

The Use of Metaphor in Charles Dickens' novel 'Hard Times'

استعمال الكناية في رواية تشارلز ديكنز " الأوقات الصعبة "

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Abstract:

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

Key Words: metaphor, tenor, vehicle, ground, simile marker, topic.

المخلص:

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

الكلمات المفتاحية: التشبيه، الاستعارة، المشبه، المشبه به، وجه الشبه، أداة التشبيه، موضوع التشبيه.

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1. Introduction

It is a well-known fact that metaphor is appropriate to each part of life—particularly in the human interchanges and talks in that it is generally used in the account and political talks. The most dominant types of metaphors are found in metonymies, synecdoches, similies, colloquial articulations, and maxims. Metaphors are both etymological and abstract apparatuses which are conceived by semantic articulations to encourage the reference to emblematic importance and certain meanings being negative or positive. Thus, such articulations bolster the style of Dickens in *Hard Times* (1854) whose style is recognized with curtness, mind, and incongruity. Dickens once in a while utilizes an expression which bears various implications or can be deciphered in various manners; consequently, it is important to locate a reasonable model to dissect such articulations. Subsequently, Larson's Model (1984) of examining illustrations and Leech's Model (1969) of characterizing metaphors are embraced. In investigating metaphors four components are required including theme, picture, the purpose of closeness and non-non-literal importance notwithstanding the setting of circumstance in which such articulations are expressed in light of the fact that it helps in arriving at the planned implications or if nothing else the most suitable understandings. In addition, the allegorical articulations alongside metonymy, synecdoche and comparison are displayed by Leech's Model (1969). Allegorical articulations were chosen from the novel *Hard Times* from the content Macmillan Students' Novels (1983) as tests with the end goal of investigation.

2. Setting in *Hard Times*

The novel is set in a similar time place that it was composed – the mid-1800s in England. Since this was the hour of Queen Victoria, this period is generally called Victorian time. We will, in general, consider Victorian England as stuffy, pretentious, and too tense about sex. In spite of the fact that the English may have been unbelievably moderate in their own lives in this time, the country was experiencing radical changes in different zones. (Leonard, 1984, p.74)

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

2.1 Coketown – an Industrial Mill Town

The anecdotal city of Coketown is a sub for genuine modern plant towns. Coketown was enlivened by spots like Preston, a town Dickens visited directly before composing the novel. Coketown is a horrendous spot where each block building resembles each other block building. As the storyteller calls attention to,

the library could be the bank; the bank could be the school, etc. The town has been worked to be as monetarily sensible as could be allowed, so there's no requirement for inventiveness in its engineering. (Ibid, p.76).

To add to Coketown's general bleakness, its blocky uniform structures are secured with residue. This originates from the coal that is singed to control the production lines. None of this appears to trouble the plant proprietors. The dirtied air is a point of pride for them. Perhaps, that is the reason they call the spot Coketown – "coke" is coal refined into its fuel structure? To a few, the dark buildup that covers the town may symbolize efficiency and industry. To other people, it might simply be out and out gross and discouraging. (Ibid, p.78).

Simultaneously, a portion of the depictions of Coketown calls its production lines "pixie castles." The hardware of the factories is changed into "elephants," making this spot of hard actualities and hard lives into some sort of mystical wonderland. You could consider this to be an exhibit of the sort of departure from reality that the creative mind can give (like the novel continues calling for). Obviously, you could likewise observe it is as concealing something hazardous and harming with a relieving fiction (Ibid, p.81).

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

The novel sets up a general correlation of three various types of home life the rich white collar class family units of the Bounderbys and the Gradgrinds, the poor home of the Blackpools, and the traveling network of Sleary's carnival. (Ibid, p.118).

The Bounderby and Gradgrind families are totally curbed and cold. All the normal love among guardians and kids is either coercively packed down or discarded for budgetary reasons. What's more, don't kick us off on the all-out brokenness among married couples. (Ibid, p.120).

The Blackpools are somewhere else of household ghastliness. Poor Stephen is helpless before his alcoholic spouse. Obviously, there is as yet the probability of sentimental love here. Plainly eventually before she turned into a beast, Stephen cherished his better half enough to wed her. Additionally, he is profoundly dedicated to Rachael. As it were, however, this flicker of warmth just makes the entire setting additionally discouraging. At the point when great-hearted Stephen bites the dust pointlessly, we see that any expectation of affection was bound to come up short. (Ibid, p.128).

