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Dedication

I dedicate this work to my Mother and Father, the symbol of persistence also to my brothers and sisters, as well as my nephews, Mohammed, Hamza, and Aness, whom I wish the best.

Another dedication to all my friends especially Azzaddine and Brahim.

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General Introduction

The British society remarked by Queen Victoria's reign from 1837 to 1901, thus it is referred to as the Victorian Era. Queen Victoria has ruled over Britain for sixty four years which has been the longest in British history and the cultural, political, economic, industrial and scientific changes that occurred during her reign were remarkable. When Victoria ascended to the throne Britain was agrarian and rural city, but after her death the country was completely urbanized and largely industrialized.

The age is characterized as practical and materialistic. Most of writers exalt a purely ideal life (Schlick, 1985). It is an idealistic age where the great ideals like truth, justice, brotherhood are emphasized by poets, essayists and novelists of the age (ibid). Some of the enduring authors of the Victorian Era are George Eliots, Thomas Hardy, William Thackeray, and Samuel Butler...etc.

Charles Dickens was one of the Victorian writers, who got interest in politics and social affairs of his community and his novels cover both the middle and lower middle classes (Jordan, 2001). "*Hard Times*" was aimed at calling attention to the social and economic pressures of poverty in the industrial world of England. "*Hard Times*" is the novel that asks most clearly to be read not as a mere fiction but as a commentary on a contemporary crisis.

Charles Dickens began writing the novel "*Hard Times*" in January 1854, and published it in July the same year in his weekly periodical *Household Words*. Sales increased despite the mixed response from many critics, such as F.R. Leavis, who celebrated "*Hard Times*" as a moral fable, and this view of the novel has dominated critical response ever since (Schlicke,1985).

Dickens in "*Hard Times*" describes the life of former peasants, and how poverty influenced their life. Their children attended school where they were educated on fact and nothing else. Their imagination was dulled down, and they became like the machines of the factories. Dickens also writes about the prosperous people, and how they used their wealth to control the poor. "*Hard Times*" is realistic and factual about the life of the people that lived during the nineteenth century when Industrialism started in England.

"*Hard Times*" is about the division between the capitalistic mill owners and undervalued workers during the Victorian Era. It is divided into three sections: Book the First - Sowing, Book the Second - Reaping, and Book the Third – Garnering. These names allude

to the Bible *as you sow, so also shall ye reap* (Hyland, 1981). "***Hard Times***" is about what you reap when using only facts (ibid). Facts are a symbol of something that is unchangeable and fancy is something changeable in people's imagination and mind. Thus, Dickens maintains in this novel that fact and fancy must work together, so the individual can succeed in life, and become healthy human being.

Victorian literature seems to deviate from "art for art's sake" and assert its moral purpose. Tennyson, Browning, Carlyle, Ruskin all were the teachers of England with the faith in their moral message to instruct the world.

As one of the main devices of foregrounding, deviation is often achieved by some irregularly structured language (Leech, 1969). Dickens's language of fiction is no exception, he has his own method of writing novels and special peculiarities in handling language in his own way.

The present paper is an attempt to provide answers to the following questions:

- 1- What are the levels of linguistic deviation in Dickens's "***Hard Times***"?
- 2- What are the effects of Dickens's use of language deviation from the linguistic norms of literary conventions?

We hypothesize that Dickens's trend of writing novels is unique. He uses a language deviated from the norms of literary convention and every day speech. He uses different types of linguistic deviations giving readers unexpected surprise and make a strong impression on their minds.

In "***Hard Times***", Dickens tends to manipulate the misspelling at the phonological level, the use of capitalization at the graphological level, compounding and malapropism at the lexical level, confusion of affixes, comparison of adjective, multiple negations, and the mistaken use of the verbs at the grammatical level, and periphrasis, synecdoche, metaphor, simile, hyperbole, and irony at the semantic level.

