

**A Cognitive Stylistic Study of Conceptual Metaphor  
in Dickens's *Hard Times***

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## ABSTRACT

This study aims at presenting a cognitive stylistic perspective of the most vivid and common literary device that is metaphor. It is intended to answer three questions: first, can and how can cognitive stylistics reveal the conceptual construction of metaphors in literary texts? Second, can traditional metaphors be processed and rendered cognitive-linguistically? And third, how can the reader's mind arrive at the appropriate interpretation of these metaphors? To achieve these aims, the study adopts Conceptual Metaphor Theory (CMT) introduced by Lakoff and Johnson (1980) which is developed by Johnson (1987) and Kövecses (2010). This theory is applied to the linguistic metaphors used in Charles Dickens's masterpiece *Hard Times*

This study is a qualitative descriptive analysis. It hypothesizes that cognitive stylistics can show the conceptual construction of metaphors so that the traditional readings of metaphors can be rendered cognitively according to CMT, and the reader's mind processes conceptual mapping based on the background and context to get appropriate interpretation of the metaphors in the selected novel. The results prove all the above hypotheses so that conceptually metaphors are identified as mental manifestations co-occurring through linguistic ones and they carry deep and abundant meaning.

## 1. Introduction

### 1.1 Cognitive Stylistics

Cognitive Stylistics (henceforth CS) represents the most remarkable turn in the world of stylistics. It is called "*cognitive turn*" by Hamilton (2002:3) because of the impact of *interdisciplinarity* of stylistics and *cognitive sciences*. Semino and Culpeper (2002: ix) define CS as a combination of *contemporary stylistics* which is "explicit, rigorous and detailed linguistic analysis of literary texts" and *cognitive science studies* of "the processes that underlie the production and reception of language" and this is the interdisciplinary nature of CS. Essentially, CS aims "to describe, define, and account for the role of cognition and emotion in *reading procedures*" (ibid).

Many scholars believe that simply the 'cognitive turn' is what "literary criticism needs to make ... lest it become an entirely bogus and meaningless enterprise" (Semino and Culpeper, 2002:ix.). From America the CS starts in the early years of the 21<sup>st</sup> century to be the main focus of cognitivists, psychologists, and stylisticians around the whole world. All are concerned with writerly production and readerly perception or interpretation (Verdonk, 2013:158 and Stockwell, 2019: 20). This field is also known *cognitive poetics* (henceforth CP) and both labels ,i.e., CS and CP are used *interchangeably or/and confusedly*.

Culpeper (2002: 257) and Burke (2006:218-9) identify CS as that the term *cognitive* expresses the psychological-cognitive or top-down mental reading processing of the interpretation so it is the readerly domain, while the term *stylistics* focuses mainly on the textual aspects or bottom-up formal linguistic features of style reflecting the writerly domain. Nørgaard et al. (2010:7) and Wales (2011:64) describe CS as a quickly developing and very fertile scientific branch of stylistics. It explains what happens in the readers' *minds* when they read a textual material through accounting for "the cognitive and mental processes that underpin and channel aspects of meaning-making". CS focuses on "the reception and subsequent interpretation processes" that are both active and activated by reading procedures (Burke,2006:218).

To carry out a cognitive stylistic study requires the adoption of a certain cognitive theory or model that systematically, rigorously, and explicitly connects the choices of linguistic features to psychological and cognitive phenomena. In this study, the adopted cognitive modal is conceptual metaphor theory (CMT) to explain the metaphorical construction in the selected data.

## 1.2 Metaphor

For centuries metaphor has been the focus of scholars from different knowledge fields. Metaphors are viewed as a extraordinary and vivid poetic device. Various influential theories have focused on this device (Wood, 2015:1). Aristotle's traditional theory studies the effect of metaphor in pure linguistic texts and it was an analogical comparison. Metaphor is a relation between two literal and figurative senses which both belong to the linguistic domain (Luporini, 2013: 14). The Substitution

Theory sees metaphor as a linguistic expression which involves an internal contradiction (Sommer and Weiss, 1996: 448). For example, the metaphor *Richard is like a lion* is interpreted as *Richard is brave*. Here, the reader extracts the literal meaning out of the metaphorical one (Black, 1954:280).

