal) is sometimes used to refer to a particular person who has certain qualities (ibid: 130). Thus, a dual

reference in metaphorical words is made possible. Dualistic theories are classified into the following subclasses:

1. 1. 2. 2. 1 The Comparison Theory of Metaphor

This theory goes back to Aristotle's Rhetoric in which metaphors are regarded as elliptical similes with the terms 'like' and 'as' omitted (Hawkes, 1972). For example, the sentence 'Peter is a tiger' is the collapsed form of the sentence 'Peter is like a tiger'. Two items are compared and the transfer of meaning takes place between them. Analogy (similarity) is thus the basis of a *metaphor* (Ortony, 1979). In judging the value of a *metaphor* (good or bad), we ought to take into account the similarity made between the two compared items (Brooks and Warren, 1961).

Throughout history, many rhetoricians and linguists have fostered Aristotle's view. Some of them are Blair (who claims that *metaphor* is an abridged comparison), Hegel (who regards *metaphor* as a brief comparison) and Vendryés (who considers *metaphor* as a comparison in a nutshell, "la métaphore est une comparison en raccourci") (Mooij, 1976: 29).

The Iconic Signification Theory appears to be a sophisticated developmental form of the traditional comparison theory (Beardsley, 1967). It states that metaphorical words in any sentence describe not only figuratively one situation, but also literally another one (ibid.). The second situation serves as an icon of the first one (Mooij, 1976). The figurative reference comes into prominence through the literal reference of the metaphorical expression. The statement, 'Life is a game', leads us to an iconic sign which indicates a *parallelism* between 'life' and 'game' and thus explains the meaning of the *metaphor*.

1. 1. 2. 2. 2 The Interaction Theory of Metaphor

In a *metaphor*, there are two items, one of which is considered from the point of view of the other (Kleiber, 1999). Burke (1945) states that "*Metaphor* is a device for seeing something *in terms* of something else […] And to consider *A* from the point of view of *B* is, of course, to use *B* as a perspective upon *A*" (Burke, 1945, quoted in Mooij, 1976: 72). In other words, *metaphor* tells the reader/listener something about one object considered from the point of view of another object.

Richards (1936) suggests two ideas interacting in a single word (Cuddon, 1992). He introduces the following terms to talk about *metaphor*: the 'tenor' (T), the 'vehicle' (V) and the 'ground' (G) (Levin, 1977). The tenor is the literal meaning or word, which is present in the sentence, and the vehicle is the metaphorical meaning which is not present but constructed, aiming at interpreting the *metaphor* (ibid.). These two elements meet together to reach a point of similarity named the 'ground'. Using Richards' terms to interpret the sentence, 'Peter is a tiger', 'Peter' will stand as the tenor and 'tiger' as the vehicle. The ground is bravery (courage) that is shared by Peter and the tiger.

Black (1979) is considered as one of the most known proponents of the interaction theory. He regards *metaphor* as a 'filter' which can organise the way of viewing the subject. The metaphorical expression has two different subjects: the primary subject and the secondary one (Black, 1979). A *metaphor* works by projecting upon the primary subject a number of implications comprised in the "implicative complex" that are predicable of the secondary subject (ibid: 28). To clarify Black's view, let us give this example: 'This man is a lion'. Through a number of implications and our knowledge of the concept of 'lion', the secondary subject 'lion' transforms certain aspects to the primary subject 'man'.

The resulting meaning can be that 'this man is brave'. Interaction theories, therefore, suggest the interaction of the literal and the metaphorical meanings (Levinson, 1983).

1. 1. 3 Views about Metaphor

In this section, we are going to deal with Hawkes' classification of views about *metaphor*. Thus, there appear to be two fundamental views. There is what is called the Classical view which considers *metaphor* as a detachable element from language (Hawkes, 1972). Moreover, there is the Romantic view which claims that this device produces knowledge (Ricoeur, 1978).

1. 1. 3. 1 The Classical View

Metaphor is thought to have a decorative function, detachable from language. It is used to achieve particular stylistic effects (Hawkes, 1972). Aristotle (1410) states:

> "[…] strange words simply puzzle us; ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh." (Aristotle, 1410, quoted in Hawkes, 1972: 10)

Among the advocates of this view are Cicero and Geoffrey of Vinsauf who claim that the role of *metaphor* is "cosmetic with respect to 'ordinary' language" (ibid: 11). In fact, the Classical view maintains that *metaphor* is imported into language in order to achieve certain aesthetic effects. In a sharp reaction to the Aristotelian thinking, the Romantic view appeared to lay stress on the vital role of *metaphor*.

1. 1. 3. 2 The Romantic View

This view considers the metaphorical expression as language itself (ibid.). Proponents of the Romantic view reject the Classical notions, focussing 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 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 *oxymoron* (enigmatic expression), *diaphora* (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, quoted in Hatch and Brown, 1995: 94)

1. 1. 4 The Notional Classes of Metaphor

Various directions are noticed in the process of meaning transference. Certain kinds of semantic connection are traditionally recognised 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, one might imagine, for the death of the sun." (Dickens, Bleak House, Ch. 1, quoted in Chapman, 1973: 82)

d- *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 an 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. The world of nature becomes more real to us when we try to "project into it the qualities we recognize in ourselves" (ibid.).

In the reverse direction, metaphors are less common; they have a "flavour of singularity" (ibid.). Dehumanizing metaphors attribute animal or inanimate 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. 1. 5 The Structure of Metaphor

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 (ibid.). 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*-system's 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'.

e- The Genitive Link, in which the vehicle is related by 'of' to the tenor along the formula *X=Y* of Z: body = the hostel of the heart.

Metaphor is usually described as variation in the use of words: a word is used with a transferred meaning. Metaphors can be located in lexical expressions, accompanied by grammatical variation (Halliday, 1985). There are two main types of grammatical *metaphor* in the clause: metaphors of mood (including modality) and metaphors of transitivity (ibid.). In terms of Halliday's model of semantic functions, these two types are interpersonal and ideational metaphors respectively.

The best way to understand these types is by giving instances. The sentence, 'James walks along with his eyes on the ground', is clearly metaphorical, as one refers to the mental process of seeing rather than the actual material process of walking. This sentence can thus be a good illustration of a *metaphor* of transitivity. The sentence, 'I think they are going to come in time', is an example of a *metaphor* of mood, as the feature of modality is found in the main clause, involving the verb 'think'.

The interpersonal features of language can be metaphorised 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. 1. 6 Functions of Metaphor

Metaphor has various functions (Mooij, 1976). It obscures its literal meaning while allowing a new understanding to emerge (Paivio, 1979). 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 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). Most readers find abstractions alien to them that they need a concrete statement such as the one the analogy provides (ibid.).

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 characterise 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.

In science, *metaphor* has particular functions. Claiming the importance of this device in such a field, Smith (2000) states:

> "The metaphors of science are as much part of our culture as are those of aesthetic or philosophy, but scientific metaphors acquire unique authority by virtue of their origin in a discourse which claims privileged access to true knowledge about the world." (Smith, 2000: 5)

The most important scientific metaphors are those which describe theoretical claims that cannot be literally expressed (Boyd, 1979). In theoretical claims like that of 'the brain is a kind of computer', no literal expression can describe the same claim. *Metaphor* is thus considered as a tool used by the scientist to explain his scientific theories. The function of *metaphor* is not only to provide a pleasing decoration, but also to understand new linguistic aspects and to describe sometimes a scientific object or phenomenon. For instance, 'the melting iron hardens like a rock when it gets cold' is a scientific metaphor used to describe iron.

1. 1. 7 Crucial Problems on Metaphor

Metaphor has given rise to many unsolved problems. It is regarded as a widely spread phenomenon. It occurs in different forms of linguistic communication. The main problem is how a *metaphor* differs from any other literal expression (Rumelhart, 1979). There is a particular tension between the subject and the modifier in the metaphorical expression; this tension is absent from the literal expression (Prandi, 1999). This conflict leads to the reader's reaction which gives birth to an interpretation (ibid.).

The second problem is the way in which a *metaphor* can be identified (Kleiber, 1999). Mooij (1976) proposes an elaborate semantic definition of

metaphor which is proved to be difficult to implement. This definition maintains that a metaphorical expression produces a sort of shock and strangeness in its context (Mooij, 1976). Metaphors are exploitations of the Gricean maxim of quality; they are conversationally inadequate in other ways, particularly with reference to Grice's maxim of relevance (Levinson, 1983). They express a 'categorial falsehood' (a semantic category or selectional violation), intending to convey something different in a certain context (ibid.). Levinson (1983) suggests the need for a pragmatic approach to *metaphor*. He sketches the directions in which this pragmatic account can contribute to the study of *metaphor*. Moreover, the normal linguistic use in discourse clarifies the difference between the literal and the metaphorical meanings (Ricoeur, 1978). Because of the subjectivity of figurative interpretation, it would be useless to look for a procedure for discovering a *metaphor* (Leech, 1969). However, it is useful to devise a technique for analysing any metaphorical expression (ibid.).

Metaphor covers a wide range of cases from a simple form ('he is an ox') to an extended one developed through many metaphors over several lines of a text to a whole novel or poem (ibid.). Frequently used metaphors can become dead and lose their figurative strength and imaginative force (Cuddon, 1992). They may lose their potential ability to surprise through repetition (Cruse, 1983). Hence, there would be no need to use any strategy to interpret *metaphor*. There are many instances of dead metaphors in English, such as 'the heart of the matter' and 'the leg of the table' (Mooij, 1976: 121).

Moreover, there is a view which states that "the very initial stage of language would have been completely metaphorical" (ibid: 11). This view is rejected, since the metaphorical use of language is only possible if the literal use is already in existence (ibid.).

Another problem related to *metaphor* is that of interpretation. The interpretation of *metaphor* has been tackled by many linguists along different views. Following the view that meaning must be constructed whether in dealing with the literal or figurative language, Rumelhart (1979) posits the following account of the reading process which is applicable to the literal and figurative linguistic use:

"The process of comprehension is identical to the process of selecting and verifying conceptual schemata to account for the situation (including its linguistic components) to be understood." (Rumelhart, 1979: 85)

Metaphor's recognition is based upon two factors: the general knowledge of what it is to be a *metaphor*, and the particular judgment that a metaphorical reading of any statement is here preferable to a literal one (Black, 1979). Metaphors are interpreted in such a way by the reader/listener in specific contexts (ibid.).

Metaphorical expressions are also interpreted through other metaphors related to bodily experience (Hatch and Brown, 1995). They are both "a perceptually based system and a socially based system" (ibid: 93). If a certain knowledge on the writer's cultural background is missing, interpretation of *metaphor* will be blocked.

All the preceding problems have led many philosophers, such as Locke, Nietzsche and Hobbes to consider *metaphor* as an irrational and absurd phenomenon (Hawkes, 1972). Once we have outlined the specificities of *metaphor* and some of its manifestations, we shall next look at some theories of *simile*.

1. 2 Simile: Prominent Views and Critical Assessments

Simile is a figure of speech in which one item is likened to another in order to enhance an image (Cuddon, 1992). This figure is recognizable by the use of words such as 'like' or 'as' (ibid.). It is commonly used in prose and poetry and it is "a figurative device of great antiquity" (ibid: 880). *Simile* is "the root-notion of tropes" (Chapman, 1973: 75).

To date, it is still agreed that there are few linguistic studies of *simile*. Thus, a unified theory of *simile* is deemed to be distant and it seems better to tackle particular problems instead. A middle course between research and a general discussion of problems is, therefore, advisable.

1. 2. 1 Theories of Simile

There exists no theory of *simile* in itself (Miller, 1979). *Simile* is considered as a sheep in the herd of figurative language. Most linguists and philosophers admit that *simile* is a *metaphor*. In this case, *metaphor* is seen as a blanket term. However, there are others who disagree with this view basing their argument on the fact that similes are less effective than metaphors (Chapman, 1973).

1. 2. 1. 1 Aristotelian Theories

Aristotle (1406) maintains that *simile* is a kind of *metaphor*; the difference is slight (Hawkes, 1972). *Simile* can succeed when it is a converted *metaphor* (ibid.). It urges the reader/listener to consider X as similar to Y (Hatch and Brown, 1995). It does this with the formula 'X is like a Y': 'James is like a lion'. *Simile* is an explicit comparison, transferring characteristics of Y to X (ibid.). To

understand the difference between *simile* and *metaphor*, let us look at the following two examples:

a- This man is an ox.

b- This man is like an ox.

The difference is the presence of 'like' in (b) which makes it a *simile*, whereas (a) is a *metaphor*.

The successful literary similes are those based on analogy "not usually discerned yet not so far-reached as to be purely subjective and therefore uncommunicative" (Chapman, 1973: 75). Thus, *simile* is regarded as the finest kind of comparison (Gardes-Tamine and Hubert, 2002).