In a move that more likely than not been somewhat astounding for his nineteenth-century England, Dickens makes the carnival individuals be the ones who have the most charming sort of family framework. Here we see the most steadfast and genuinely associated obligations of family relationship (everyone

sing, "They are fa-mi-ly, they have every one of their sisters with... them." OK, quit singing). The entertainers are constantly portrayed as a gathering of moms and youngsters, spouses and husbands, in different conditions of being dressed or uncovered, and always dealing with one another's children. Sleary's is the main spot where individuals don't hesitate to express ordinary feelings – they cry and embrace Sissy, they are irate with Bounderby, they have sympathy for Tom and they are faithful to one another. (Ibid, p.132).

3. Metaphor Analyses in *Hard Times*

The novel of H.T performs life in the Victorian Age when the Industrial Revolution was developed. It tells the suffering of the Working-class individuals who were mistreated by the High-class individuals. As it handles all the social issues, sufferings and awful practices polished by the network of England after rising the Industrial Revolution which affected the English individuals as in new ideas seemed like Utilitarianism and the Paradoxical Age (Wales, 1989, p.90).

In any case, plainly Dickens utilized the language all the more viably. He embraced a striking style through which he utilized the language to accomplish his motivations; it was an individual quality that was demonstrated by Wales who guaranteed that "style is simply the man "(Wales, 1989, p.1). Words were the devices of the author as he utilized a lot of words with intriguing figurative implications. So that. Any reader may recognize the expertise and resourcefulness with which words were utilized. He enhanced *Hard Times* with energizing and vocative metaphors, for instance, toward the start of Chapter Five (Book 1), he enlightens us regarding ' the endless snakes of smoke' which pour from the plant stacks. The word 'snake ' brings to our mind a malevolent and unsavory creature, and the smoke turns out to be something other than smoke. It turns into an image of all that is terrible in the Industrial Revolution. Dickens is recognized by having a fine utilization of language with abundant and fundamental style. This kind of style is brimming with figurative articulations which the essayist uses to catch the reader's eye to a given thought that he needs to send it as a message. Consequently, he once in a while bunches his words into expressions of striking fitness and impact. Then again, Dickens is enamored with metaphor. (Ibid, p.2)

3.1 Devices of Metaphor in *Hard Times*

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

- (1) **The Concretive Metaphor** which attributes characteristics or physical existence to an abstraction. For example, 'the pain of separation', 'the light of learning' and 'room for negotiation' (1969, p.158).
- (2) **The Animistic Metaphor** which attributes characteristics to the inanimate including instances such as "an angry sky" and "the shoulder of the hill" (Ibid ,p.158).
- (3) **The Humanizing (Anthropomorphic) Metaphor** which attributes characteristics of humanity to what is not human including instances such as 'this friendly river' and 'laughing valley' (Ibid ,p.159).
- (4) **The Synaesthetic Metaphor** which transfers meaning from one domain of sensory perception to another including instances 'warm color' and 'louder perfume' (Ibid ,p.160).

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

No.	Names	Literal Meaning	Metaphorical Meaning	Connotation
1.	Sowing (Book 1)	Planting something	Starting with bad principle	Negative
2.	Reaping (Book 2)	Harvesting	Getting the bad results for the bad principle	Negative
3.	Garnering (Book 3)	Storing the seeds in one place	Doing bad is rewarded badly	Negative
4.	Murdering the Innocents (Chapter 1: Book 1)	Killing the pupils at Gradgrind's School	Teaching them the wrong Principle	Negative
5.	Bounderby (Character)	Shackler of the workers	Shylock	Negative
6.	Blackpool (Character)	A pool which contains black Water	Having bad life	Negative

7.	Gradgrind (Character)	Pupils` Blender	Destroying the pupils` thoughts	Negative
8.	Whelp (Character)	Tom is a little dog	Cunning	Negative
9.	Sissy	Flower	Good	Positive
10.	Mchouckmchild (Character)	Pupil`s suffocater	Knowledge bounder	Negative
11.	Gunpowder (Book 2: Chapter 7)	The ammo	Shooting	Negative
12.	Explosion	Bomb explosion	Crisis happening	Negative
13.	Whelp-hunting (Book 3: Chapter 7)	Hunting the little dog	Failure of Tom	Negative

Table 3: Connotations of Names Employed in *Hard Times*

3.2 Model of Analyzing Metaphor

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

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

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

(1). ‘He seemed a kind of cannon loaded to the muzzle with facts’’ (Dickens, 1854, p.2).