The Comparison Theory views metaphor as "an implied comparison between two things of unlike nature that have something in common" (Barlow et al., 1971: 4). Black (1954: 283) states that metaphor is an elliptical simile, where the metaphorical expression can be replaced by literal comparison. Accordingly, the metaphor *Richard is a lion* is interpreted as *Richard is like a lion*+ (in bravery). Finally, Ivor Richards's Interaction Theory (1971[1936]) specifies two factors of metaphor which are *vehicle* and *tenor* (topic). For example, in the metaphor *All the senior managers will be swept out*, the vehicle is 'swept out' that has metaphorical meaning, while the implicit or underlying idea of this vehicle, i.e., *dismiss* is the tenor (Hamdi, 2008: 15-16). All the above theories have faced criticisms which entail the introduction of the Conceptual Metaphor Theory (henceforth CMT).

### 1.3 The Conceptual Metaphor Theory(CMT)

George Lakoff and Mark Johnson in their *Metaphors We Live By* in 1980 adopt cognitive view as new orientation for studying metaphor. Accordingly, they introduce the conceptual metaphor theory (CMT). The focus was on the conceptual representation of metaphor which plays an essential role in our thinking and talking about the world. Accordingly, metaphor exists in our language as well as in our thought. The CMT introduces the concept of *metaphorical mappings* which refers to a set of systematic correspondences. In other words, a metaphorical mapping is held between the abstract concepts or *Target Domain* (TD) such as LOVE, ARGUMENT, MIND, ARGUMENT, etc. can be understood in terms of concrete and highly structured objects which are called *Source Domain* (SD) such as CONTAINER, BUILDING, JOURNEY, MONEY, etc. These metaphors exist not only in novel poetic language but also in everyday language (Lakoff and Johnson,1980[2003]: 29 and Weisberg, 2012:10). Also, they distinguish between *conventional mappings* which are stable and not algorithmic in nature and *metaphorical mappings* that may be universal, widespread or culture-specific.

Lakoff (1993: 206) explains that CM is a mental process through which we can comprehend the world, i.e., *it depends on mappings between concepts*. The ontological mappings across domains (neither words nor grammatical components) constitute the CMs. Any CM can exemplify the form of A is B where 'A' represents the TD (also called tenor or primary subject) while 'B' represents the SD (also called the vehicle or secondary subject). For example, in the CM: LOVE IS A JOURNEY, lovers correspond to travelers, their relationship to the vehicle and their life goal is the destination. The journey may face obstacles; it may reach cross-roads where the travelers have to decide which direction they should go in the future. Elements in the TD 'love' correspond systematically to elements in the SD 'journey'. Lakoff (Ibid) mentions that this metaphor is realized by different linguistic expressions: *the relationship is not going anywhere, the marriage is on the rocks* and so on.

Lesz (2011: 13-14) adds that a cognitive means is required to map the TD onto SD. A SD like JOURNEY is concrete and "cognitively available" in the sense that it is bodily experienced and is mapped onto a TD like LOVE which is abstract and "cognitively unavailable" in that it is not actually experienced by our bodies.

Lakoff (1993) developed and improved a new version of CMT which is called the **Contemporary Theory of Metaphor** (CTM). He introduces the **image metaphors** that depend on mappings between images. For example, *His toes were like the keyboard of a spinet*. Here, mapping occurs between two mental images; the first is that of 'foot' and its sub-parts (the toes) and the second is that of 'keyboard' and its sub-parts (the keys). There is only one mapping from the first image to the second and this makes those metaphors simpler and less complex than conceptual ones (ibid: 229-30).