1. 2. 1. 2 The Modern Classical Theories

The subordination of *simile* to *metaphor* is reversed in the hands of later Classical theorists (Hawkes, 1972). Among these linguists is Barfield (1928) who ignores several rhetorical distinctions, especially that between *metaphor* and *simile* (ibid.). He calls a long and elaborate *metaphor* a *simile* with the term 'like' missed out (ibid.). Barfield claims that the element of comparison can drop further out of sight in poetry (ibid.). In other words, the poet can talk about *B* without making an open reference to *A* (saying '*A* is *B*' or '*A* is like *B*'). However, the reader ought to know the poet's intention through tackling *B* (ibid.). This is usually called '*symbolism*'. Hence, Barfield makes a continuum of *comparison-simile-metaphor-symbolism*, considering *comparison* the precursor element (ibid.).

Another modern Classical linguist is Nowottny (1962) who argues that there is a mere collocation in operation in *simile*, "bringing together images dissimilar in the main by some one point or more of likeness distinguished" (ibid: 72). In *metaphor*, she maintains, there is the operation of imagination,

which involves the reader/listener in the writer's creative act (ibid.). Nowottny reaches the conclusion that the difference between *simile* and standard language is one of degree, but not of kind (ibid.).

Collocation, which is regarded as a means of expressing the normal probability of the co-occurrence of words within a span of sentences, can lead language whether to an established background (the norm) or to foregrounding (deviation) (Cummings and Simmons, 1983). On the basis that "the higher the degree of potential collocation the more this makes the metaphor part of the 'background', and the lower the degree the more this pushes the *metaphor* into the foreground," we can distinguish the figurative language from the literal one (Hawkes, 1972: 75).

1. 2. 1. 3 The Comparison Theories

A *simile* is a comparison statement that involves two unlike items (Miller, 1979). There are two aspects to understand *simile*: the first is recognizing that *simile* has occurred, and the second is interpreting the ground for *simile* and the author's motives behind its use in a particular context (ibid.).

Metaphors are regarded as suppressed similes; the comparison implied in the former being explicitly stated in the latter (ibid.). Aiming at understanding metaphors, certain rules for converting them into similes are proposed (ibid.). Thus, *simile* stands as a deep structure of *metaphor* in such a transformational approach (Levinson, 1983). The role of the reader/listener is to reconstruct a number of extra implicit predicates (ibid.). This process introduces a version of the comparison theory as a psychological theory of how metaphors are understood (ibid.).

The previously mentioned rules (Miller's rules) rely on a tripartite classification of *metaphor* (ibid.). First, there is the 'nominal metaphor' in which "a nominal concept *Y* is expressed by a noun phrase that is used metaphorically" (Miller, 1979: 230). The rule is as follows:

M1. BE (*x*, *y*) → (∃F) (∃G) {SIM [F(*x*), G(*y*)]} (ibid.).

In other words, a *metaphor* of the '*x* is a *y*' type is interpreted as if there are two properties F and G such that *x* having property F is like *y* having property G. Thus, a *metaphor* is not a comparison between two objects (x and y), but between two propositions (F (x) and G (y)) (Levinson, 1983). For example,

(1) Dictionaries are gold mines.

(2) Dictionaries are like gold mines.

The first statement is converted into the second one through inference: dictionaries are valuable and full of knowledge like gold mines that are also valuable and full of gold.

The second class is that of 'predicative metaphors' in which "a predicative concept G is expressed by a predicate phrase (verb, verb phrase, or predicate adjective) that is used metaphorically" (Miller, 1979: 231). To understand such a kind, the reader/listener has to construct a corresponding *simile* in accordance with the following rule:

M2. G (*x*) → (∃F) (∃*y*) {SIM [F (*x*), G (*y*)]} (ibid.).

In other words, the predicative metaphor is interpreted as follows: "There is a property F and an entity *y* such that *x*Fing is like *y*Ging" (Levinson, 1983: 153). For instance,

(a) Mr Bush steamed ahead.

(b) Mr Bush's progress in the elections is like a ship steaming ahead.

Sentence (a) is a *metaphor* converted into (b) which is a *simile*.

The third class is 'sentential metaphors' which are not literally false, but they are identified by being irrelevant to the surrounding discourse when literally interpreted (ibid.). For example,

A: What type of mood have you found the manager in?

B: The lion roared.

Statement (B) is interpreted as any statement of the conceptual form G (*y*), using the following rule:

M3. G (*y*) → (∃F) (∃*x*) {SIM [F (*x*), G (*y*)]} (Miller, 1979: 233).

In such a case, (*y*) is not a discourse referent and the proposition F (*x*) must be guessed from the text or the context (ibid.). Statement (B) is interpreted in its context as follows: 'The lion's roaring is like the manager showing anger'.

In short, these three types suggest three rules for converting metaphors into similes. If these similes are accepted as correct conceptual representations of metaphors, then it will be possible to say that this typology is complete (ibid.).

1. 2. 1. 4 Leech's Theory

Leech (1969) claims that *simile* is an overt comparison, whereas *metaphor* is a covert comparison. For each *metaphor*, we can detect a corresponding *simile*, by mentioning the tenor and the vehicle side by side and indicating (using 'like' or other simile markers) the similarity between them (Leech, 1969). For example, 'Life is a tale told by an idiot' is a *metaphor* which can be transformed into a *simile* as follows: 'Life is like a tale told by an idiot'. Metaphors follow the rule F= 'like L', i.e., the figurative meaning F is like the literal meaning L (ibid.). They are implicitly of the formula: '*X* is like *Y* in respect of *Z*', where *X* is the tenor (T), *Y* the vehicle (V), and *Z* the ground (G).

In the instance above, 'Life' is the tenor, 'a tale told by an idiot' the vehicle, 'like' is the simile marker and 'ambiguity' can be the ground.

Simile is more explicit than *metaphor*: the tenor and the vehicle are clearly stated (ibid.). Moreover, it could specify the ground (G) of the comparison (ibid.). In the simile form 'She is as timid as a rabbit', 'timidity' is cited as the feature which the tenor (She) and the vehicle (a rabbit) have in common. In this respect, *simile* is deemed to be more flexible than *metaphor*. To conclude, *simile* and *metaphor* have then "complementary virtues" (ibid: 157).

1. 2. 1. 5 Fishelov's Theory

Fishelov (1993) introduces two forms of *simile*: the poetic simile (PS) and non-poetic one (NPS). The poetic simile (PS) has particular structural characteristics different from those of the non-poetic simile (NPS) (Fishelov, 1993). The (NPS) is composed of four structural and semantic elements: the topic (T), the vehicle (V), the simile marker (SM) and the ground (G) (ibid.). In the simile form, 'Peter eats like a pig', 'Peter' is the topic, 'a pig' the vehicle, 'like' the simile marker and 'the manner of eating' is the ground. Unlike non-poetic similes, poetic similes deviate in the order of the constituent elements, the length or explicitness of (T), (G), (SM) and (V), or the topic and the vehicle may belong to the same category (ibid.). The previously mentioned non-poetic simile ('Peter eats like a pig') can become deviant, giving the following poetic similes:
(1) Pig like – Peter is eating.
(2) Peter is eating like a pig I saw a long time ago.
(3) Peter is like a pig.
(4) Peter is the eating pig.
(5) Peter eats like John.

In sentence (1), the *simile*'s order of (T)-(G)-(SM)-(V) is violated, producing a (V)-(SM)-(T)-(G) pattern. In (2) above, the vehicle is long, turning attention from the topic. Sentence (3) is a *simile* in which the ground (G) is not explicitly stated, opening the door for different interpretations. In (4), the *simile* becomes a nominal metaphor because of the absence of the marker (SM). Since the topic and the vehicle belong to the same category, sentence (5) is a literal comparison.

In short, the poetic simile is considered to be characterised by a cluster of deviations. However, good poetic similes usually elaborate the ground (G) along several lines of verse or prose (ibid.). In addition, they can make a strange relationship between the topic (T) and the vehicle (V), shocking thus the reader/listener (ibid.).

1. 2. 2 The Structure of Simile

Simile is often defined as an explicit comparison, i.e., a comparison known of the presence of a comparative word ('like' or other simile markers). It is usually described as a comparison, whereas the latter is not always a *simile* (Ortony, 1979). Therefore, the following two statements (a) and (b) stand as a comparison and a *simile* respectively:

(a) Richards is like John.

(b) Richards is like a lion.

In *simile*, resemblance is treated as an attributive circumstantial relationship of comparison: 'x is like a' (Halliday, 1985). *Simile* derives from the intensive 'to be' a type of relational process (ibid.). The latter is that of being in an attributive mode of the formula, '*a* is an attribute of *x*' (ibid: 112). The circumstantial process, however, states that '*x* is at *a*' (ibid.).

In the attributive type, an attribute is related to an entity "either as a quality (intensive), as a circumstance ── of time, place etc. (circumstantial) or as a possession (possessive)" (ibid: 113). Structurally speaking, the attributive mode has a clause composed of two main elements which are the ATTRIBUTE and the CARRIER (ibid.). For example, the simile form, 'Max is like an ox', consists of the following elements shown in Table (1):

Max	is like	an ox
Carrier	Process	Attribute

- Table (1) -

In *simile*, the comparison can be directly between two nouns (Chapman, 1973): 'This man is like a tiger'. In addition, it can be about "a quality shared by the two items" (ibid: 76): 'Her face is as white as a sheet of paper'. Moreover, the comparison may be between actions which make the verb act as the link (ibid.):

Words flower like crocuses in the hanging woods (Sidney Keyes 'William Wordsworth')

Although it is argued that similes, metaphors and comparisons are often processed in the same way, there remain important differences between the three. These differences concern their syntactic structures and their uses and functions in the English language (Ortony, 1979).

1. 2. 3 The Simile Markers

There are different simile markers used in English from the simple kinds to the complex ones: 'like', 'as', 'as…as', 'as if/though', 'just like/ as' and others (Halliday and Hasan, 1976). This is an unending list; 'as' and 'like' are, however, considered as the most frequently used markers.

1. 2. 3. 1 Like

'Like', as a conjunction, tends to be derived from the old compound conjunction 'like as'[1]. The conjunctive 'like' is usually used after verbs like 'feel' and 'look' (ibid.): 'She looks like she has seen a ghost'.

Moreover, 'like' may be used as a preposition (Leech and Svartvik, 1975): 'She is like a little baby'. It may also function as a subordinator or as an introductory word to an adverbial clause of manner (Quirk et al, 1972): 'The police catched the thief like a lion stalking its prey'.

The classification of 'like' is often regarded to be plagued by various interpretations. A proposed rule maintains that 'like' will be a conjunction only if it is followed by a verbal clause. However, the identification of its function remains a difficult task as in this case: 'She is taken to teaching like a duck to water' (Crowther, 1995: 359). In this instance, the verb of the second clause can be interpreted as elliptical, suggesting that 'like' is a conjunction.

1. 2. 3. 2 As

'As' is considered as a simple subordinating conjunction (Leech and Svartvik, 1975). It is usually used as a synonym of the conjunctive 'like'. 'As' can also function as a preposition (Quirk and Greenbaum, 1979). Nevertheless, the prepositional 'as' is different from the prepositional 'like' (ibid). The former refers to an actual role, whereas the latter refers to manner (ibid: 159):

- He spoke as a lawyer ('in the capacity of…').
- He spoke like a lawyer ('after the manner of…').

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[1] See "Simile Markers" in: http://www.les.aston.ac.Uk/lsu/diss/jkatsaros.html (July 2004)

'As' exhibits various combinations with other words, producing different simile markers, such as 'as…as' and 'as if/though'. 'As…as' is a correlative subordinating conjunction, focussing on an adverb or adjective to make a comparison (Leech and Svartvik, 1975): 'He runs as fast (adv) as a deer'. 'As if' and 'as though' are compound subordinating conjunctions which "introduce adverbial clauses indicating comparison with some hypothetical circumstance" (Quirk et al, 1972: 755): 'She looks at me as if/though I were a stranger'.

1. 2. 4 The Basic Working Model of Simile

Similes, as metaphors, urge the reader/listener to view an item as being like another one (Cuddon, 1992). The two principles of contiguity and collocation are considered to be in operation in the simile formula, 'x (is) like y' (Jakobson, 1971). Contiguity (proximity) means that the two compared items are close in thought, time or space (Tort, 1999). In *simile*, this contiguity seems to be done in a strange and shocking way through the second principle of collocation (Cummings and Simmons, 1983). Collocation (Text contiguity), which is defined as the linguistic environment of the word in the text, would in the case of *simile* produce a certain structure that consists of the simile marker, the tenor, the vehicle and sometimes the ground (Chapman, 1973).

In *metaphor*, the association of meanings is not clearly explained (Leech, 1969). However, collocation in *simile* is the determining factor because of the presence of the marker and the vehicle (ibid.). Through the use of any simile marker, an explicit comparison can syntactically produce a *simile*, and it can also produce a *metaphor*, but with the absence of the marker (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 *simile* on the reader/listener are proved to be difficult to explain. Any *simile* can lead to a sort of iconicity in the mind of the recipient (Mooij, 1976). Personal examination of this device (*simile*) 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 simile meaning requires any kind of transference or whether it is an intelligent entity on its own (Leech, 1969). For example, the sentence 'James fights like a tiger' can have two interpretations. The first one is that a scooping action of 'James' into 'a tiger' is experienced in the case where there is a sense of transference: 'James' and the 'tiger' act with fierce energy. The second interpretation is that the bouncing of 'James' onto 'a tiger' in the case where there is no kind of transference. Hence, any examination of *simile* ought to be related to both linguistic and psychological branches (Leech, 1969).