Chapter One: Leech's Classification of Linguistic Deviation

1.0 Introduction

1.1 Linguistic Deviation

1.2 Deviation and Foregrounding

1.3 Foregrounding and Parallelism

1.4 Leech's Classification of Linguistic Deviation

1.5 Kinds of Linguistic Deviations

1.5.1 Phonological Deviation

1.5.2 Graphological Deviation

1.5.3 Lexical Deviation

1.5.4 Grammatical Deviation

1.5.5 Semantic Deviation

1.5.5.1 Semantic Oddity

1.5.5.2 Transference of Meaning

1.5.5.3 Honest Deception

1.5.6 Dialectal Deviation

1.5.7 Register Deviation

1.5.8 Historical Period Deviation

Conclusion

1.0 Introduction

The writer creates a new kind of language in his work that is different from the conventional one and everyday language of his day. Using unconventional or unusual language, he can give his readers unexpected surprise and attract their attention and excite them to read his work.

Linguistic Deviation, which is our main concern, is considered one of the important aspects of foregrounding. In the following chapter, it is important to know what is meant by deviation, it is also important to know the types of linguistic deviations in literature. We will attempt to stress the importance on these two main elements as far as Leech's classification is concerned.

1.1 Linguistic Deviation

Fictional language may deviate from the generally observed rules of language in many ways, some obvious, some subtle (Leech, 1969).

Amongst users of the language, poets and creative writers enjoy a unique freedom, to range over all its communicative resources, without respect to the social or historical contexts to which they belong (ibid). Writers can use the language of the past age, or can borrow features belonging to literary uses of language.

Writers can produce surprise effects by importing words into a text belonging to another variety of language. Literature, then, seems to offer language which is different from what may termed normal or every day usage of a speech community. So far it is clear that writers can only deviate their literary works by breaking the rules of language.

1.2 Deviation and Foregrounding

Deviation is a term used to describe spelling and pronunciation of a word or a sentence structure which does not conform to a norm (Richards, 1985). It is the specific use of language that goes beyond its linguistic convention. Hence, when a writer wants to make his language to be creative or inventive, he uses the language that is different from the conventional and everyday language. He invents and modifies some lexical, grammatical or structural elements for the immediate use in order to give his readers unexpected surprise and makes a strong impression on their minds. This creative kind of the language is technically called linguistic

deviation, by which a writer creates a new language deviated from the norms of the literary convention or every day speech (Leech, 1969).

According to Leech (1969), "It is very general principle of artistic communication that a work of art in some way deviates from norms which we, as members of society, have learnt to expect in the medium used "(p.56).

If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent. Leech (1969) explains the linguistic deviation with a concept of foregrounding:

...anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms have been given the special name of "foregrounding" ... the foregrounding figure is the linguistic deviation, and the background is the language (p.57).

In fact, there are many ways in which writers may produce deviation and hence foregrounding. Foregrounding is a term borrowed from criticism of art. Art critics often differentiate the foregrounding of a painting from its background. The foreground is that part of a painting which is in the center of the canvas. It is supposed that the items which occur in the foreground of a painting will usually be thought of as constituting the prominent subject matter of the painting. Of course, the background of the picture also contributes to the whole. Nothing in a work of arts is insignificant. But the matter in the foreground is more important than the rest. It is often said of poetry that if one changes something as small as a comma, one can change the meaning of the poem as whole. But still some elements remain very important than others, and the foreground parts can be regarded as the most important of all (Short, 1996).

In language, the background is all what is linguistically normal according to the rules, norms and expectations which we associate with a particular kind of speaking or writing. Furthermore; the foreground is that part of written or spoken discourse which does not conform to these expectations and norms. Foregrounding is thus produced as a result of deviation from linguistic norms of various kinds (ibid.).

1.3 Foregrounding and Parallelism

So far, we have seen that writers can only foreground parts of their writing by breaking the rules or conventions of language. But also, we can achieve foregrounding with another method which is repetition or the so called "*parallelism*" (Leech, 1969).