## 1.4 Types of Conceptual Metaphors

Lakoff and Johnson (1980[2003]: 79) classify CMs into three types:

1. Structural metaphor is the one whose TD is comprehended through its obviously defined and highly structured SD. That



is one concept is structured in terms of another concept due to the conceptual mappings between these them. For example, in the CM: TIME IS A LIMITED RESOURCE, the TD 'time' is understood as being wasted or usefully exploited like the SD 'limited resource'.

2. Ontological metaphor is obvious in dealing with non-identifiable entity such as a state, an event or activity in turns of physical entities, substances and containers. Accordingly, a CM is the conceptualization of *experiences* by giving limits or specific forms to unspecific things. For example, in THE MIND IS A CONTAINER, *the mind* is tackled linguistically as *We will bear that in mind* (Lakoff and Johnson, *ibid*: 25-28).
3. Orientational metaphor is one that has spatial orientations ( up-down, in-out, front-back, on-off, deep-shallow, central-peripheral) such as: HAPPINESS IS UP, SAD IS DOWN. These CMs show the clear association of happiness with vertical orientation and sadness with the opposite one. The association is experientially motivated by physical experience (*ibid*: 14-15) .

### 1.5 Metaphorical Mapping

The term Mapping refers to "systematic metaphorical correspondences between closely related ideas" (Grady, 2007: 190). CMs are stable and mono-directional, systematic pairings between SD and TD. These metaphorical mappings are symmetric and partial. The activation of these mapping creates certain inference structures based on physical and everyday experiences. For example, in the CM: ANGER IS FIRE , there are certain similar aspects between the TD 'anger' and SD 'fire'. They begin with low intensity which increases with the passage of time. Accordingly, the angry person to a burning entity (Kövecses, 2004: 21).

Sometimes in certain metaphorical mappings, there are *highlighting* and *hiding* of certain aspects in the DS and TD. For example, the in CM: AN ARGUMENT IS A BUILDING, only some aspects of the TD are highlighted while others remain ignored (Kövecses, 2010: 91-92). That is, the CM focuses on only the construction of an 'argument' and its strength while excluding others properties of that buildings have rooms, walls, roofs, etc. Therefore this metaphorical mapping is said to have the feature

of 'utilization'(ibid: 93). Also, the metaphorical mapping may not only reveal ontological or pre-existing analogies but can also produce analogies and this is the *entailment* propriety. This entails the mapping of a more knowledge the source has onto the target which is not shared by the SD and TD before the mapping . For example, in the CM:AN ARGUMENT IS A JOURNEY, there is a mapping of the main knowledge from the SD onto the TD. In other words, the continuous path of the argument corresponds to and along the journey path (Kövecses, ibid: 122).

## 1.6 Image Schemes and the Embodiment of Meaning

As a reaction to the objectivists' views of the world as being constituted of mind- independent objects, Lakoff and Johnson (1980[2003]: 187) advocate the 'experientialism' or 'experiential realism' which considers meaning as the product of human beings' interaction with the world. This refers to what is called 'image schemas' or the embodied experience. These cognitive schemas are essential factors in understanding metaphor. The term *Image Schemas* was first introduced by Johnson (1987) in his *The Body in the mind: The bodily basis of meaning, imagination and reason* and Lakoff's (1987) *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Johnson (1987: 29) defines image schema as "a recurrent pattern, shape, and regularity in, or of, [our] ongoing ordering activities". Thus, they are patterns that occur frequently in our sensory-motor experience. By them, we can understand and think about that experience, and they can also be employed for structuring and making inferences about abstract domains of thought .

Evans and Green ( 2006: 178) state that image schemas are not innate knowledge structures but they are developed during early childhood when children begin to interact with the world. They add that image schemas act as a SD for the conceptualization of many target concepts, and the reason behind this process is that image schemas are "knowledge structures that emerge directly from pre-conceptual embodied experience. These structures are conceptually meaningful because they are derived from bodily experience and this level is directly meaningful". A representative of such embodied schemata is the container image schema . Expressions like to be 'in love', 'in trouble', 'into depression' represent examples of the CM: STATES ARE CONTAINERS which involves a projection from the container image schema onto the source domain of states (ibid:190).