In the present study, the structural analysis of *simile* will be based on those theories of Leech (1969) and Fishelov (1993). For instance, in the simile form, 'Jane runs as a deer', 'Jane' is the tenor (T), 'a deer' the vehicle (V), 'as' the simile marker (SM) and 'running' the ground (G). Besides, the topic (Tp) is 'a description of Jane'. The marker is the determining factor in *simile*: the latter will be a *metaphor* if its marker is omitted (Leech, 1969). If the two compared items (the tenor and the vehicle) belong to the same category, the *simile* will degenerate into a literal comparison (Miller, 1979).

Conclusion

The first chapter has attempted to look at some theories behind meaning transference in *metaphor* and *simile*. Thus, a basic theoretical working model of *simile* was constructed. The preceding discussion was presented by a way of proposing the complexity and pervasiveness of the two linguistic devices, *metaphor* and *simile*.

Simile, which is "the root-notion of *tropes*," points a likeness not usually perceived between two items to clarify an image (Chapman, 1973: 75). Moreover, it is an explicit comparison with the words 'like' or 'as', whereas *metaphor* is an implicit comparison (Leech. 1969). Similes are commonly found in prose and verse. As a literary work, Charles Dickens' Hard Times is full of different linguistic features, mainly of figures of speech. *Simile* is deemed to be the most frequently used device in this novel. Therefore, an examination of Dickens' works, particularly of Hard Times, is needed to understand his style, mainly the use of *simile* in the novel.

Chapter Two

Charles Dickens: A Critical Review

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Introduction

The Victorian period refers to the era of Queen Victoria's reign (1837-1901) (Cuddon, 1992). Victorians appear to be the British people contemporaries in different ways (Klingopulos, 1996). They faced several difficulties which can be found in the British society even now.

Victorian England is known of the great development of the Industrial Revolution (Mortimer, 1980). By 1850, England was the first industrial nation in the world: most of its people worked in industry (ibid.). Although it may have been an era of achievement and progress, the Victorian age was also a period of doubt and anxiety (Pollard, 1993).

During this 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 (Mortimer, 1980). This situation inspired several Victorian writers who attempted to depict a real picture of their society (Cockshut, 1993). Through many of their works, these writers revealed their commitment towards their social environment during the nineteenth century.

2. 1 The Victorian Novel

Victorian writers tried to fulfill their commitment turning their attention to the 'condition-of-England question' (Coote, 1993). They attempted to show the Victorian reader that there were many abuses 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).

Whereas poetry was the main literary form in the Romantic period, the novel became the principal form in the Victorian age (Carter and McRae, 1996). The successful novels of Sir Walter Scott created a fashion for the series novels, published in monthly parts (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, focussing on the social problems of that time through his different works (ibid.).

Dickens wrote various novels beginning with <u>Sketches by Boz</u> (1836) and ending with <u>The Mystery of Edwin Drood</u> (1870) (Shelston, 1993). He is often regarded to be one of the greatest English novelists and one of those few authors whose works remain popular after their death (Thornley and Roberts, 1984). Most of Dickens' novels are full of characters, either fully developed or drawn briefly (ibid.). Through his various novels, Dickens attempts to describe and attack different kinds of unpleasant people and places, bad schoolmasters and schools, dirty houses and even Parliament (Price, 1967).

Dickens learned from and inspired his contemporaries, who continued to deal with social concerns (Coote, 1993). Through his <u>Past and Present</u> (1843) and <u>The French Revolution</u> (1837), Thomas Carlyle (1795-1881) criticised mainly the Victorian economic tendency (Carter and McRae, 1996). He believed

in the rule of the strong, but not in equality among men (Thornley and Roberts, 1984).

Elizabeth Gaskell (1810-1866) was one of the most important literary figures supported by Dickens (Carter and McRae, 1996). In her novels, <u>Mary Barton</u> (1848) and <u>North and South</u> (1855), Gaskell tries to depict the reality of the Victorian times (Kettle, 1996).

The three Brontë sisters, Charlotte, Emily and Anne, were able to change the way the novel introduces the female character (Carter and McRae, 1996). They wrote about women and their struggles in the Victorian society (ibid.). Charlotte's works include <u>The Professor</u> (1857), <u>Villete</u> (1853) and her finest novel, <u>Jane Eyre</u> (1847) (Thornley and Roberts, 1984). Charlotte's sister, Emily, wrote one of the greatest English novels, <u>Wuthering Heights</u> (1847) (Craik, 1993). The youngest sister, Anne Brontë, wrote <u>The Tenant of Wildfell Hall</u> (1848) with an unusual female character and involving complex relationships (ibid.).

Another woman novelist is George Eliot who dealt with issues of women and of the whole society (Hardy, 1993). She wrote <u>Adam Bede</u> (1859), <u>The Mill on the Floss</u> (1860), <u>Middlemarch</u> (1872) and other novels (ibid.).

William Thackeray (1811-1863) and Anthony Trollope (1815-1882) are considered among the main outstanding literary figures of the Victorian period. Most of Thackeray's novels have historical themes (Carter and McRae, 1996). Trollope criticized the Victorian society in many of his works, including <u>Orley Farm</u> (1862) and <u>The Way We Live Now</u> (1875) (Betsky, 1996).

Further, novels of sensation or detective stories became popular in the Victorian times (Carter and McRae, 1996). Wilkie Collins (1824-1889) often wrote in this genre; he published <u>The Woman in White</u> in 1860 (Smith and

Denman, 1993). The most known detective novel is <u>Sherlock Holmes</u> (1887) by Arthur Conan Doyle (1859-1930); Holmes is the main character of a series of fictional stories (Coote, 1993).

Many social, religious and political issues became the dilemma of the time (Carter and McRae, 1996). In 1859, Charles Darwin (1809-1882) published <u>The Origin of Species</u> which was the result of twenty years of enquiries among gardeners and farmers (Thornley and Roberts, 1984).

Thomas Hardy (1840-1928) is considered to be one of the most important novelists who wrote about problems of the Victorians in the late nineteenth century. Through his different novels, including <u>The Mayor of Casterbridge</u> (1886), <u>Tess of the D'Urbervilles</u> (1891) and <u>Jude the Obscure</u> (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 connection with some of the practical interests of the era (Klingopulos, 1996). With such Victorian novels, especially those written by Dickens, the language of literature was improved and explored in new ways (Gillie, 1996). 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 in enriching the scope of the novel during the nineteenth century.

2. 2 Dickens as a Committed Novelist

Charles Dickens is regarded as one of the most outstanding English novelists whose immense creative power made him the most popular author of his age. Born in an industrial society, Dickens was always aware of the social and economic abysses of that period (Grant, 1984). He wrote several novels, beginning with Pickwick Papers (1836-37) and ending with The Mystery of Edwin Drood (1870); "his inventiveness is prodigious" (Hyland, 1981: 49). Most of his novels were first serialised in monthly or weekly installments in different magazines; then they appeared in volume forms (Coote, 1993). His first Pickwick Papers has had a great success (ibid.). It came out in a serial form and gave the Victorian literature some of its most amusing and known characters (Thornley and Roberts, 1984). In this novel, Mr Pickwick is a Victorian man who meets and then employs the cheerful Sam Weller to keep him out of trouble caused by his own kindness, or to support him with wise words when the trouble could not be avoided (ibid.).

Dickens also wrote historical novels, including Barnaby Rudge (1841) and A Tale of Two Cities (1859). The former is often described as 'A Tale of the Riots of Eighty': it is based on the Gordon Riots of 1780 (Davis, 1999: 15). Through this novel, the author maintains that "the social order reflects the domestic world where the troubled relationships between fathers and sons produce violence and rebellion" (ibid.). The latter story is about the French Revolution and some events in London at that time (Carter and McRae, 1996). It is intended to show the inevitable results of oppression and carries an implicit warning against the danger of repeating the mistakes of the past (Davis, 1999).

Oliver Twist (1837-38) depicts the miserable adventures of the poor boy, Oliver Twist who lives in a society full of hunger, stealing and crime (Miller,

1965). In this novel, Dickens imaginatively tackles his experiences as a child kidnapped from the respectable life (Davis, 1999). Another Dickens' finest novel is <u>A Christmas Carol</u>, which is a story of a bad man who attempts to improve his behaviours after a ghost tells him the way of his death (Thornley and Roberts, 1984). In this novel, Dickens has an economic message: the condition of the poor is the responsibility of the rich (Davis, 1999).

The common theme of Dickens' novels is the suffering of the Victorians, mainly of children (Carter and McRae, 1996). David Copperfield, the main character of his <u>David Copperfield</u> (1849-1850) is a Victorian boy seeking self-understanding (Miller, 1965). The author derives materials from his own life to write David's fictional autobiography (Davis, 1999). David is able to reach his ambitions and dreams (ibid.). <u>Nicholas Nickleby</u> (1838-1839) is the story of a boy who is left on the edge of adulthood fatherless and without any financial resource, and who has to fend for himself (ibid.). This boy is employed in a school in Yorkshire, where the master, Squeers, treats some of his miserable pupils cruelly (ibid.). Dickens' first aim in the novel was to criticize Yorkshire schools (ibid.). The novel's characters are grounded in reality.

<u>Hard Times</u> (1854) is often regarded as a work of the Victorian times. Through this novel, Dickens attempts to show the abuses and inadequacies of the Victorian institutions. The novel is set in an industrial environment where Thomas Gradgrind's children were born and brought up in accordance with hard facts, neglecting any kind of imagination. Philip, the main character of Dickens' <u>Great Expectations</u> (1860-1861), 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.

Charles Dickens depicts the way the poor masses lived in the Victorian society (Davis, 1999). His later novels, including <u>Our Mutual Friend</u> (1864-1865), tackle the situation of London society (Miller, 1967). They are full of actual experiences of the world in which he lived to the point that they can be used as valuable documents for the understanding of the nineteenth century social history in Great Britain (House, 1960). 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

Dickens is often known for the continuous vitality of his prose style (Grant, 1984). Most of his novels are characterised by his gift of fascinating characterisation (Hyland, 1981). His minor characters are, in terms of action, distinguished by their individual speech patterns, idiosyncratic idioms which belong only to those characters and are never repeated (Grant, 1984). Dickens' extremely flexible style creates such discriminations and social observations (ibid.). His characters take place in the world of the novel to which they belong through their language (Wilson, 1967). They are remarkable individuals (Price, 1967). Oliver Twist, Micawber, Uriah Heep, Tiny Tim, Squeers, Scrooge and dozens of other characters are part of the English folklore.

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 a 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).

A further quality of Dickens' novels is 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 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; they are full of satire (Grant, 1984). He is often considered as a satirist and a critic of the Victorian society. He shows all the inadequacies of the Victorian institutions. Dickens' satire strikes England and leaves its mark (Hyland, 1981). He attacks schools, family, Parliament and the Church. It is said that his novels frequently reflect aspects of his own personal experience.

Idioms of the Victorian folk used by Dickens have a particular impact on the reader (Gillie, 1996). The use of such idiomatic expressions is considered as a way to introduce the Victorian culture and traditions to the reader. Therefore, Dickens' language is not only a communicative device, but it also bears a cultural heritage of his society. All his novels are the embodiment in words of a very special way of experiencing the world (Miller, 1965). The pervasive stylistic features of the writer, his recurrent words and images and his special tone are as personal to him as his face or his way of walking (ibid.). His style is his own way of living in the world which is given a verbal form (ibid.). Dickens' novels, including <u>Pickwick Papers</u>, <u>Oliver Twist</u>, <u>Martin Chuzzlewit</u>, <u>Bleak House</u>, <u>Hard Times</u>, <u>Great Expectations</u> and <u>Our Mutual Friend</u>, represent important segments of the curve of his temporal development in his creative vision.

Hard Times (1854), one of his most famous novels, has occupied a large part in the works of many critics. It is regarded as a product of the Victorian times (Carter and McRae, 1996). The novel was often studied as a historical work, neglecting its artistic and linguistic sides (Churchill, 1996). Critics, such as Ruskin saw that Hard Times ought to be closely tackled by persons interested in social matters (Hyland, 1981). Leavis was the first literary critic who appreciated Dickens fully as the Shakespeare of the novel (Leavis and Leavis, 1970). In his statement on the author's language in Hard Times, Leavis (1950) states:

> "The final stress may fall on Dickens' command of word, phrase, rhythm, and image: in ease and range there is surely no greater master of English except Shakespeare." (Leavis, 1950, quoted in Churchill, 1996: 133)

Therefore, a general commentary on the novel is needed to appreciate and to understand its different aspects.

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 (ibid.). 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

Thomas Gradgrind, a citizen of the industrial city, Coketown, is a misguided advocate of 'Utilitarianism' (Drabble, 1985). Mr Gradgrind as a practical man believes in facts and statistics and brings up his two eldest children, Tom and Louisa, accordingly, suppressing the imaginative sides of their nature.