The word parallelism is derived from Greek "*Paralelas*" which means phrases or sentences of similar construction and meaning placed side by side, balancing each other (Cuddon, 1992). Parallelism is not a merely a mechanical repetition, it requires some contrasting elements in any paralytic's pattern there must be an elements of contrast (ibid).

Leech (1969) argues that if a parallelism occurs in a poem, people feel that there must be some deeper motivation or justification which should be sought. Every parallelism has a relationship of equivalence between two elements namely, the elements which are singled out by the pattern as being paralleled.

Parallelism has the power to produce foregrounding in a text by inviting the reader to search for the meaning connections between the parallel structures, thus foregrounding is not only a result of linguistic deviation, and it is also a result of repetition and parallelism (Short, 1996). In this study we will investigate foregrounding as a result of linguistic deviation and in such a case we will consider kinds of linguistic deviation which produce foregrounding.

1.4 Leech's Model of Linguistic Deviation

Leech deals with eight different types of linguistic deviation, which are distinguished in three main language levels: realization, form, and semantic. Realization is realized by phonology and graphology, form comprises grammar and lexicon, and semantic is realized by denotative or cognitive meaning (Leech, 1969). These three main levels of language are illustrated in the table below:

Realization	Form	Semantics
Phonology	Grammar and Lexicon	Denotative or Cognitive Meaning
Graphology		

Table 1.1 The Three Levels of Language (Leech, 1969).

Leech's way to classify language into three main levels is of crucial importance to solve many problems in language such as, homophones, homonyms, and synonyms. In such a case, breaking language down into one or two components i.e., form and meaning is

inadequate. Knowing a language means knowing the form of a language (grammar and lexicon), realization (phonology and graphology), and semantics (meaning) (ibid).

1.5 Kinds of Linguistic Deviation

This section will deal with the eight types of linguistic deviation based on Leech's classification and which can produce foregrounding.

1.5.1 Phonological Deviation

Since most of literature is written, there would be a relatively little scope for phonological deviation (Short, 1996). It is not surprising that phonological deviation in English poetry is of limited edition because patterns of phonology are even more on the surface than those of syntactic surface (Leech, 1969).

According to Leech (1969), " Not that this is true of all languages: in some American Indian cultures, notably that of the Nootka, literary recitation is clearly marked off from ordinary speech by a set of deviant phonological characteristics" (p. 47).

It is the deviation in sound or pronunciation which is done deliberately in regard to preserving the rhyme, as when the noun *wind* is pronounced like the verb *wind*. Leech considers the phonological deviation as irregularities of pronunciation (ibid).

In the evocation of a character's style of speech in dialogue, Dickens has a rich phonological choices form a distinct level of style in oral literature, as well as in written literature. The implicit sound pattern can always be made explicit in reading aloud. To a large extent, this implicit phonology is determined by choices of words and structures at the syntactic level, where it can be regarded as an important ingredient of stylistic value (Leech & Short, 1981).

Leech and Short (1981), provide the following Mr. Podsnap in "*Our Mutual Friend*", speaks in capital letters, when addressing foreigner: *HOW DO YOU LIKE LONDON?* Such mimicry, of course, often extends to the use of unorthodox spelling to suggest a character's unusual accent (ibid).

Trudgill (2000), stresses "grammatical deviation from standard English is associated with phonetic and phonological differences, although this is not indicated on the printed page, that is to say , there are social-class dialects as well as social-class accents" (p.35).

1.5.2 Graphological Deviation

Leech and Short (1981), claim:

Graphological deviation is a relatively minor and superficial part of style, concerning such matters as spelling, capitalization, hyphenation, italization and paragraphing. Such matters are to great extent determined conventionally by syntax and become noticeably expressing only when a writer makes a graphological choice which is to some degree marked or unconventional, such as a deliberate misspelling (p.131).