## 2. Methodology and procedures

The present study is a qualitative descriptive analysis. Its cognitive stylistic basis is CMT as established by Lakoff and Johnson (1980) and developed by Johnson (1987) and Kövecses (2010). However, the classification of the data of CMs in Charles Dickens's novel is based on processing a CM as a metaphorical mapping between SD (such as human body, animals, plants, etc.) and TD (such as ideas, emotion, etc.). The analytical data are only eight quotes selected from the novel. They all have metaphorical linguistic expressions. Analysing data occurs in steps: First, the metaphorical linguistic expressions are discussed in term of linguistic metaphors with an identification of their concrete and abstract items. Next, these metaphors are investigated and analyzed cognitive stylistically according to the CMT. Then, the metaphors are classified according to the SD and TD they belong to so they are attributed in terms of CMs. After that, the metaphorical images are explained for each CM from which it is derived. Finally, the types of the identified CMs are presented.

## 3. About the Novel

*Hard Times* is the tenth novel by Charles Dickens (1812-1870) who was a British novelist, journalist and social commentator. Dickens is known as one of the most famous and influential writers of the 19<sup>th</sup> century. *Hard Times* was first published in 1854. The novel surveys English society and satirizes the social and economic conditions of the era. It is set in the fictitious Victorian industrial Coketown, a generic Northern English mill-town and it may be partially based on 19<sup>th</sup>-century Preston. Dickens emphasizes three main themes in his work. First, he focuses on the *Mechanization of Human Beings* through illustrating the dangers of allowing humans to become like machines, suggesting that without compassion and imagination, life would be unbearable. Secondly, Dickens suggests that fancy is as important as fact, i.e., just as fiction cannot be excluded from fact, fact is also necessary for a balanced life. Thirdly, through the various female characters, Dickens suggests that feminine compassion is necessary to restore social harmony (Gibson, 1983:76).

## 4. Analysis and Discussion of the results



In this section metaphorical expressions found in selected quotes are investigated and analyzed according to the CMT. Both the SD and TD are specified and the mapping between them is discussed. For each metaphorical expression, one or more proper and related CM(s) is/are identified. The CM(s) should reflect the metaphorical image implied in the linguistic expression. Below the selected quotes carrying metaphorical expressions and images are presented. The existed CMs are analyzed and discussed on the base of CMT.

**(4.1) “Teach these boys and girls nothing but Fact. Facts alone are wanted in life. Plant nothing else, and root out everything else.” (Book I. chapter I)**

This quote has a very vivid metaphor. The teaching process is metaphorically represented as planting process. Mr. Gradgrind's principle is teaching only facts. Accordingly, teaching is compared to planting process and teaching materials must be only lifeless items (i.e., facts). This man emphasizes on removing (rooting out) anything else and particularly emotional items. Here, Dickens, makes his readers imagine all the planting constituents. He compares pupils' minds as grounds and teachers who are only farmers must *plant* specifically facts in these grounds and *root out* any emotions, feelings and fancy. According to Mr. Gradgrind's thinking, facts are desirable –useful fruitful plants, while anything else is undesirable weeds that must be killed and removed. Traditionally, this metaphor consists of the tenor which is the ideas in pupils' minds and the vehicle which is plants.

In this quote, a CM of plants is introduced. The SD is exemplified by the verbs *plant* and *root out* which are linguistic items related to plants and planting are used as metaphorical expressions for TD of factual ideas planted in pupils' minds. This metaphorical image can be expressed in the following CM: IDEAS ARE PLANTS. This CM highlights one or more of its ontological or epistemic target correspondences. The SD of plants is mapped onto the TD of ideas. This mapping can be referred to through the proposition that teaching facts presents in Mr. Gradgrind's mind firmly as planting factual ideas and rooting out emotional aspects .