The story opens in the Gradgrind's school where Thomas Gradgrind is presented addressing his pupils, insisting on the importance of facts. It is ironic that on his way home to Stone Lodge, Mr Gradgrind passes the circus and discovers that Tom and Louisa are peeping into the tent[1]. Sissy Jupe is the only 'little vessel' in this school that is not filled with facts. Another pupil, Bitzer, shows off his ability to recite all the physical characteristics of a horse.

Thomas Gradgrind ascribes Louisa and Tom's delinquency to the influence of Sissy, a circus performer's daughter. Therefore, he decides to tell Mr Jupe (the girl's father) that his daughter could no longer attend his school. The circus people tell him that Jupe has run off and deserted both the circus and Sissy. Hence, Mr Gradgrind offers to take Sissy into his home if she will promise to cut herself off from the circus; Sissy tearfully agrees. However, he is warned of the result of this decision by his friend, Josiah Bounderby-a rich man who is fond of Louisa. He marries her earlier in the novel. Although he is older than her, Louisa accepts such a marriage only to please her brother, Tom, who is seeking to work at Bounderby's bank.

A short time passes, Bounderby, the industrialist manufacturer, agrees to meet a workman called Stephen Blackpool at his mill. The workman is unhappy

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[1] "Plot Overview of Hard Times," in: http://www.sparknotes.com/lit/hardtimes/summary.html (March 2005)

with his unsuccessful marriage. Stephen has been married for nineteen years. He gets fed up with his alcoholic wife and her unfaithfulness. Stephen asks his employer for advice on how to get rid of his wife. Bounderby and his housekeeper, Mrs Sparsit, refuse the idea of divorce and offer no help instead. In fact, Stephen falls in love with another woman, named Rachael and is worried to marry her.

Later on, the reader meets Rachael nursing Stephen's wife in the impoverished lodgings. Coming back home, Stephen meets an old woman called Mrs Pegler, Bounderby's mother.

After Bounderby's marriage, Mrs Sparsit moves to reside in Bounderby's bank, while the couple takes a house in the country. An idle man of a good family, James Harthouse, who is interested in politics, visits Bounderby in the country.

The main characters' list is now complete. Then, the story changes from a study of an industrial society into a kind of detective story (Hyland, 1981). Tom robs the bank and tries to put the blame on poor Stephen. At that time, Stephen decides to leave Coketown after his disagreement with his workmates. In addition, the relationship between Louisa and James becomes closer. Stephen is made free from the blame in a very dramatic scene, and the chase turns to the real thief, Tom Gradgrind. At these moments, Louisa escapes from Harthouse and looks for her father's help.

At the end of the novel, Dickens, briefly, introduces the future of his main characters. The future shows Bitzer rising in business, Bounderby dying of a fit in the street, Gradgrind adopting the philosophy of faith, hope and love, Tom dying penitent abroad, Sissy marrying and raising a loving family, and Louisa, remaining unmarried, loving Sissy and her children.

2. 4. 2 The Structure

Dickens wrote <u>Hard Times</u> for his journal, <u>Household Words</u>, providing weekly installments (Hyland, 1981). Compared to his other serial novels, <u>Hard Times</u> is a very short novel (Davis, 1999). The novel is often praised for its economy of form: Dickens organises the narrative in a compact way (Hyland, 1981). He pays much attention to create coherence. His careful choice of the three books' titles of the novel makes readers aware of continuity, coherence, cause-and-effect and of interdependence (ibid.).

The three titles, "Sowing", "Reaping" and "Garnering", reminded the Victorian reader of the Bible's words, "As you sow, so also shall ye reap" (ibid: 12). They have agricultural connotations which are clearly related to the main theme of the novel, that of personal development. Seeds are first sown in the system of education and nurture, then, several persons begin to reap the fruits (good or bad) and in the third book, Dickens gathers all the different parts together.

2. 4. 3 The 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. This philosophy

allows no access to the world of wonder, but it insists on the pragmatic and statistical proofs[2].

Dickens compares this picture with the happy and imaginative life of the circus folk. Mr Sleary, the circus manager, sums up his philosophy of fancy when he tells Thomas Gradgrind that "there ith a love in the world, not all Thelf-interetht after all," and that fancy "hath a way of ith own of calculating or not calculating, whith thomehow or another ith at leatht ath hard to give a name to" (HT: 262). This philosophy maintains that the power of love and imagination offers hope and amusement. The main theme of the novel is the conflict between facts and fancy in children's education (Hyland, 1981). The failure of adulthood is clearly the results of the abuses of childhood's experiences.

Industrialism is another subject dealt with in Hard Times. The industrial environment and the bad living conditions of the working class are grimly depicted. The author introduces a society concerned only with facts and statistics, neglecting any human aspect of affection. Dickens describes such an environment:

> "It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever 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 […]." (HT: 19)

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: 53). 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.

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[2] "Themes of Hard Times," in: http://www.sparknotes.com/lit/hardtimes/themes.html (March 2005)

This focus on certain individual characters can be considered as a part of his theme of seeds' sowing and fruits' reaping. Dickens invites the Victorian reader to appreciate the Biblical adage that "by their fruits ye shall know them" (Hyland, 1981: 54). Whipple (1877) sums up Dickens' main intentions in writing <u>Hard Times</u>:

> "During the composition of *Hard Times* the author was evidently in an embittered state of mind in respect to social and political questions. He must have felt that he was in 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: 52)

2. 4. 4 The Characterisation

In dealing with characterisation, 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). In <u>Hard Times</u>, the tendency to *caricature* is evident in describing Bounderby's boasts, Gradgrind's square appearance and Mr Sleary's lisp.

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 the first character readers meet in the novel. He is a retired merchant regarded as the spokesman for political economy and utilitarianism. 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" (HT: 2). 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 reveal 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'" (ibid: 56). 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" (HT: 12). 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 nose" (HT: 38). She trades on her relations with the Powler 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 (HT: 57). 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, believes that what will be, will be (Hyland, 1981).

- *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. 5 The Style of <u>Hard Times</u>

In <u>Hard Times</u>, there are several instances of the main characteristics of Dickens' style. Some of these devices manifest themselves in *repetition*, *diction*, *detail on detail*, *irony*, *humour*, *imagery* and *simile*.

2. 4. 5. 1 Repetition

Dickens likes to repeat some words and statements for rhetorical effect (Hyland, 1981). The first chapters of <u>Hard Times</u> provide many instances of the use of *repetition*. 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, <u>Facts</u>. Teach these boys and girls nothing but <u>Facts</u>. <u>Facts</u> alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon <u>Facts</u>: nothing else will ever be of any service to them. […] Stick to <u>Facts</u>, Sir!" (HT: 1) (the emphasis is mine)

The author also repeats the same opening of sentences 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. 5. 2 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 to be a distinct literary work. The author uses

some of his words in a technical way. The word "quadruped" (ibid: 4) is, for instance, used to talk about the horse as having four legs. Besides, the word "Punch" (ibid: 30) refers to the comic figure in a traditional puppet show in the Victorian society. Using this word, Dickens tries to present the Victorian culture to his readers.

2. 4. 5. 3 Detail on Detail

Throughout <u>Hard Times</u>, 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." (HT: 2)

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: 98)

2. 4. 5. 4 Irony

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 unpleasant reality of the industrial town, Coketown, is ironically depicted in the novel. Another form of *irony* can be seen in the coincidence that Stephen Blackpool and Mrs Pegler, standing together waiting outside the bank, come to be accused of robbing Bounderby's bank.

The *irony* is shown in Tom Gradgrind's disguising as a clown at the close of the novel in contrast with his father's dreams. It is also clear in the final scenes in which the great employer, Bounderby, loses his honour through the revelation about his childhood.

2. 4. 5. 5 Humour

Hard Times lacks that sense of a 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:

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

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. 5. 6 Imagery

Imagery covers the use of language to represent certain objects, actions and feelings (Cuddon, 1992). In Hard Times, Dickens uses *imagery* in the characterisation of his characters, appealing to the visual perception of the reader. From the first pages of the novel, the author makes use of *imagery* to give a picture of Mr Gradgrind, describing his physical appearance:

> "The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set." (HT: 1)

Another instance of Dickens' use of *imagery* can be seen in the description of Bitzer as a boy who "was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed" (ibid: 4). Through the use of this device, the author continues to define other characters, such as M'Choakumchild and Bounderby who is a man "with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that seemed to hold his eyes open and lift his eyebrows up" (ibid: 12). Dickens also uses *imagery* to describe his fictional places like Coketown.

2. 4. 5. 7 Simile

Simile is the most frequently used linguistic device in <u>Hard Times</u>. Dickens makes use of this device to describe his characters and his fictional places in the novel. His depiction of Coketown stands as an instance of the use of *simile*: "[…] it was a town of unnatural red and black like the painted face of a savage" (HT: 19). Analysing the syntactic structure of this *simile*, the tenor (T) is 'Coketown', the vehicle (V) is 'the face of a savage', the ground (G) can be 'darkness', the simile marker (SM) is 'like' and the topic (Tp) is 'a portrayal of Coketown'. The author tries to introduce the grim reality of this industrial town. More on *simile* will be said in the next chapter.

Conclusion

Charles Dickens wrote many novels known for their attack on the Victorian social evils (Grant, 1984). His stories often point to the value and importance of cheerfulness and imagination as an antidote to the cruelties of a society based on facts and reason (Miller, 1967).

Dickens' <u>Hard Times</u> raises different issues related to the Victorian society as a whole. The author compares the educational system of Thomas Gradgrind who insists on facts and the world of circus which represents imagination. <u>Hard Times</u> presents a pessimistic picture of England during the Victorian age (Carter and McRae, 1996).

As a literary work, the novel can be considered as a store of various linguistic features. Dickens makes use of different linguistic devices, such as *repetition*, *irony* and *imagery*. *Simile* is, yet, the most frequently used device in the novel. The writer has different motives in overusing similes. Thus, the third

chapter will be a corpus-based investigation of *simile* in Dickens' <u>Hard Times</u>, casting light on these motives.

Chapter Three

Investigation of the Use of Simile in Dickens' <u>Hard Times</u>

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Investigation of the Use of Simile in Dickens' <u>Hard Times</u>

Introduction

As a literary work, Dickens' <u>Hard Times</u> is full of different themes expressed by various linguistic devices. The novel embraces several facts related to the author's Victorian society. In <u>Hard Times</u>, the writer varies his style using different linguistic features.

The most frequently used linguistic device in <u>Hard Times</u> is *simile*. The author has an objective behind the overuse of this figure of speech: Dickens wants to transmit his impressions and views towards the Victorians. This chapter tries to examine two main issues. First, it attempts to clarify the status of *simile* in the novel by exploring data. Second, it tries to elucidate the concept of *simile* by formulating an operational definition and assessing those different theories put forward.

3. 1 The Selected Simile Markers in the Study

Aiming at investigating *simile* in <u>Hard Times</u>, different simile markers are examined to know how they operate. These markers are often considered to make an open set, making it a difficult task to confine *simile*.

There are, however, two structures, 'like' and 'as', which become apparent and clear by virtue of their frequency of occurrence in the novel. The simile marker, 'as', combines with other words to produce various structures. The following five simile markers form the basis of this investigation: 'like', 'as', 'as…as', 'as if' and 'as though'.

In order to facilitate the search for similes in the novel, the choice of these markers is one of convenience and of exhaustiveness. Intuitively, it can be said that these markers are at the core of *simile*.

Specifying the linguistic context of the five simile markers in the novel can help to exclude some citations. 'As' may not signal *simile* if it is immediately followed by conjuncts such as 'to', 'yet' and 'for'[1]:

> ' "As to a stocking, I didn't know such a thing by name. I passed the day in a ditch, and the night in a pigsty." ' (HT: 13)

'As…as' does not indicate the occurrence of *simile* if it is presented with words like 'soon', 'well', 'often', 'much' and 'near'[2]:

> "Almost as soon as they could run alone, they had been made to run to the lecture-room." (ibid: 8)

3. 2 The Frequency of Simile in <u>Hard Times</u>

In this section, each simile marker in the novel is examined in order to see how it works. Different similes are studied in accordance with the investigative model described in the literature review section, focussing on their syntactic structures.

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[1] "Simile Markers," in: http://www.les.aston.ac.Uk/lsu/diss/jkatsaros.html (July 2004)
[2] See the same web site.

3. 2. 1 Like

'Like' is often regarded as the prototypical simile marker. It is used in different structures in <u>Hard Times</u> to represent various topics. Dickens makes use of 'like' to talk about animate and inanimate topics, describing his characters and places. In the opening chapter of the novel, Dickens has recourse to *simile*, portraying Mr Gradgrind when he introduces his model philosophy to his pupils:

> "The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie […]." (ibid: 1)

Through this passage, the author portrays the character of Thomas Gradgrind, focussing on his head. He makes the comparison between two items, 'the hair' and 'the crust of a plum pie'. Both items share the same quality that of 'covering'. The terms, 'tenor' (T), 'vehicle' (V) and 'ground' (G) are often applied to refer to the component elements of *simile* (Chapman, 1973). Therefore, the (T) is 'the speaker's hair', the (V) is 'the crust of a plum pie', the (G) is 'covering' and the (SM) is 'like'. In addition, the (Tp) is 'a portrayal of Mr Gradgrind'. The way Gradgrind's hair covers his bald head is similar to the one the crust covers the plum pie. Dickens attempts to give every detail about his characters. In this *simile*, he provides the reader with a full account of Gradgrind's baldness. This kind of portrayal helps to emphasize the nature of such a character as a practical man who only worships facts. Gradgrind's description shows that the author is "in full enjoyment of his own inventiveness" (Hyland, 1981: 65).