Thus, this section treats the orthography or typography of the text. There is a kind of graphological deviation which needs to have no counterpart in speech. The typographical stanza is a unit which is not parallel in non-poetic varieties of English; it is independent of and capable of interacting with the standard units of punctuation (Leech, 1969).

This interaction is a special communicative resource of poetry. Two American poets who explore possibilities of purely visual patterning in poetry are William Carlos Williams and E.E.Cummings. The latter is well known for his use of other type of orthographic deviation discarding of capital letters and punctuations where convention calls for them, jumbling words, eccentric use of parentheses, etc. For Cummings capitalization, spacing and punctuations become expressive devices, not symbols to be used according to typography costume (ibid). Graphological convention is still evolving as can be seen in the various ways that people currently express emphasis using capital, spacing and special symbols. Sometimes, capitalization of varying sizes is used for emphasis, irony, satire, and other literary purpose

1.5.3 Lexical Deviation

The most obvious example of lexical deviation is those where writers make up words which did not previously exist. This is called neologism (Leech, 1969). Neologism or the invention of new word is one of the more obvious way in which a writer exceeds the normal use of the language (ibid).

Leech (1969) calls "new word Nonce-Formations if they are made up for the nonce, i.e., for a single occasion only" (p.42). The English rules of word formation permits prefixation of "*fore*" to a verb, in order to convey the meaning beforehand as in *foresee*, *foreknow*, *foretell* and *forewarn*. However, the rule is in fact limited to a small group of items, such as in "*Waste Land*" T.S Eliot overgeneralizes the use of this prefix and he introduces a

new word that is not usual in English language which is *Foresuffered* in the following line:
"And I Tiresias have *foresuffered* all"

This strikes us as a novelty and as a surprising extension of the expressive possibilities of the language (ibid).

Another way in which writers can produce foregrounding through lexical deviation, is by the use of affixation which is the addition of prefix or suffix to a word in the language, as well as by compounding, i.e., the joining together of two or more items in order to make a single compound one. As in the following example from Hopkins's in "*The Wreck of the Deutschland*", both compounding and affixation are used to similar effect: "*The widow-making unchilding unfathering deeps*" (ibid). The noticeable use of the prefix "*un*" with the words in which would not be preceded with in standard English *unchilding* and *unfathering*. Also, the use of compounding word *widow-making* is another lexical deviation (ibid).

Furthermore, lexical deviation might be made also by the slip of the tongue or speech error in which one may deviate from the intended utterance to form a new word. Some of these tongue slips are called malapropism. The term refers to the misuse of words which comes from the name of Mrs. Malaprop a character in "*The Rivals*" play, she would say *reprehend* for *apprehend*, and *derangement* for *arrangement*. It is a technique used by writers and poets to form new words (Clark, 1977).

The exchanging of *reprehend* for *apprehend* and *derangement* for *arrangement* may come as a result of the speaker's incomplete phonetic representations of the words they were thinking of and so they selected the first word that sounded right (ibid).

1.5.4 Grammatical Deviation

The number of grammatical rules in English language is substantial, and therefore the foregrounding possibilities via grammatical deviation is also substantial (Short, 1996).

To distinguish between the many different types of grammatical deviation, it is as well to start with the line traditionally drawn between morphology the grammar of the word, and syntax the grammar of how words pattern within sentences (Leech, 1969).

The subtle example of grammatical deviation is the case of ungrammaticality in the following: "*I does not like him*" (ibid).

It is also of value, mentioning that grammatical deviation indicates the social classes of the speakers. The existence of differences in language between social classes can be illustrated by the following sentences:

Speaker (1)

I done it yesterday.

He ain't got it.

It was her what said it.

Speaker (2)

I did it yesterday.

He hasn't got it.

It was her that said it.

(Trudgill, 2000 p.34)

Any native speaker of English language would be able to speculate that speaker(1) was of a different social class than speaker(2), as the difference in grammar between the two speeches indicate that speaker(1) is from a lower social class (ibid).