Implicitly, another CM can be deduced from this metaphorical image which is related to the image schema of containment (Saeed, 2003 :367);

it is the CM: THE MIND IS A CONTAINER. This CM highlights one or more of its ontological target correspondences and can express the function of mind as a container of factual ideas only. Here a pupil's mind is tackled metaphorically as a container of principles and facts only and there is no room for emotions.

(4.2) *"I know the bricks of this town, and I know the works of this town, and I know the chimneys of this town, and I know the smoke of this town, and I know the Hands of this town"* (Book III. Chapter III)

In (4.2) above, Dickens makes use of body parts metaphors to portray Coketown in an image description so that his readers can imagine the picture of this town. He uses the metaphorical linguistic items "Hands" to indicate directly workers in factories and indirectly man power. This man power is the engine of industry that produces things and development. Mr. Bounderby in this extract of his dialogue describes Coketown as being a human body that consists of main constituents which are bricks, works, chimneys, smoke, and *Hands* that is spelled with capital 'H' to show its importance. Examine these constituents shows that this is an industrial town and it is lifeless because no hearts. Simply, it is only an object with controlled hands. The hands referring to workers are the essential factor exploited by this greedy and cruel man and others who resemble him. Traditionally, the two factors of the metaphor expressed in this quote are the vehicle which is the hands and the tenor which is man power.

Kövecses (2010:18) believes that "human body is an ideal source domain". This is because human body is well-known by people, so its parts like hands, heart, head, eyes, ears, etc. are widely used as SDs for understanding a variety of abstract TDs. According to CMT, the concept of human body 'Hand' represents the SD which maps onto the TD of man power. Consequently, this provides a source for complex mapping in the speech of the main characters of the novel to become part of their public discourse. This linguistic metaphor can be rendered in the two ontological CMs: HOLDING IN THE HAND IS CONTROL and HOLDING IN THE HAND IS COOPERATION.

The above CMs are introduced by Ahn and Kwon (2007:206) and they can be applied to the above Dickens's metaphor since the man power

referring to workers can control the industrialization and in turn the financial status of any town. Also, working in groups of people is the basic factor of success in any work (as exemplified by plural 'Hands' not singular). Therefore, the use of the *Hands* in this novel can represent the ideas of control and cooperation.

In addition, in quote (4.2) two other CMs can be inferred from the metaphorical image expressed by hands. In the Victorian era, the materialistic ideology dominated the life and no consideration was taken to humanistic nature of that society. Dickens draws the view of the industrialists and capitalists represented by Mr. Bounderby who saw the workers as machines and instruments exploited mercilessly for their financial interests. Mr. Bounderby talks about "Hands" (workers) as something similar to 'bricks', 'works', 'chimneys', and 'smoke', and all these are the constituents of industrial-capitalistic environment. Accordingly, Dickens's wonderful metaphorical image of "Hand" can be stated in the two CMs of machines and tools presented by Santarpia et al. (2010). The CMs are: PEOPLE ARE MACHINES and THE BODY IS AN INSTRUMENT.

**(4.3) *"It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black."* (book1, chapter V)**

In this quote, Dickens describes Coketown as "a town of unnatural red and black". This can be a criticism against the town situation by using the negative senses of the red and black colours represented by the adjective "unnatural". The unnatural redness reflects the *danger* of pollution and dirtiness on the human beings' physiological health, while the unnatural black colour represents darkness that affects negatively the human beings' psychological health. The smoke and ashes produced from the chimneys of the factories cause serious illnesses and create a depressed and pessimistic environment in Coketown. In other words, Coketown is a hell for these people because the hell is fire which is visually known by the combination of both red and black colours. As a result, people of this miserable town are psychologically angry, depressed, sad, and dissatisfied and physiologically ill because of the pollution.