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 <u>Hard Times</u>:

> "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." (HT: 4)

Bitzer is not a usual human being; he is the product of his mechanical society. He gives a definition of a horse in the classroom in a robot-like manner (Hyland, 1981). In the above passage, Dickens describes Bitzer's lashes as the antennae of an insect. Thus, the (T) is 'Bitzer's lashes', the (V) is 'the antennae of busy insects' and the (SM) is 'like'. The (G) is 'quivering': Bitzer's lashes quiver as the antennae of the insects act. Besides, the (Tp) is 'a portrayal of Bitzer'. One can notice the use of the verb 'to look' which precedes the simile marker, 'like'.

Throughout <u>Hard Times</u>, Dickens continues to portray his characters' appearance and actions. He describes Thomas Gradgrind (Tom) as follows:

> "But, Louisa looked at her father with more boldness than Thomas did. Indeed, Thomas did not look at him, but gave himself up to be taken home like a machine." (HT: 10-11)

In this case of *simile*, Tom is compared to a machine controlled by his father. Syntactically speaking, the (T) is 'Tom', the (V) is 'a machine' and 'like' is the (SM). The (G) of this comparison is 'acting automatically'. Moreover, the (Tp) is 'a depiction of Tom'. Tom follows the direction of his father without thinking or showing any feeling. Through this case of *simile*, the author illustrates the theme of harsh education in the Victorian society. Mr Gradgrind

deprives his son of feelings and emotions. The use of the indefinite article, 'a', generalizes such a portrayal. In the instance above, the psychological impression is one of generalization combined with the mental imagery involved.

Dickens is often known for his wit to create special characters in his novels (Grant, 1984). The author uses *simile* as a means to give more details about his characters. His description of Josiah Bounderby's appearance stands as another instance of the use of such a linguistic device in <u>Hard Times</u>:

> "A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start." (HT: 12)

Referring back to the syntactic structure of *simile*, one will have the following elements:
- The (T) is 'a man' who is Mr Bounderby.
- The (V) is 'a balloon'.
- The (SM) is 'like'.
- The (G) on which the comparison between the two items is done is 'inflating'. Bounderby is as round as a balloon.
- The (Tp) is 'portraying Mr Bounderby'.

This portrayal of Mr Bounderby's appearance enables the readers to have a full picture of his personal nature. This picture which is only associated with the Victorian environment can be regarded as a representative figure of those Victorian manufacturers. The author focuses on the roundness of Bounderby. It can be said that this character is typical of the caricatures of which he is known (Hyland, 1981). Such a portrayal of Bounderby is Dickens' picture of the self-

made man of industry (ibid.). Throughout the novel, Bounderby cannot stop his hypocritical accounts of his lowly origins. He proclaims his old poverty.

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 *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." (HT: 19)

In this case, Dickens compares two items, 'Coketown' and 'the painted face of a savage'. Both items have the same colour. Thus, the (T) is 'Coketown', the (V) is 'the painted face of a savage', the (G) is 'darkness' and the (SM) is 'like'. The (Tp) of this *simile* is 'a depiction of Coketown'. The writer tries to present to the reader a complete picture of this industrial town with all its horror. Dickens criticizes the soulless architecture of this place.

The description of Mrs Sparsit's appearance after losing Louisa at the station is another example of the use of *simile* in <u>Hard Times</u>:

> "Wet through and through: with her feet squelching and squashing in her shoes whenever she moved; with a rash of rain upon her classical visage: with a bonnet like an over-ripe fig […]." (ibid: 192)

Syntactically speaking, the (T) is 'a bonnet', the (V) is 'an over-ripe fig' and the (SM) is 'like'. In addition, the (G) on which the comparison is made between the (T) and (V) is 'wet': the bonnet is as wet as the over-ripe fig. The (Tp) is 'a description of Mrs Sparsit'. Dickens appears to be enjoying poking fun

at her in the scene in which she spies on Louisa and Harthouse (Hyland, 1981). This fun becomes immensely powerful when it is extended over hundreds of pages of the novel; "it becomes a complete panorama of chaos, of people absurdly pursuing selfish interests" (Peck, 1983: 70). Through the portrayal of such a character, Dickens attempts to transmit his impressions and views to such members of the Victorian society.

The study of the syntax of 'like' is not an easy task, for one cannot clearly distinguish between its use as a conjunction and as a preposition. In the novel, it generally seems to behave as a preposition. Using some 'like' similes, the author tries to form mental connections, pushing the narration to an imaginary side by recreating it in the reader's mind. The following instance, in which 'like' is used as a preposition, illustrates this motive of Dickens' use of 'like' similes:

> "Thus saying, Mrs. Sparsit, with her Roman features like a medal struck to commemorate her scorn of Mr. Bounderby, surveyed him fixedly from head to foot, swept disdainfully past him, and ascended the staircase." (HT: 265)

Fishelov (1993) considers the syntactic violations in the *simile*'s structure to indicate poetic similes. There are, however, few violations that are detected in the novel. In the above example of *simile*, the (T) is 'Sparsit's Roman features', the (V) is 'a medal struck to commemorate her scorn of Mr Bounderby' and the (SM) is 'like'. Since the vehicle is an extended item, this *simile* is poetic. Moreover, the (G) is 'distinctiveness': Mrs Sparsit's Roman features are as distinctive and unique as a medal. The (Tp) is 'a portrayal of Mrs Sparsit when Bounderby discharges her without any ceremony'. Although she falls from her exalted position as Bounderby's housekeeper, Mrs Sparsit is still proud of her respectable family that has fallen down in these hard times. Through tackling this character, Dickens attacks the class-consciousness of England during the Victorian period (Hyland, 1981).

In brief, the simile marker, 'like', is used to describe characters, their actions and some places in the novel. Therefore, one may say that 'like' helps the writer develop his plot and enhances narration of his story.

3. 2. 2 As

'As' is often considered to be one of the most important simile markers because it can combine with other words to form different structures. The author makes use of the marker 'as' in <u>Hard Times</u> to tackle different topics. The latter includes human portrayals, actions and descriptions of feelings.

Throughout the novel, 'as' is used either as a preposition or as a subordinator, introducing a clause of similarity. In the following instance of *simile*, 'as' functions as a preposition. Coming back home, Stephen meets Mrs Pegler, a mysterious old woman who asks him many questions about Bounderby's health and appearance. Stephen satisfies her curiosity, giving her information about the so-called self-made man:

> 'As she straightened her own figure, and held up her head in adapting her action to her words, […].
> "And how did he look, Sir? Was he portly, bold, outspoken, and hearty?"
> "And healthy," said the old woman, "as the fresh wind?"
> "Yes," returned Stephen.' (HT: 69)

In Mrs Pegler's speech, the comparison is between Bounderby and the fresh wind. In this case of *simile*, the (T) is 'Bounderby', the (V) is 'the fresh wind' and the (SM) is 'as'. Besides, the (G) is 'healthfulness'. Bounderby is totally free from any illness and full of energy. The (Tp) is 'a description of Bounderby'.

Another example of Dickens' use of the 'as' *simile* can be detected in the following extract that records Thomas Gradgrind's interview with Louisa about Bounderby's proposal of marriage:

> ' "Why, my dear Louisa," said Mr. Gradgrind, completely recovered by this time, "I would advise you […]. Then, the question arises, Is this one disparity sufficient to operate as a bar to such a marriage? […]." ' (ibid: 87)

Mr Gradgrind tells Louisa that the difference in age is not a reason not to marry Bounderby. He asks her to consider the proposal of marriage in terms of tangible facts. In his speech, Gradgrind makes a comparison between this disparity and a bar, using the (SM), 'as'. Thus, 'disparity' is the (T) and 'a bar' is the (V). The (G) on which the comparison is set is 'stopping'. The bar is usually designed to stop people getting through a window or a door (Crowther, 1995). Moreover, the disparity of ages between man and woman can stop the project of any marriage. The (Tp) is 'a depiction of disparity in age'. Through this interview between the father and his daughter, Dickens exposes the abuses of the Victorian system of education that is based on facts, suppressing any kind of affection or imagination.

Dickens also makes use of 'as' similes in order to complete the make-up of his characters. He describes Mrs Sparsit as follows:

> "All the journey, immovable in the air though never left behind; plain to the dark eyes of her mind as the electric wires which ruled a colossal strip of music-paper out of the evening sky, were plain to the dark eyes of her body; […]." (HT: 188)

At this time, Mrs Sparsit's insane jealousy of Louisa reaches dramatic proportions (Hyland, 1981). Mrs Sparsit tries to spy on James Harthouse and

Louisa. Portraying Bounderby's housekeeper, Dickens makes a comparison between the dark eyes of her mind and the electric wires. In this *simile*, the (T) is 'the dark eyes of her mind', the (V) is 'the electric wires' and the (SM) is 'as'. One notices that 'as' introduces a clause of similarity functioning as a subordinator. The (G) of this *simile* is 'immovability'. Besides, the (Tp) is 'a description of Mrs Sparsit'. Through such a portrayal, the author presents the vision of such an evil-minded woman who is pleased to witness secretly the private life of others. He gives her a fuller role than usually offered to his eccentric female characters (Hyland, 1981).

Moreover, Dickens portrays Tom Gradgrind in the final scenes of the novel in the following way:

> "In a preposterous coat, like a beadle's, with cuffs and flaps exaggerated to an unspeakable extent; in an immense waist-coat, knee-breeches, buckled shoes, and a mad cocked hat; […]; anything so grimly, detestably, ridiculously shameful as the whelp in his comic livery, Mr. Gradgrind never could by any other means have believed in, weighable and measurable fact though it was. And one of his model children had come to this!" (HT: 254)

Realising Tom's responsibility for robbing Bounderby's bank, the Gradgrind family help their son to escape, urging him to join Sleary's circus. Tom is disguised as a black servant. In depicting this act, the author uses *simile*, comparing Tom with the whelp in his comic livery. Thus, the (T) is 'Tom', the (V) is 'the whelp' and the (SM) is 'as'. The (G) can be 'worthlessness' or 'underhandedness'. Moreover, the (Tp) is 'a description of Tom Gradgrind'. Tom does not represent a good example of the educational system of his father. He is a victim of his world that he is not able to understand. His great humiliation is to be found at the end of the novel, where he is shown as a black

servant in contrast with his father's ambitions. The word 'whelp' usually has unattractive connotations if it is used to portray a human being (Hyland, 1981).

In short, the (SM), 'as', functions either as a preposition or as a subordinator in Hard Times. Dickens uses this marker in order to portray his characters and their actions.

3. 2. 3 As…as

One of the main simile markers used in Hard Times is 'as…as'. This marker is thought to be introduced to intensify meaning, being possibly more effective than the other simile markers in this respect. Dickens does have recourse to 'as…as' to talk about different topics. He describes people, their actions and feelings, their mental states and verbal acts. He also depicts inanimate objects such as places in the novel.

Dickens uses 'as…as' in a scene in which Bounderby, standing in front of the fire at Stone Lodge, talks to Mrs Gradgrind about the poverty he experienced in his childhood and the way he overcame all the obstacles to become a successful self-made man:

> '"[…] I passed the day in a ditch, and the night in a pigsty. […] Not that a ditch was new to me, for I was born in a ditch."
> Mrs. Gradgrind, a little, thin, white, pink-eyed bundle of shawls, […]; Mrs. Gradgrind hoped it was a dry ditch?
> "No! As wet as a sop. A foot of water in it," said Mr. Bounderby.' (HT: 13)

In his speech, Bounderby makes a comparison between two items, 'the ditch' and 'a sop'. The ditch where Bounderby was born and the sop have the same characteristics. Thus, the (T) is 'the ditch', the (V) is 'a sop', the (SM) is

'as…as' and the (G) is 'wet'. The (Tp) is 'a depiction of the ditch'. To maintain the idea of being self-made, Bounderby does exaggerate every thing about his childhood. He proclaims that the ditch was the place where he was born, considering it as a sop. Bounderby tries to show Mrs Gradgrind how miserable the life he lived was.

Dickens continues to make use of 'as…as' in order to describe his characters' feelings and emotions. One of these characters is Mr Signor Jupe. In the Pegasus' Arms, where the circus' people live, Childers (a character) informs the two men, Bounderby and Gradgrind, that Sissy's father (Signor Jupe) has left the circus and his daughter. Childers argues that Signor did so because of a given reason:

> ' "When Sissy got into the school here," he pursued, "her father was as pleased as Punch. I couldn't altogether make out why, myself, as we were not stationary here, being but comers and goers anywhere. I suppose, however, he had this move in his mind – […]." ' (ibid: 30)

In his speech, Childers regards Signor Jupe as Punch. The latter is a comic figure in a traditional puppet show; he is the husband of Judy, another puppet (Davis, 1999). In this case of *simile*, the comparison is between 'Sissy's father' and 'Punch'. Thus, the (T) is 'Sissy's father', the (V) is 'Punch' and the (SM) is 'as…as'. The (G), which is clearly stated, is 'pleasure'. In addition, the (Tp) is 'a description of Signor Jupe'. According to Childers, Signor left his daughter for her benefit. Sissy's father was very happy and concerned that she ought to attend school.