Grammatical deviation is expressed also by a poet or a writer when using the double negation, the double comparative, and the double superlative. In old and middle English the idea of negation was often expressed several times in a single sentence, as expressed in the following example: "I will *never do anything no more*" (Brook, 1977).

Alike, writers or poets deviate from grammatical rules by making a comparative or superlative more emphatic by combining two ways of expressing comparison, the addition of suffixes and the use of the separate words "*more*" and "*most*". Thus Shakespeare, for example, combines *unkindest* and *mostunkind* in the following: "This was the *most unkindest* cut of all" (ibid).

1.5.5 Semantic Deviation

According to Leech (1969), "It is reasonable to translate semantic deviation mentally into 'non-sense' or 'absurdity'" (p. 48).

Semantic deviation deals with what Leech (1969), calls as "Tropes foregrounded irregularities of content" (p.131). He states that they are classified into three sections.

1. Semantic oddity
2. Transfer of meaning
3. Honest deception

1.5.5.1 Semantic Oddity

Semantic oddity means semantic peculiarity or strangeness of expressions. There are five types of semantic oddity. *Pleonasm*, *periphrasis*, and *tautology* have semantic inanity and superfluity, and *Oxymorn*, and *Paradox* have semantic absurdity that contains self-conflicting information (Leech, 1969).

1.5.5.2 Transference of Meaning

According to Leech's classification, transference of meaning is classified into four tropes of figurative language: *Synecdoche*, *Metonymy*, *Metaphor*, and *Simile* (Leech, 1969).

1.5.5.3 Honest Deception

According to Leech (1969), the term honest deception is classified into three tropes" *Hyperbole* "the figure of over-statement", *Litotes* "The figure of understatement", and *Irony* "(p.166). The three are connected in the sense that they all misrepresent the truth (ibid).

1.5.6 Dialectal Deviation

According to Leech (1969), he uses the term dialectism for dialectal deviation; dialectism refers to the "borrowing of features of socially or regionally defined dialects" (p.49).

It occurs when the writer uses words or structures which are from a dialect different from that of standard language. However dialectism is commonly employed by story tellers and humourists, as In "*The Shepheardes Calender*" Spenser's is of this type of deviation he uses words like *Heydeguyes* (a type of dance), *Rontes* (young bullocks), and *weaned* (a newly weaned kid or lamb) as such use evokes a flavor of rustic naivety in keeping with the sentiments of pastoral (ibid).

1.5.7 Register Deviation

Each profession has its particular uses of language, which is known as a register. Literature as a literary profession has its own particular use of words. But modern writers have freed themselves from the constraints of poetic language. In order to convey their message they often use one or more sorts of registers.

In prose writing, register borrowing is usually accompanied by register mixing, i.e., the meeting of features that belong to different registers in the same texts (Leech, 1969).

The following two lines from Auden's "*Letter to Lord Byron*" are deviation of register:

And many a bandit, not so gently born

Kills vermin every winter with the Quorn (ibid).

1.5.8 Historical Period Deviation

In this kind of deviation writers are not restricted to the language of their own particular period they use archaic words or structures which are no longer used in standard language to enhance the aesthetic or musical value of the literary work (Leech, 1969).

Leech calls historical deviation archaism and he defines it as "the survival of the past into the language of present time" (Leech 1969, p.52).

Conclusion

The first chapter has attempted to look at the eight types of deviations, as introduced by Leech (1969) which are as follow, phonological deviation, graphological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectal deviation, deviation of register and historical period deviation.

It is worth mentioning that linguistic deviation is not merely found in poetic language but also in non-poetic one, Although, Leech examines only the language of poetry, it seems that his method can be applied to the language of English prose as he admits the need of the categories *Prosaic Poetry* or *Prosaic Prose*.