According to the reference of the red and black colours, the ideas reflected in this abundant metaphorical image of (4.3) can be generally manifested in the generic CM: EMOTION IS COLOUR and the CM: ANGER IS FIRE. Particularly, what the people experience of danger, darkness, and anger can be exemplified clearly in some other CMs which are derived from the CM: EMOTION IS COLOUR. These structural CMs are: RED IS DANGER; SAD IS DARK ; ANGRY IS DARK; BAD IS DARKNESS; DIFFICULT IS DARKNESS ; DEPRESSION IS DARKNESS. The CMs are adapted from Lixia and Eng (2012: 2). The obvious emphasis on the DARK(NESS) is due to the repeated reference of the black color in the next quote and along the whole novel.

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

In (4.4), Dickens compares the Coketown's smoke of factory as a wild animal, a serpent, that is able to kill both humans and animals. He provides this metaphorical statement which makes the image so attractive. This careful and precise description provokes both the reader's conceptual system and eyes. The metaphorical expression ‘Serpents’ in the above quote can be conceptually represented the evil of pollution emitted from the chimneys of the factories. These factories are owned and run by cruel and greedy human beings who look for their materialistic interest and disregard the bad consequences. This evil has the power to kill any living creatures including human beings, animals and plants. According to CMT, The TD which is the pollution caused by smoke is metaphorically mapped onto the SD which is the dangerous serpents and implicitly the industrialists.

Generally, animals like a tiger, dog, fox, bitch, cow, snake and so on, are often used metaphorically in relation to conceptualize human beings and their behavior (Kövecses, 2010: 19). Here, the SD of dangerous and wild animals is used in the conceptualization of human beings and their bad achievements. Certain properties of these animals are mapped onto people's bad behaviour. Lixia and Eng (2012:10-11)

introduce some structural CMs of animals which can be applied to the metaphorical image of this quote. These CMs are:

PEOPLE ARE ANIMALS; HUMAN BEING IS A SNAKE ; A GREEDY MAN IS A SNAKE; and A CRUEL MAN IS A SNAKE.

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

In quote (4.5) above, Dickens describes Coketown inhabitants who themselves are the workers in the factories as psychologically unbalanced because of the hard work in very high temperature resulted from machines. They are compared to "melancholy mad elephants" that their "heads went up and down". They are unstable because of the working fatigue and tiredness. In this metaphorical image, Dickens pictures the inhabitants' psychological states in an impressive manner. The bad and miserable conditions in Coketown make those inhabitants mad, dissatisfied, and angry. According to CMT, the SD of this metaphorical image is 'melancholy mad elephants', while the TD is the Coketown inhabitants' unstable and negative emotional and mental states. As in quote (4.4), the CM of animals is manipulated successfully here as expressed by the structural CM: PEOPLE ARE ANIMALS that is presented by Kövecses (2010: 19).

The metaphorical expressions in quote (4.5) above provoke a collection of significant CMs. First, as in quote (4.3), the image of Hell or Fire is very vividly drawn through the linguistic items 'heat' and 'temperature'. Inhabitants are angry and restless because the unhealthy working conditions. The TD which is the anger or dissatisfaction and the SD which is fire indicated by "heat" and "temperature" are mapped onto each other. Lixia and Eng (2012: 2) present two structural CMs that can be perfectly reflect this metaphorical image. These CMs are: ANGER IS FIRE; and ANGER IS HEAT.

In addition, the image schema of containment can be applied to this metaphorical image. The inhabitants' hearts and souls are fill with anger. So that the metaphorical image in quote (4.5) can be metaphorically



conceptualized by the ontological CMs: EMOTION IS A SUBSTANCE IN A CONTAINER; and ANGER IS A HOT FLUID IN A CONTAINER.