Topic: Gradgrind

Image: cannon

Point of Similarity: fully loaded

Non figurative meaning: Gradgrind is a man of facts

Interpretation According to the Context of Situation

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

(2). ‘A special contrast as everyman was in the forest of looms’ (Dickens, 1854, p.2)

Topic: multiplicity of looms

Image: forest

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

Nonfigurative meaning: The town has many looms

Interpretation According to the Context of Situation

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

(3). ‘A big-loudman, with a stare, and metallic laugh’ (Dickens, 1854, p.212).

Topic: laugh

Image: metal

Point of Similarity: untrue feelings of Bounderby's heart

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

Interpretation According to the Context of Situation

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

(4). ‘A man made out of coarse material, which seemed to have been stretched to make so much of him.’ (Dickens, 1854, p. 18).

Topic: Bounderby

Image: made of coarse material

Point of Similarity: bad personality

Nonfigurative meaning: Bounderby is bad

Interpretation According to the Context of Situation

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

(5). "It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled." (Dickens, 1854, p. 19).

Topic: town

Image: serpent

Point of Similarity: danger

Non figurative meaning: it is a dangerous city

Interpretation According to the Context of Situation

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

(6). "And vast piles of building full of windows where there was a rattling and trembling all day long." (Dickens, 1854, p.19)

Topic: windows

Image: the windows are rattling and trembling

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

Nonfigurative meaning: The windows suffer from the hard atmosphere.

Interpretation According to the Context of Situation

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

(7). "Where the piston of the steam-engine worked monotonously up and down , like

the head of an elephant in a state of melancholy madness.” (Dickens, 1854, p.19)

Topic: Coketown`s engines

Image: A mad head of elephant

Point of Similarity: Crashing anybody in a mad way

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

Interpretation According to the Context of Situation

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

(8). “and note how few of them the barbarous jangling bells that were driving the sick and nervous mad.” (Dickens, 1854, p.220)

Topic: Bells

Image: Driving the sick and nervous mad

Point of Similarity: The bells have very noisy sounds

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

Interpretation According to the Context of Situation

Coketown's lanes have jingling chimes; in this manner, when they ring, they irritate the occupants. On the off chance that somebody is wiped out, these ringers will build his illness or in the event that somebody is apprehensive of something, these chimes will expand his condition of being alarm.

(9). “Stephen looked older, but he had had a hard life. It is said that every life has its roses and thorns.” (Dickens, 1854, p.2.56).

Topic: Stephen's life

Image: His life has its roses and thorns

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

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

Interpretation According to the Context of Situation

It is obvious from this condition "... has its roses and thistles " such Stephen's reality has great days and awful days. As the principal sentence ensures that he had a

hard life because of the terrible treatment of his manager Bounderby and he is worn out as in he looked more seasoned.

(10). Where the clouds were sailing fast and wildly’’. (Dickens, 1854, p. 59).

Topic: clouds

Image: sailing in the sky

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

Nonfigurative meaning: The clouds move fast and wildly

Interpretation According to the Context of Situation

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

(11). “Before pale morning showed the monstrous serpents of trailing themselves over Coketown.”(Dickens, 1854, p.261).

Topic: smoke

Image: monstrous serpents

Point of Similarity: both smoke and serpents trail when uprising

Nonfigurative meaning: Coketown is scary

Interpretation According to the Context of Situation

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

(12). “So many hundreds hands in this mill.” (Dickens, 1854, p.2. 61).

Topic: Hands

Image: workers

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

Nonfigurative meaning: Workers in the mill

Interpretation According to the Context of Situation

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

(13). "and the melancholy- mad elephants polished and oiled up for the day's monotony."(Dickens, 1854, p.261).

Topic: Machines

Image: Melancholy-mad elephants

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

Nonfigurative meaning: The machines work strongly

Interpretation According to the Context of Situation

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

(14). "With a loud, short laugh." (Dickens, 1854, p.64).

Topic: laugh

Image: Sarcasm

Point of Similarity: the short laugh expressing ironic appearance

Non figurative meaning: Bounderby is sarcasing

Interpretation According to the Context of Situation

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

(15). "A rare sight there-rowed a crazy boat (Dickens, 1854, p. 99).

Topic: Boat

Image: workers

Point of Similarity: The boat is being crazy

Nonfigurative meaning: The boat is unstable when rowing

Interpretation According to the Context of Situation

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

(16). "Contemplating coals." (Dickens, 1854, p.101).