The use of Victorian words such as 'Punch' is the way adopted by the author in <u>Hard Times</u> to introduce the Victorian culture to his readers. On these

premises, Dickens is considered as one of the most important writers who represent the literary tradition of British realism during the nineteenth century.

Throughout <u>Hard Times</u>, Dickens goes further in using similes for different purposes. In his conversation with Louisa, Tom says about Sissy Jupe:

> ' "She must just hate and detest the whole set- out of us. They'll bother her head off, I think, before they have done with her. Already she's getting as pale as wax, and as heavy as- I am." ' (HT: 45)

Within these words of Tom, there is a comparison made between Sissy and wax. 'Sissy' is the (T), 'wax' is the (V) and the (SM) is 'as…as'. The explicit ground (G) on which the comparison is made is 'paleness'. The (Tp) is 'a portrayal of Sissy'. Tom sees that Sissy does not become bright as usual as a result of Mr Gradgrind's treatment and education. In the above passage, one notices that the sentence 'as heavy as- I am' is a poetic simile since the tenor and the vehicle belong to the same category; it is a literal comparison. Dickens appears not to be able to connect the statement 'as heavy as' with a vehicle. Through such a comparison, he attempts to facilitate access to the narrative of the novel, forming mental connections.

The use of 'as…as' is clearly observed in the speech of Stephen when he meets an old woman called Mrs Pegler, Bounderby's mother:

> ' "Yes," returned Stephen. "He were ett'n and drinking- as large and as loud as a Hummobee." ' (ibid: 69)

Talking to Mrs Pegler, Stephen makes a comparison between two items, Bounderby and a humming bee. Following the syntactic structure of *simile*, the (T) is 'Bounderby' (he), the (V) is 'a Hummobee' and the (SM) is 'as…as'. The

ground (G) which is explicitly stated is composed of two qualities that are 'largeness' and 'loudness'. The (Tp) is 'a description of Bounderby'. Bounderby considers himself as a self-made man worthy of respect and esteem. His constant claim that he has achieved success without the help of anyone forces people to notice his place in their society. Since the ground is a compound item, the above-mentioned *simile* is poetic.

The use of *simile* in the novel enables the reader to have a complete portrayal of each character, including his/her different characteristics. One of these characters is Tom Gradgrind. In Chapter Three of the Second Book, the reader is given the following account of Tom's meeting with James Harthouse:

> ' "He did, though," said Tom, shaking his head. 'I mean to say, Mr. Harthouse, that when I first left home and went to old Bounderby's, I was as flat as a warming-pan, and knew no more about life, than any oyster does." ' (ibid: 121-122)

In the above passage, Tom denies the usefulness of his father's system of education. Tom confesses that neither him nor Louisa benefit from the philosophy of facts. To maintain this fact, 'as…as' *simile* is used in the above account. The comparison is made between 'Tom' and 'a warming-pan'. The (T) is 'Tom', the (V) is 'a warming-pan' and the (SM) is 'as…as'. The (G) is clearly stated; it is 'flatness'. Tom does not know anything about life when he leaves Gradgrind's home. The (Tp) is 'a portrayal of Tom'. This *simile* is non-poetic.

Finally, one may conclude that the simile marker, 'as…as', is used for different purposes in <u>Hard Times</u>. Dickens has recourse to it in order to handle various topics. In 'as…as' similes, the ground is explicitly cited. Thus, most of these similes are non-poetic. This marker is often regarded as another form of 'as'.

3. 2. 4 As if

It can be said that the use of 'as if' in the novel is due to certain motives of the writer. This marker usually introduces a hypotactic clause; it functions as a subordinating conjunction (Quirk et al, 1972). Dickens makes use of such a marker in portraying human beings, in depicting their actions and emotions, and in describing inanimate objects.

Describing Sissy's reaction after losing her father, the author uses *simile* to emphasize the nature of her make-up:

> "It was so pathetic to hear her saying many things of this kind, with her face turned upward, and her arms stretched out as if she were trying to stop his departing shadow and embrace it […]." (HT: 33)

In the above passage, the comparison is made between two actions. The first is 'stretching out arms' and the second is 'trying to stop her father's shadow'. According to the syntactic structure of *simile*, the (T) is the act of 'stretching out her arms', the (V) is the act of 'trying to stop her father's shadow' and the (SM) is 'as if'. The vehicle is an expanded clause that is of an action-oriented nature. Besides, the (G) of this *simile* is 'extending'. The (Tp) is 'a description of Sissy'. After a long search for her father, Sissy comes back home, running into his room. At that moment, she cannot understand his disappearance. Sissy, who represents the world of wonder, begins to call her father, being sure of his coming back. The subjunctive, 'were trying', denotes a hypothetical state (Quirk et al, 1972).

Through the use of 'as if' *simile*, Dickens portrays Mr Bounderby after an interview with one of his employees, Stephen Blackpool:

> "So he left Mr. Bounderby swelling at his own portrait on the wall, as if he were going to explode himself into it […]." (HT: 68)

In this instance of *simile*, the (T) is 'Mr Bounderby', the (V) is the state of 'exploding himself into his portrait' and the (SM) is 'as if'. In addition, the (G) is 'swelling'. The (Tp) is 'a portrayal of Mr Bounderby'. The heart of Bounderby swells with pride at his power and achievement. He always claims that he makes success without the help of anyone. Bounderby considers himself as a benefactor of his employees. As a Victorian manufacturer, he is concerned with nothing but self-assertion and material success; he is a "Victorian 'rugged individualism' in its grossest and most intransigent form" (Leavis and Leavis, 1972: 253).

The concluding part of the Third Chapter of the Second Book, 'Reaping', can be a good example of the grim portrayal of Tom (Hyland, 1981). The picture of Tom attempting to be a self-esteemed man like James Harthouse and getting drunk in the course of his efforts is funny (ibid.). Dickens comments on the state of Tom at the end of his conversation with Harthouse:

> "He then walked home pretty easily, though not yet free from an impression of the presence and influence of his new friend- as if he were lounging somewhere in the air, in the same negligent attitude, regarding him with the same look." (HT: 123)

In the above passage, the author makes use of *simile* with the marker, 'as if'. The (T) is 'Tom's way of walking' and the (V) is 'the state of being lounging himself somewhere in the air'. The (G) is 'being influenced by

Harthouse' in the two cases. Besides, the (Tp) of this *simile* is 'a description of Tom'.

Mrs Sparsit, Bounderby's housekeeper, is often treated with inordinate respect by her employer. However, her humiliation is to be found at the close of the novel, where she is blamed by Bounderby for hunting down his mother, Mrs Pegler. Dickens describes Mrs Sparsit's reaction to this blame, using 'as if':

> "This allusion to her favourite feature overpowered Mrs. Sparsit. She sat down stiffly in a chair, as if she were frozen; and with a fixed stare at Mr. Bounderby, slowly grated her mittens against one another, as if they were frozen too." (ibid: 233)

In this example of *simile*, the comparison is made between Mrs Sparsit and a frozen item like ice. Therefore, the (T) is 'Mrs Sparsit' (She), the (V) is 'a frozen item' (ice) and the (SM) is 'as if'. The (G) of *simile* is 'coldness'. Mrs Sparsit feels as cold as ice. The (Tp) is 'a portrayal of Bounderby's housekeeper'. Such a description destroys any sense of dignity this old woman wants to convey (Hyland, 1981).

Further, the author uses 'as if' *simile* in order to depict some of his fictional places. One of these places is Mr Gradgrind's apartment:

> "In that charmed apartment, the most complicated social questions were cast up, [...]. As if an astronomical observatory should be made without any windows, and the astronomer within should arrange the starry universe solely by pen, ink, and paper, [...]." (HT: 85)

In this extract, Dickens makes a comparison between Gradgrind's apartment and a special astronomical observatory, using the simile marker, 'as if'. Hence, the syntactic elements of *simile* will be stated as follows:
- The (T) is 'Gradgrind's apartment'.

- The (V) is 'this astronomical observatory'.

- The (SM) is 'as if'.

- The (G) is 'noticing subjective observations' in the two places. Mr Gradgrind is like such an astronomer who arranges the starry system alone without taking into account the outside world.

- The (Tp) is 'a depiction of Gradgrind's apartment'.

Through such an instance of *simile*, the author tries to show his reader more details about the environment in which Gradgrind's children are brought up according to hard facts and calculations.

Another place which is frequently depicted throughout the novel is the industrial town, Coketown. Using 'as if' *simile*, the author describes this town at the daybreak as follows:

> "The town was as entirely deserted as if the inhabitants had abandoned it, rather than hold communication with him. Everything looked wan at that hour. Even the coming sun made but a pale waste in the sky, like a sad sea." (ibid: 147)

In the above description, Dickens compares Coketown to a place left by its people such as a desert. Hence, the (T) is 'Coketown', the (V) is 'a place that is abandoned by its inhabitants' (a desert) and the (SM) is 'as if'. The (G) is 'desertion'. In addition, the (Tp) is 'a depiction of Coketown'.

The author's actual portrayal of Coketown comes in contrast with its previously mentioned description in the first chapters of the novel. He attempts to introduce to the reader another real scene of this town at the end of the working hours. Coketown is grimly depicted as a desert where there could be no one to talk to. Dickens presents a frightening picture of this town. Such a

description reveals a hostile atmosphere: Coketown seems not to be a city for human beings. Readers can get the impression that Dickens' main concern is of a particular sort of a social novelist who is anxious to show the evils of his society (Peck, 1983).

By using 'as if' similes, Dickens tackles different topics. The (SM), 'as if', usually functions as a subordinating conjunction, introducing a hypotactic clause (Quirk et al, 1972). In the latter, the author uses the subjunctive mood which refers to a hypothetical state (Leech and Svartvik, 1975). In this respect, one deduces that the subjunctive parallels the indefinite article as a means for generalization.

3. 2. 5 As though

'As though' is considered as an old form of 'as if'. As a subordinating conjunction, it also expands into a hypotactic clause. In <u>Hard Times</u>, this simile marker is used to talk about characters, their actions, their feelings and inanimate items.

In the second opening chapter of the novel, Dickens emphasizes the physical appearance of Bitzer, Gradgrind's pupil, making use of 'as though':

> "His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white." (HT: 4)

First, the author describes Bitzer's skin as an unnatural one. Then, he uses *simile*, comparing Bitzer with something that can be cut. Hence, the (T) is 'Bitzer', the (V) is 'something that can be cut into parts' and the (SM) is 'as though'. The (G) is 'being colourless'. Besides, the (Tp) is 'a portrayal of Bitzer'. Bitzer is described as an anaemic and colourless child. He is a product

of Gradgrind's system of education to which he has been subjected. Dickens gives Bitzer lifeless features. He appears to be intent on depicting Bitzer in uniformly repulsive terms. Bitzer is not a usual human being; he is a machine and a product of the Victorian mechanical age.

Further, Dickens has recourse to 'as though' *simile* to depict some places in the novel. Among these places are the little Gradgrinds' cabinets which are described as follows:

> "The little Gradgrinds had cabinets in various departments of science too. […], and the bits of stone and ore looked as though they might have been broken from the parent substances by those tremendously hard instruments their own names […]." (ibid: 9)

In the above example of *simile*, the comparison is made between the bits of stone and ore and their parent substances. Thus, the (T) is 'the bits of stone and ore', the (V) is 'their parent substances' and 'as though' is the (SM). Moreover, the (G) is 'hardness'. The (Tp) is 'a depiction of the bits of stone and ore'. Dickens presents another fact of the grim architecture of Coketown's buildings. Such a depiction emphasizes the unpleasant nature of the Victorian industrial environment.

The author goes on further in his description of Coketown. He depicts the chimneys of its houses, using 'as though' *simile*:

> "[…] the chimneys […] were built in an immense variety of stunted and crooked shapes, as though every house put out a sign of the kind of people who might be expected to be born in it […]." (ibid: 56)

Dickens compares the chimneys to distinguishing signs such as the cross marks. Therefore, the (T) is 'the chimneys', the (V) is 'signs of the people who live in each house' and the (SM) is 'as though'. In addition, the (G) is 'distinguishing' and the (Tp) is 'a description of the chimneys'. Throughout the novel, Dickens never tires of depicting the threatening environment of the industrial towns of England.