Finally, the spatial orientation up-down expressed in quote (4.5) can serve as an orientational conceptual metaphor deduced from the metaphorical image. The linguistic expressions "heads went up and down" explain the inhabitants' unstable or restless emotional condition. They are dizzy and absent-minded because of the bad consequences of industrial environment. Two orientational CMs can greatly show how various spatial oriented states entail different emotional states. These CMs are HAPPY IS UP and SAD IS DOWN.

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

In quote (4.6) above, Dickens describes Mr. Gradgrind’s face metaphorically as a structured object. His forehead is square as if a *wall*. In this metaphorical image, the vehicle is the wall and the tenor is the forehead which implicitly refers to his mind or thinking. Hence, Mr. Gradgrind who adopts only factual principles is close-minded because he has a stiff –static mentality represented metaphorically as a wall. This wall stands as an obstacle or barrier against any change. Consequently, the image schema of blockage can be applied here since the wall is considered as a blockage in the way of acquiring and accepting new non-factual knowledge (Saeed, 2009: 369-70). In the CMT, this metaphorical image is processed through the mapping between the SD referring to the wall exemplifying the square forehead and the TD representing Mr. Gradgrind's mentality. The image appears in this quote can be clarified by the structural CMs of buildings and constructions. These CMs are: PEOPLE ARE STRUCTURED OBJECTS and THE BODY IS A BUILDING.

For emphasis the closed-mentality, Dickens represents Mr. Gradgrind’s eyes as being placed in two dark *caves*. Here, the darkness can indicate the difficult and tired mental condition this man experiences since he always thinks about facts and principles. The theme of darkness mentioned in the previous quotes is repeated here. These dark caves are a

metaphorical representation of the man's fossilized mind that contains only lifeless and materialistic thoughts. Thus, the caves are considered the SD and his eyes represent the doors of mentality from them non-factual and brightful knowledge can enter. This metaphorical representation of eyes can be considered the TD of this metaphor. Because of their placement in the dark caves, Mr. Gradgrind's eyes cannot see the new— bright things and ideas. This in turn indicate his inability to learn and know new knowledge that differs from his interest. This metaphorical image can be realized in the structural CM: SEEING IS KNOWING.

**(4.7) “....seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which appeared impervious to the sun's rays.”  
(Book II. chapter I)**

Dickens in quote (4.7) above describes metaphorically the *polluted - dark* atmosphere of Coketown. The whole town is compared to a "lay shrouded" body who died because of the haze of dangerous smoke emitted from chimneys. Simply, it is a dead or ill town. In other words, Coketown is metaphorically described as a dead body lying in the coffin. This haze is compared to the *shroud* that prevents the "sun's rays" representing life to enter and light the town and consequently the town is drown in darkness. In other words, pollution kills physical and spiritual life in this place.

Dickens effectively manipulates these metaphorical expressions to picture how Coketown becomes dead because of the factories owned by dead-feeling people like Mr. Bounderby. Those people exploit inhabitants (or workers) for materialistic interests. According to CMT, the CM of life and death can be deduced from the metaphorical expressions used in this quote. The "sun's rays" represents life, while 'lay shrouded' introduces death. Cognitively, (4.7) can expose two CMs. Here appears the metaphors of death in which the SD can be the concrete concept 'lay shrouded' or the abstract concept 'darkness' derived cognitively from the coverage of shroud and TD is 'death'. Thus, the CMs: DEATH IS REST and DEATH IS DARK(NESS).

Besides, the life metaphor is strongly present. In this metaphor the SD can be the concrete concept "the sun's rays" that is mapped metaphorically onto the abstract concept *light* which is The TD. Light is an crucial element for living or life. This in turn makes life the TD in

replacement. Lakoff and Johnson (1980[2003]: 15) and Kövecses (2010: 26) present two CMs that are suitable in reflecting Dickens's metaphorical images in this quote. These CMs are: LIFE IS LIGHT and LIFE IS BRIGHT. In the same vein, the reference of sun which is the source of light and in turn the source of life in its *high* position in the sky can draw another CMs. That is, the ABOVENESS of sun is an important indicator of life. In this context, some orientational CMs are good metaphorical representations in this quote. These CMs are: LIFE IS UP; LIFE IS ABOVE(NESS); and LIFE IS HIGH.