Topic: coals in Coketown

Image: contemplation

Point of Similarity: personifying the coals

Nonfigurative meaning: the coals in Coketown are contemplating

Interpretation According to the Context of Situation

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

(17). "The stranger in the land who looks into ten thousands faces for some answering look." (Dickens, 1854, p.129).

Topic: Faces

Image: Coketown's citizens

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

Nonfigurative meaning: The citizens at Coketown are astonished

Interpretation According to the Context of Situation

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

(18). "She knew the Coketown hands to be." (Dickens, 1854, p.141).

Topic: Coketown hands

Image: Coketown`s inhabitants

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

Nonfigurative meaning: She recognizes the inhabitants of Coketown and their

Interpretation According to the Context of Situation

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

(19). "I know the hands of this town." (Dickens, 1854, p.2146).

Topic: Hands

Image: The people of this town

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

Nonfigurative meaning: The speaker knows the people of Coketown

Interpretation According to the Context of Situation

Louisa says "I know the hands of this town", by the word 'hands', she implies the individuals of Coketown, the town wherein she lives. In a nutshell, she implies that she knows about the individuals of Coketown. as a matter of fact, this is another evidence that Dickens utilizes the word hands rather than labors or people.

(20). "I think there is a pain in the room, but I couldn't positively say that I have got." (Dickens, 1854, p.2176).

Topic: pain in the room

Image: Melancholic room

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

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

Interpretation According to the Context of Situation

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

(21). "This night being time little knots of hands were here and there lingering at streets corners." (Dickens, 1854, p.2230).

Topic: Hands

Image: Coketown's citizens

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

Non figurative meaning: Coketown`s citizens are prisoners

Interpretation According to the Context of Situation

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

(22). ‘and the hands, men and woman, boy and girl, were clattering at home.’”(Dickens, 1854, p. 234).

Topic: Hands

Image: Coketown`s citizens

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

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

Interpretation According to the Context of situation

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

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

No.	Metaphor	Its Type According to Leech's Model (1969)
1.	Interminable serpents of smoke trailed	Concretive Metaphor
2.	A big-loudman...and metallic laugh	Synaesthetic Metaphor
3.	A man made of coarse material	Synaesthetic Metaphor
4.	He seemed a kind of cannon loaded to the muzzle with facts themselves	Animistic Metaphor
5.	The whole town seemed frying in oil	Concretive Metaphor
6.	...in the forest of looms	Concretive Metaphor

7.	Before pale morning showed the monstrous Serpents	Humanizing Metaphor
8.	She knew the Coketown hands to be	Humanizing Metaphor
9.	vast piles...rattling and trembling	Humanizing Metaphor
10.	I know the hands of this town	Humanizing Metaphor
11.	I think there is a pain in the room	Humanizing Metaphor
12.	Where the clouds were sailing fast and wildly	Concretive Metaphor
13.	So many hundreds hands in this mill	Humanizing Metaphor
14.	A rare sight there – rowed a crazy boat	Humanizing Metaphor
15.the barbarous jingling bells that was driving the sick and nervous	Humanizing Metaphor
16.	And all the melancholy-mad elephants polished and oiled up for the day's	Concretive Metaphor
17.	It is said that every life has its roses and thorns	Animistic Metaphor
18.	and the hands, men and woman, boy and girl, were clattering at home	Humanizing Metaphor
19.	The night being time little knots of hands	Humanizing Metaphor
20.	...ten thousand faces for some...	Humanizing Metaphor
21.	contemplating coals	Humanizing Metaphor
22.	with a loud, short laugh	Synaesthetic Metaphor

4. Analyses of Metaphor Frequency

The characterization of Metaphors in Dicken's *Hard Times* as indicated by Leech's Model (1969) has demonstrated that Humanizing possesses the principal rank of the most happening rate. The concretive illustration takes the second position, while, the sympathetic analogy takes the third position. The Animistic representation takes the fourth position as shown in the table.

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

Past the order of illustration, he profoundly focuses on utilizing the two words 'snake' and 'elephant' which are viciousness creatures. Along these lines, he gives a picture of the fireplaces of Coketown endless snakes of smoke trailed themselves" where the smoke turns out from the stacks and this smoke harms the individuals of Coketown as the snakes poison the people when they line them. Also, he utilizes the word 'elephant' in various events to perform its frenzy when getting alarmed as in "all the despairing distraught elephants cleaned and oiled

awake for the days". By the expression despairing distraught elephants, he alludes to the development of the weaving machines on the off chance that they were frantic elephants. Along these lines, these two creatures are utilized more than once and emblematically with negative undertones.