Using *simile*, Dickens also introduces Louisa, Gradgrind's daughter, discussing with her father Bounderby's proposal of marriage:

> "As she said it, she unconsciously closed her hand, as if upon a solid object, and slowly opened it as though she were releasing dust or ash." (ibid: 90)

In the above extract, the comparison is between Louisa's action of opening her hand slowly and her action of releasing dust or ash. Thus, the (T) is the act of 'opening hand slowly', the (V) is the act of 'releasing dust or ash' and the (SM) is 'as though'. Moreover, the (G) is 'the slow motion'. Louisa's act of opening her hand is so slow as the motion of dust or ash. The (Tp) is 'a portrayal of Louisa'. The author attempts to describe how confused Louisa is; she confronts her father with questions concerning the neglect of the development of imagination in her person. Louisa is an exceptional character among Dickens' heroines because "she has some inkling of the more passionate side of marriage and is even prepared to talk about it" (Carey, 1973: 161). She is "something of a breakthrough" for the author, escaping the two categories of pure maid and frump (ibid: 162).

Further, the author makes use of 'as though' *simile* to depict the scene in which Mr Gradgrind begs his old pupil not to arrest his son. Gradgrind tries to appeal to Bitzer's good nature that is lacking:

' "Bitzer," said Mr. Gradgrind, stretching out his hands as though he would have said, See how miserable I am!' (ibid: 258)

In the above account, Dickens compares Gradgrind's action of stretching out his hands to the act of saying "See how miserable I am!". Hence, the (T) is the act of 'stretching out his hands' and the (V) is the act of saying, "See how miserable I am!". Moreover, the (SM) is 'as though' and the (G) is 'appealing'. Mr Gradgrind stretches out his hands to appeal to Bitzer not to arrest Tom. The (Tp) is 'a depiction of Mr Gradgrind'. Although Mr Gradgrind begs Bitzer not to do anything against Tom, Bitzer thinks that he would be able to take over a good position at Bounderby's bank only if he apprehends him. The author tends to be suggesting the importance of feelings and wonder to be set against an inhumane society, where there is no recognition of individual needs and fancy.

In short, the (SM), 'as though', is used to deal with different topics, describing different people and places. This marker operates in a similar way as 'as if', even though the latter is the unmarked choice (Leech and Svartvik, 1975).

The following table (Table 2) sums up the behaviours of the five selected simile markers in Hard Times, giving an instance for each case of *simile*:

(SM)	Frequency of (SM)	Simile Example	(T)	(V)	(G)	(Tp)
Like	93	"Thomas did not look at him, but gave himself up to be taken home like a	Thomas	a machine	being controlled by others	a portrayal of Thomas

		machine." (HT: 10-11)			
As	46	"'And healthy," said the old woman, "as the fresh wind?"' (ibid: 69)	Mr Bounderby	the fresh wind	healthfulness	a description of Mr Bounderby
As…as	34	"'her father was as pleased as Punch. […]"' (ibid: 30)	Sissy's father	Punch	pleasure	a portrayal of Signor Jupe
As if	90	"She sat down stiffly in a chair, as if she were frozen […]."	Mrs Sparsit (She)	a frozen item (ice)	coldness	a description of Mrs Sparsit
As though	16	"The chimneys […] were built in an immense variety of stunted and crooked shapes, as though every house put out a sign of the kind of people who might be expected to be born	The chimneys	signs of the people who live in each house (cross marks)	distinguishing	a depiction of the chimneys

		in it […].” (ibid: 56)				

- Table (2) -

3. 3 Reconsideration of the Concept of Simile

Different definitions of *simile* 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. Cuddon (1992) defines *simile* as:

> "A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison […] recognizable by the use of the words 'like' and 'as'. It is equally common in prose and verse […]." (Cuddon, 1992: 880)

Most instances of *simile* that are taken from <u>Hard Times</u> reflect the facts that the above definition refers to. Nevertheless, the ambiguity is evident in the case that sentences like 'She is like her father' which is not a *simile*, but a literal comparison, will satisfy Cuddon's definition.

Drabble (1985: 905) states that *simile* is a linguistic device in which "an object, scene, or action, introduced by way of comparison for explanatory, illustrative, or merely ornamental purpose, e.g. 'as strong as an ox'". Further, Crowther (1995: 1102) defines *simile* as "a comparison of one thing with another," giving instances with 'as…as' and 'like', e.g. "a face like a mask".

All the above definitions maintain the nature of *simile* as a comparison. However, they still require more details to convey the precise concept of this linguistic device. One can restate these definitions, avoiding their brevity and ambiguity. Thus, *simile* is thought to be a comparison between two unlike items,

aiming at describing and intensifying the meaning of the first item. This kind of comparison is recognised by the use of words, such as 'like', 'as', 'as…as', 'as if' and 'as though'. 'Like' and 'as' are frequently used in similes to depict places and people's actions, as in the statement, "A man with a pervading appearance on him of being inflated like a balloon, and ready to start." (HT: 12). 'As…as' is often introduced to describe people, as in "I was as flat as a warming-pan, […]." (ibid: 122). 'As if' and 'as though' are usually used to explain people's actions, as in "She sat down stiffly in a chair, as if she were frozen; […]." (ibid: 233). In the simile form, indefinite articles and subjunctives are used to generalize the comparison.

The use of *simile* leads the reader/listener to a mental frame of reference (Hatch and Brown, 1995). Similes intensify the meaning of words and can create new meanings without the use of new words (Hawkes, 1972). Overall, *simile* is considered as the most tangible form of *metaphor*, the latter being the blanket term which includes different figures of speech (ibid.).

Conclusion

This chapter attempted to investigate *simile* in Dickens' Hard Times, laying a finger on the author's motives behind the use of such a linguistic device. Different simile markers were dealt with to identify the syntactic structure of *simile* and its meaning. The apparent ones in the novel are 'like', 'as', 'as…as', 'as if' and 'as though'. Examples of similes in Hard Times were studied according to the investigative model mentioned in the first chapter.

Through the use of *simile* in his novel, Dickens 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. The teacher as well as the

student may find such data of *simile* a useful way to introduce any literary work in the classroom. In the following chapter, we will try to propose some pedagogical implications of the use of *simile* in Dickens' Hard Times.

Chapter Four

Pedagogical Implications

Chapter Four

Pedagogical Implications

Introduction

Dickens has his particular motives behind the overuse of *simile*. He introduces various structures of this linguistic device. In <u>Hard Times</u>, the author uses different simile markers, 'like', 'as', 'as…as', 'as if' and 'as though'. The processes students go through to understand and then to identify the elements of *simile* are so varied that it has proved to be impossible to cover them all in an exploratory research work. 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 side.

Because of the importance of *metaphor* and *simile* in any 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, literature may help learners of English to master the vocabulary and grammar of the language as well as its four skills, reading, writing, listening and speaking (Stern, 1987).

4. 1 The Objectives of Using Literature in the English Classroom

In this section, we are going to consider certain issues which are related to the use of English literature in the classroom. Literature can motivate students of English to use language. 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).

Literature shows the learners various themes and unexpected uses of English. When literary materials are carefully chosen, students may feel that what they do in the classroom is relevant to the levels of their linguistic development (Collie and Slater, 1987). Exposing students to English literature, the teacher should ask them to think about the culture from which this literature is derived (Stern, 1987). Searle (1984: 17) describes that in the Caribbean, students of British literature feel that "they had to put the world and the people they knew around them against a barrage of hostile, alienated knowledge which bore no relation to the reality they saw around them" (Searle, 1984, quoted in Lazar, 1993: 16).

In the English classroom, the use of literary texts is often regarded as a successful way of promoting various activities where learners need to share their views and feelings (Lazar, 1993). One can admit that literature is rich in levels of meaning. The task which involves students' personal responses to these levels can accelerate students' acquisition of language (Zughoul, 1986).

Literary language is somehow different from other forms found in other types of discourse, i.e., it breaks the usual rules of syntax, cohesion and collocation (Short, 1996). Some teachers of literature claim that they sometimes expose their students to unconventional uses of language, making them feel confused (Widdowson, 1975). However, it has been proved that by making learners explore such linguistic uses, the teacher is also encouraging them to think about various norms of language use. To understand the stylistic effects of any unconventional linguistic use, students ought to be made aware of how it differs from common usage (Lazar, 1993). This step can help to develop their abilities to find out the main themes of the literary work under study.

Moreover, literature may have an educational role in the classroom: it can help the teacher to stimulate his/her students' imagination. Besides, it develops the learners' critical capacities and increases their emotional consciousness (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).

4. 2 How to Analyse a Literary Text?

Students of English often look for a particular strategy of analysis to rely on when confronted to any literary work. Therefore, they have only one resort which is following one systematic approach to comply with (Zoubir, 1997). The literary text the student faces usually has its special elements that impose the way of analysis to be undertaken (Lazar, 1993). It is agreed that such strategies are varied in accordance with the learner's knowledge of the writer and his/her writings. Much 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" (ibid: 32). On the other hand, a little such knowledge makes learners consider the literary text as a linguistic achievement per se.

In the teaching process, the way literature is presented often has its typical characteristics (Collie and Slater, 1987). 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 of analysing literary texts.

4. 2. 1 The Intra-Textual Analysis

Dealing with any literary text, students generally have little knowledge about the author and his 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).

Depending on the text under study and the student's linguistic abilities, the teacher ought to select a particular way of analysis to be adopted in the classroom, which may be the intra-textual analysis. The latter includes two types: the first has a rhetorical nature and relies mainly on the aesthetic appreciation, whereas the second has a technical nature and depends mainly on the linguistic aspects of the text (Zoubir, 1997).

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

1- Analysing the phonological devices like *alliteration* and *rhythm.*

2- Analysing the rhetorical devices such as *metaphor*, *simile* and *synecdoche.*

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 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.). In addition, 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.

4. 2. 2 The Extra-Textual Analysis

The teacher ought to be sure that his/her students have enough knowledge about the author of the literary text and its historical era. Aiming at helping the learner to avoid confusion in his/her text analysis, 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 spacio-temporal 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 some knowledge of the Industrial Revolution and values of the Victorian society. On the other hand, the teacher needs to consider how much background knowledge s/he will use to provide for his/her students to have a basic understanding of the text. Some texts that seem to be very remote 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 which 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 because they believe that it reveals the main insights into that society.

- 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 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 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.

4. 3 Stylistics in the English Classroom

Stylistics is defined as the analysis of the writer's lexical and rhetorical choices (Lazar, 1993). However, the linguistic points of significance in the text are the main concern of this discipline (Zoubir, 1997). Stylistics, which is the close study of style in the literary text itself, aims at reaching two aims (Lazar, 1993). First, it attempts to enable students to produce meaningful interpretations of the target text. Second, it tries to increase or expand learners' knowledge of English. Therefore, the main objective of using stylistics is to help students to read and study literature more competently (Widdowson, 1974).

In the teaching process of literature, traditional criticism has been used, relying on students' intuitions to form 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 readings about English may be different from those of the 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 a text without providing them with a clear strategy for doing so may make them bored and demotivated.

The teacher, therefore, 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.). To do 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). Stylistics makes a combination of linguistics and literary criticism (Widdowson, 1975). The linguist is often concerned with the linguistic codes which are chosen to achieve a particular message (Lazar, 1993). On the other hand, the literary critic is interested in the interpretation of the literary text (Verdonk, 2002).

Most learners of English as a 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 which 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 deepens their knowledge of the language itself (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, 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. *Simile* is one of the main figures of speech which are frequently used in various literary texts.

4. 4 Helping Learners with Simile in the Novel

Students often find difficulties in understanding the ambiguities of figurative language (Lazar, 1993). Many 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 reasons. 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 unravelling the relation 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 infer that one item, 'the sun', is implicitly 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. Therefore, understanding metaphors involves engaging in a series of linguistic inferences (Lazar, 1993). Students may interpret metaphors or similes by drawing on their own individual 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 strike a balance between allowing the integrity of learners'

interpretations, while simultaneously referring to the symbolic meaning for the writer's society (ibid.).

Another point that can arise is that students may find difficulty in distinguishing between the uses of the different simile markers, 'like', 'as', 'as…as', 'as if' and 'as though'. In this case, the teacher of literature ought to find a strategy or a plan of his/her lesson on *simile* 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 *simile* using a literary text as a corpus.

4. 5 A Sample Lesson on the Use of Simile in Dickens' <u>Hard Times</u>

Having introduced the theoretical background of *simile* and presented some helpful ways to understand this linguistic device, we thus try to propose a lesson plan which includes different steps.

The material which is selected for teaching *simile* and its effects consists of some extracts taken from Dickens' <u>Hard Times</u>[1]. The teacher assumes that his/her students have read this novel before. There is no doubt that the sheer length of <u>Hard Times</u> is daunting in the classroom. Therefore, extracts can provide one kind of solution. The advantages are obvious. Dealing with various passages from <u>Hard Times</u> makes 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 flavour of writing. Those passages should be given to learners before they are tackled in the classroom. It seems to be fruitful for the teacher to deal with such a lesson in two sessions[2]. Thus, we propose the following plan of the first session of this sample lesson on *simile*:

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[1] This novel is included in the 3rd year syllabus of British literature for Algerian students of English.
[2] According to the norms of the Algerian University, the session of British Literature lasts one hour and a half.

4. 5. 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 student is expected to understand the extracts literally.