Also, the metaphorical image of 'lay shrouded in a haze of its own' and the death situation indicate obviously the inactive, lifeless, stiff and static condition. This because no physical forces are noticed in any lying corpus. The absence of physical forces or movements consequently entails the absence of emotions. Thus, other CMs can be provoked to illustrate the relationship between the SD 'lay shrouded' and emotions indicating life. These CMs are: EMOTIONS ARE PHYSICAL FORCES; LIFE IS A PHYSICAL FORCE.

**(4.8) “....but by looking at the red sparks dropping out of the fire, and whitening and dying. It made me think, after all, how short my life would be.” (Book II. chapter VIII)**

In quote (4.8) above, Dickens draws a vivid metaphor of life and death. Louisa who is the speaker sits before the fireplace and notices how the red sparks become white and then lose their energy after dropping out of the fire. This ontological image makes her think of her life. She compares her life to the sparks, i.e. her life is as short as the period red sparks take to be white ashes.

Consequently, the theme of life and death mentioned in quote (4.7) previously is repeated here. Some CMs concerning both LIFE and DEATH can be deduced from these Dickens's metaphorical expressions. Firstly, CMs of LIFE are constructed via the mapping of SD realizing by "red sparks" onto the TD indicating the abstract concept of life. The red sparks are compared to a human being in the prosperous period of youth and maturity. That is, when s/he is young, active and full with

energy. In this situation, the color red can perfectly reflect this metaphorical image. It is the color of *blood* which is the main source of energy and in turn life in living bodies so that the CM: RED IS ENERGY is very applicable here. Mutually, it is possible to propose other related CMs. These are the CMs: RED IS LIFE and LIFE IS ENERGY.

Also, the quote involves other DEATH CMs presented in the mapping between the SD expressed in the linguistic expression "whitening and dying" and the TD indicating death. The means that the white color of sparks is indicator of its end. This has a metaphorical reference to the white hair which announces the approaching of death. Therefore, this metaphorical image can be conceptually realized by the CM: WHITE HAIR IS A MESSAGE OF DEATH. Plus, the word "dying" is a metaphorical expression indicating the end of life or death of living creatures. Here, a good metaphorical representation can be the CM: DEATH IS GOING TO A FINAL DESTINATION.

Generally, the metaphorical image expressed in this quote can reflect the most popular CM concerning life – journey correlation. The short duration that a spark passes from being red (its highest activation and energy) to its end when it loses its energy "whitening and dying" represents the beginning and end of the human's life. It is a journey along different stages. This CM is: LIFE IS A JOURNEY introduced by many specialists headed by Lakoff (1993: 206).

## 5. Conclusions

1. Metaphor is a great and fertile cognitive representations not merely an ornamental supplement of language. Thus, cognitive stylistics is a very applicable tool in analyzing this artistic cognitive and linguistic phenomenon.
2. Linguistic metaphors can perfectly be identified, interpreted and analyzed cognitively stylistically via the adoption of a proper cognitive stylistic theory such as the CMT or image schema theory. The CMT is proved to be workable in this context.
3. In *Hard Times*, Dickens presents explicitly metaphorical expressions to draw wonderful images which implicitly are full of deep conceptual metaphorical representations. By cognitive stylistics, this novel is proved to abundant intellectually.

4. Each CM identified in Hard Times can be processed in terms of conceptual mapping between SD and TD and one or more CMs are deduced by the readers' creative minds.
5. All types of metaphors CMs – structural, ontological, and orientational – are identified through the CMT analysis. The structural ones are the dominate. This indicates the skillful verity of metaphorical conceptualization presented in this novel.

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