5. Conclusion

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

1. Dickens focuses on utilizing the pieces of the human body allegorically, as a major aspect of his style. The basic pieces of the human body he uses are 'hand' and 'face'. Through this representation, he needs to demonstrate the degree to which the laborers (spoken to by their hands) are oppressed and physically misused by the High-Class individuals for little wages.

2. He uses the words 'snake' and 'elephant' more than once allegorically to pass on ground-breaking pictures about Coketown which speaks to the development of the Industrial Revolution at the Victorian Age where the air turned out to be monstrous and harmful. Subsequently, the smoke of the stacks resembles a snake and the weaving machines working resemble distraught elephants.

3. He uses the names of characters emblematically with either negative connotations or positive implications. Indeed, even the names of parts and books are given emblematic implications and figurative implications, as well.

4. He gives the entryway a chance to open to the readers to break down the metaphorical expressions as indicated by their comprehension since one metaphorical expression, in this novel, may have two translations, yet they must reach the most fitting understanding with the assistance of the setting of circumstance which is a significant factor in breaking down the metaphorical expressions and investigating their genuine expected implications.

This paper has inspected Dickens' successive utilization of metaphors, alluding to their structures and systems, and found that his depictions are reliably wealthy in the creative mind and striking quality. In the event that I likewise center around the semantic linkage between two different things looked at, I further notice how every now and again Dickens plans to dehumanize different characters into non-human living animals or dead articles. The explanation behind this is the writer offers the reader a chance to draw a relationship between these characters and other living creatures (or substances) based on their

characters. Further, I have seen the semantic transference starting with one idea then onto the next as far as 'humanization' and 'dehumanization'. With respect to Dickens' metaphors, 'dehumanization' is the best method for describing individuals that exceptionally impact Pip's life and fortune in the public arena. Regarding the depiction of characters, his metaphors are quite often wealthy in cleverness and striking quality. In addition, his detailed articulations produce an impact in the psyche of the peruser, in light of the fact that the primary individual storyteller Pip watches different individuals he meets and means to pass on his impressions of them. In this manner, Dickens' metaphors are exceptionally special and its capacity is powerful, in that the storyteller can assault or detest other individuals who encompass him, dehumanizing them as though they were non-human animals.

Literature is a large space of creativity and imagination as well as, the mirror of society in which the writers could express their thoughts and impressions through the use of different literary devices and techniques such as metaphor. For the most reason, the analysis of Charles Dickens' *Hard Times* has its importance through this investigation. Metaphor which is an implicit comparison, is the most rhetorical device that is frequently used in the novel. This work considered the functions of simile in the reader's approach to the narrative which is usually said to represent an unknown world, remote from the present experience. The present inquiry attempted to account for the means by which Dickens allows his readers to access each detail of his society represented by different characters. Similes that are related to personal physical appearances, to the characters' aspirations, intentions and states of mind are significant means of understanding and evaluating the necessary contextual information. By passing the need for lengthy explanations, analyzing the novel and identifying metaphor would help readers understand its implication and function in literary texts in general and the use of such a device -metaphor - influences the reader's decision about the reality and reliability of the narration.

The author has various objectives behind the use of figurative language. He uses metaphor in a number of ways to facilitate access to the narrative of *Hard Times*. It appears that Dickens' motive behind the use of metaphor originates in the fact that he feels restricted by language. To a large extent, he uses the device in material processes through the characters to develop the plot. He creates living characters that they go on living outside the book (Leavis and Leavis, 1972). In *Hard Times*, the social consequences of industrialization and urbanization are perhaps most persuasively depicted, through the use of metaphor Dickens deals with a number of social issues: industrial relations, education for the poor, class division and the right of common people to amusement. It also draws on contemporary concern with reforming divorce laws. Thus, the author may be

attempting to move the reader to a parallel, mental world in his/her mind. The author may have a psychological motive in using this device, aiming at involving the reader in acognitive mode with a view to enhance narration. Thus, the semantic creativity in metaphor is both linguistic and psychological. The ultimate objective seems to be the recreation of the story in the reader's mind by means of meaning intensification. Metaphor may be thus more functional than decorative as they were previously thought.

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