4. 5. 2 The Class Tasks

The first phase of the class tasks is the warming-up. It aims at involving students in the lesson by generating their responses, reminding them of the Victorian era 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, mainly his Hard Times.

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 broad meaning of the passages. In this case, the teacher motivates the students to make a general summary of Hard Times[3]. 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

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[3] See the plot (pp. 54-55).

teacher will check 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 relationship of the text to the literary movements of its era.

- Political, social or historical background against which Hard Times was written.

Thus, learners should present in details the following issues in order to deal with the novel:

- The novel was written by Charles Dickens (1812-78) and first published in a serial form in 1854.

- Dickens is a Victorian author whose style is often considered as unique. He is regarded as the representative figure of the literary tradition of British realism during the nineteenth century.

- The author invents certain characters and objects which represent real people and objects in the Victorian society during the Industrial Revolution. For example, Bounderby (a character) represents the Victorian manufacturer and Gradgrind's model school clarifies the picture of the Victorian educational system, which is based only on facts, neglecting any kind of imagination. In addition, James Blackpool represents the Victorian workman.

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 of the second session goes as follows:

At the beginning of this session, the teacher tries to remind his/her learners of the main ideas discussed in the previous meeting, before moving to the next phases. The first phase of the second session is exploring the themes of Hard Times. The teacher asks some students to read their notes about themes which

have been done at home. He ought to discuss and check the information given by students; he intervenes whenever necessary to comment on their notes. The main themes of Hard Times are the conflict between facts and fancy and industrialism[4].

The second phase is scanning the style of the novel. The teacher does a stylistic analysis of Hard Times, 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 awareness (Lazar, 1993). They are expected to give a list of the noticeable stylistic devices in Hard Times[5]. Then, the teacher makes the following table (Table 3), 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.

The Linguistic Device	Examples
Repetition	…………………………………………...
Diction	…………………………………………...
Detail on Detail	…………………………………………...
Irony	…………………………………………...
Humour	…………………………………………...
Imagery	…………………………………………...
Simile	…………………………………………...

- Table (3) -

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

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[4] For more details, see the themes of Hard Times (pp. 56-58).
[5] See the style of Hard Times (pp. 61-65).

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 <u>Hard Times</u>. This step can make students aware of the overused linguistic device in the novel that is *simile*. The teacher may ask learners to give their definitions of *simile*. Some students can define *simile* as a figure of speech in which one thing is explicitly compared to another, using markers like 'like' and 'as'. Then, the teacher urges students to present the other simile markers that they have met in the extracts taken from the novel; s/he selects only the five most frequently used markers which are 'like', 'as', 'as…as', 'as if' and 'as though'. Next, s/he focuses on the relation between the two compared items, referring back to the instances of *simile* on table (3) above. Students can induce that the two things are unlike. The teacher may also present the following terms as the constituent elements of *simile*, giving an illustration:

- The 'tenor' (T) which is the literal word usually found in the simile form.
- The 'vehicle' (V) that 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 'topic' (Tp) that is what the comparison is about.

Students can give more instances of *simile*. However, some examples cannot be similes. In this case, the teacher intervenes to specify the linguistic context of some simile markers in the novel in order to exclude such citations. For example, 'as' will not indicate *simile* if it is followed by conjuncts like 'to', 'yet' and 'for'. In addition, 'as…as' cannot signal the occurrence of *simile* if it combines with words such as 'well', 'soon', 'often', 'near' and 'much'. The

teacher with his/her students will find some illustrations of these cases in the passages taken from the novel.

After dealing with all the previous phases, the teacher attempts to differentiate between the five simile markers, 'like', 'as', 'as…as', 'as if' and 'as though'. S/he asks the students to find out the effects of these cases of similes which have been presented, aiming at pointing out their intuitions. S/he can sum up the behaviours of the five chosen simile markers on a table that includes an instance of each marker, its tenor, its vehicle, its ground and its topic[6]. Students then try to give an interpretation for each example.

The teacher presents some of these instances of *simile* that serve to illustrate the author's motives behind the use of this device. Then, learners may find out that the writer makes use of *simile* 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, to develop his plot and to facilitate access to the narrative of <u>Hard Times</u>.

Through particular and different examples of *simile*, the teacher can clarify the difference between the five selected simile markers, describing specific patterns of language use. Through some instances of *simile*, students can be motivated to discover that 'like' and 'as' can behave either as prepositions or as subordinating conjunctions introducing a clause of similarity. Guided by their teacher, learners can point out that the two markers, 'like' and 'as', are used to describe places and people's actions and to generalize comparison with the presence of an indefinite article, as in "A man with a pervading appearance on him of being inflated like a balloon […]." (HT: 12).

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[6] See Table (2), pp. 89-90.

Besides, they can find out that 'as…as' is usually used to describe persons, as in "Already she's getting as pale as wax, […]." (ibid: 45), and 'as if' and 'as though' are often presented in similes to explain human behaviours and to generalize comparison with the presence of subjunctives referring to a hypothetical state, as in "[…] as if he were going to explode himself into it […]." (ibid: 68). Further, the teacher may add that 'as if' and 'as though' introduce a hypotactic clause, functioning as subordinating conjunctions.

Next, the teacher can manifest the two forms of *simile* in Fishelov's theory, the poetic and the non-poetic, as an additional knowledge that ought to be taken into account. The non-poetic one comes in the normal form of *simile*, whereas the poetic one deviates in the order of the constituent elements, the length or explicitness of the (T), (G), (SM) and (V), or the (Tp). Students then try to note down some instances of the poetic and the non-poetic types from the extracts.

Finally, relying on the above discussed steps, the teacher attempts to urge learners to form a general definition of *simile*[7]. 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.

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[7] See the proposed definition of simile (pp. 91-92).

Conclusion

In this chapter, we argued that a thorough grasp of the nature of *simile* and the processes involved in its interpretation can be a key to a successful teaching way of Dickens' <u>Hard Times</u>, in particular, and of any literary text in general. This idea may be strengthened by the fact that *simile* is considered as an important part of the linguistic analysis of such texts.

The teacher of literature ought to make a balance between the 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

The present study shows the important role of *simile*, in contrast with the Classical view which highlights the decorative function of this linguistic device. Following the Romantic view, it can be said that *simile* functions in a constructive way (Hawkes, 1972).

Metaphor, being a blanket term, refers to different figures of speech, including *simile* (Hatch and Brown, 1995). *Metaphor* is an implicit comparison, whereas *simile* is an explicit one, using markers like 'like' and 'as'. It is commonly used in poetry and prose. As a literary work, Dickens' <u>Hard Times</u> contains different linguistic devices, mainly figures of speech. *Simile* is the frequently used figure of speech in the novel.

Simile is considered as the most tangible form of *metaphor*. Dickens uses various forms of *simile* with different markers. 'Like', 'as', 'as…as', 'as if' and 'as though' represent the simile markers investigated in the present study. 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 Thomas Gradgrind's family. 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, *simile* influences the reader's decision about the veracity and reliability of the narration.

The process of analysis of the novel tended to involve the behaviour of the tenor (T) which parallels a field study in which similes were more likely to

evoke an interpretation involving the behaviour of the vehicle (V) (Fraser, 1979).

This study tried to show some unexpected differences in the distribution of the selected simile markers. The traditionally used markers such as 'like' and 'as' exhibit multiple class membership, whereas 'as if' and 'as though' seem to be reserved exclusively for comparison in the form of *simile*. However, other potential simile markers in the novel have been excluded from the analysis which leaves the ground open for missing an unknown number of cases.

The author has various objectives behind the use of such a device. He uses *simile* in a number of ways to facilitate access to the narrative of <u>Hard Times</u>. It appears that Dickens' motive behind the use of *simile* originates in the fact that he feels restricted by language. To a large degree, he uses the selected markers 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). Thus, the author may be attempting to move the reader to a parallel, mental world in his/her mind. The use of indefinite articles and subjunctives lends support to this view and can be as another indication of Dickens' attempt to generalize the issues tackled in his novel. The author may have a psychological motive in using this device, aiming at involving the reader in a cognitive mode with a view to enhance narration. Thus, the semantic creativity in similes 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. Similes may be thus more functional than decorative as they were previously thought.

What is more, Dickens has recourse to *simile* to add depth to his themes and to assert different issues tackled through the novel. Different definitions of *simile* mentioned in various language dictionaries are thought to be brief and to take the comparison view. In addition, they seem to be vague. One can avoid the ambiguity and brevity of these definitions by restating them in another proposed way:

Simile can be described as an expression that compares two unlike items in order to intensify the meaning of the first item. The words 'like', 'as', 'as…as', 'as if' and 'as though' are often used in similes. As simile markers, 'like' and 'as' are usually used to describe places, people's actions and behaviours, as in the statement, "[He] gave himself up to be taken home like a machine." (HT: 11). The other (SM), 'as…as', is often introduced to describe persons, as in "her father was as pleased as Punch." (ibid: 30). 'As if' and 'as though' are used in similes to explain human behaviours: "She sat down stiffly in a chair as if she were frozen; […]." (ibid: 233). In the simile form, there are usually indefinite articles and subjunctives to generalize the comparison (Leech and Svartvick, 1975). Similes are regarded to be similar to metaphors.

The present study raises some questions; the more answers are obtained, the more questions arise. The syntactic arrangement of the simile markers exhibited few irregularities in the form of variant structures and unusual similes. Thus, the distinction between poetic and non-poetic forms of simile deserves closer investigation because it is an interesting issue to tackle. Moreover, it will be of interest to compare *simile* and *metaphor* in Dickens' works in an attempt to explicate the interrelationship between the two figures of speech.

Different topics lie outside the scope of this work. Thus, one can ask the following questions:

- Does *simile* remain the same throughout Dickens' literary career as an author?

- Can one expect to come to the same concluding ideas in other literary works by Dickens himself or by other writers?

We hope that these questions will open up for the student new perspectives for research on *simile* in literature. We also hope that this study has helped to throw some light on the use of *simile* in Charles Dickens' <u>Hard Times</u>. Our objective is that teachers as well as students will find some useful theoretical and practical ideas about *simile*. Deficiencies will obviously continue to exist, as far as the constant striving search for the best is to be our fate!

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Glossary

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- Alliteration: a figure of speech in which consonants, mainly at the beginning of words and stressed syllables, are repeated (Cuddon, 1992).

- Allusion: usually an implicit reference to another work of literature or art and to a person or an event. It is an appeal to the readers to share some experience with the writer (ibid.).

- Caricature: a term used to refer to the exaggerated description of one's appearance and attitudes (Hyland, 1981).

- Diction: word choice; different ways of selecting from the range of vocabularies (Seyler and Wilan, 1981).

- Drama: a work that is made to be performed on stage by actors (Cuddon, 1992).

- Euphemism: the substitution of a mild expression for a harsh and blunt one (ibid.).

- Hyperbole: a figure of speech that is characterised by an exaggeration for emphasis (Drabble, 1985).

- Imagery: covers the use of language to represent objects, actions, feelings, thoughts and any sensory experience (Cuddon, 1992).

- Irony: something which has another meaning put by the writer; it is usually the opposite, and often has a humorous tone (Thornley and Roberts, 1984).

- 'Laissez-faire' policy: an economic doctrine that supports free trade; it literally means "leave alone to do" (Crystal, 1992).

- Metaphor: refers to a certain linguistic process whereby aspects of one item are transferred to another item (Drabble, 1985).

- Metonymy: a figure of speech in which the name of a thing is transferred to take the place of another thing with which it is associated (Cuddon, 1992).

- Modality: textual elements such as modal auxiliaries (e.g. may, could, would) and sentence adverbs (perhaps, certainly) signaling attitude and enabling

speakers to express degrees of commitment to the truth or validity of what they are talking about (Verdonk, 2002).

- Oxymoron: a common device which combines contradictory words and meanings for a particular effect (Cuddon, 1992).

- Parallelism: consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other (ibid.).

- Personification: the attribution of human features to inanimate objects (Leech, 1969).

- Polysemy: the change of meaning in words (Palmer, 1981).

- Pragmatics: the study of what people mean by language when they use it in a suitable context to achieve certain aims (Verdonk, 2002).

- Realism: a school of literature which is considered as a reaction to the Romantic Movement. It introduces facts which can occur in reality (Isaacs, 1995).

- Repetition: a main unifying element in poetry and prose. It can consist of sounds, special syllables and words, phrases, ideas and metrical patterns (Cuddon, 1992).

- Rhythm: the sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables (ibid.).

- Romantic period: a literary movement that rejects the rules of Classicism and focuses on the need for expressing personal passions during the eighteenth and nineteenth centuries (Isaacs, 1995).

- Semantics: the study of meaning as encoded in a language in abstraction from its use in a particular context (Trask, 1999).

- Simile: an explicit comparison of one thing with another, recognizable by the use of words like 'like' and 'as' (Cuddon, 1992).

- Stylistics: the study of style in language, i.e., the analysis of distinctive linguistic expressions and the description of their purpose and effect (Trask, 1999).

- Symbol: an object, animate or inanimate, that represents or stands for something else. It combines an image with a concept (Cuddon, 1992).

- Synecdoche: a figure of speech which covers those cases where the part stands for the whole or vice versa.