Chapter Two: Charles Dickens: "a critical review"

2.0 Introduction

2.1 General Characteristics of the Victorian Literature

2.2 Effect of Industrialism on the English Language

2.3 Charles Dickens's Biography

2.4 Dickens Philosophy and Style

2.5 Literary Tropes in Dickens's Style

Conclusion

2.0 Introduction

It was until the middle of the eighteenth century that the Industrial Revolution transformed rural Britain into industrial society, which led at the end to economic development. The Victorian Era is remarkably distinguished because of its rapid progress in all the arts and sciences and in mechanical inventions.

The objective of this chapter is to give a general review as to the Victorian Literature, spotlighting more emphasis on Dickens's style and language.

2.1 General Characteristics of the Victorian Literature

The Victorian society is associated with the period (1837-1901) during which Queen Victoria ruled over Britain, thus it is referred to as the Victorian Era. Queen Victoria's sixty four years reign is the longest in British history and the cultural, political, economic, industrial and scientific changes that occurred during her reign were regarded as the greatest public virtue (Chesterton, 1966).

It was an age alive with new activities. There was a revolution in commercial enterprise, due to the great increase of available markets, as a result of this, an immense advance in the use of mechanical devices. On the other side of this commercial expansion we see the terrible social conditions of the new industrial cities, the squalid slums, and the exploitation of cheap labor often of children (Albert, 1923).

A notable problem for writers than of these was that presented by the challenge of the new science to the old Christian faith. Darwin's Revolutionary Theory 1859 hit at the book of Genesis. It demonstrated that man had evolved from lower forms of life, he had not been created completely by God (Burgees, 1974).

Materialism, which denied the existence of everything except matter, man has no soul, and even though is secreted by the brain as bile is secreted by the liver was another challenges to orthodox belief (ibid).

Utilitarianism is another social problem which meant too much freedom in trade and industry. Furthermore, utilitarianism allowed squalid homes, towns disfigured by factories, refuting the importance of beauty and the ethical aspects of life and it was concerned only with its profits (Sanders, 1994).

The Victorian Age thus had a large number of problems to face in many ways; it was an age of progress, railways, buildings, steamships and reforms of all kinds. But, it was also an age of doubt there was too much poverty, injustice, ugliness, and too little certainty about faith or morals, it became also an age of crusaders, reformers and theorists (Burgees, 1974).

The realism literature writers in the Victorian Age took their subject from commonplaces; they found it to be of interest and importance to describe the life styles and the settings of middle and lower class citizens. Detailed settings became important as means of establishing the realistic nature of characters and locations.

Dickens as a realist writer, in "*Hard Times*" he depicts the impact of urbanization on the poor leading to the emergence of a criminal class and the ubiquity of commercialization and the profit motive and its dissolving effects upon family and friendships. Therefore, the Victorian novel confronts the reader with grim depictions of human suffering and misery. Moreover, Victorian writers agree that the machine principle, the manifest antithesis to the spirit, was corrupting the life of England (Trilling and Bloom, 1973).

2.2 Effects of Industrialism on the English Language

The events of the nineteenth century affected the English speaking countries have of great political, scientific, and social importance. Some of the events and changes are influenced in the English language as well. But more influential in this respect are the great developments in science and the rapid progress that has been made in every field of intellectual activity in the last hundred years (Pyles, 1964).

It is of value mentioning when all people of different classes participate in such activity, both in work and play, and share in its benefits. Accordingly, the great developments in industry, the increased public interest in sports and amusements, and the many improvements in mode of living have all contributed to the increase of the vocabulary (Wilson, 1958).

Words are symbols by which a man can express his ideas. They are an accurate measure of the range of his thought at any given time. They obviously designate the things, he knows. The date when a new word enters the language is in general the date when the object, experience, observation or whatever it is that calls it forth has entered man's consciousness. Thus with a work like the Oxford Dictionary, which furnishes us with dated quotations showing when the different meanings of every word have arisen and when new words first

appear in the language, we could almost write the history of civilization merely from linguistic evidence. In the early part of the nineteenth-century or the Victorian Age, we could find growing up of words like, horsepower, lithograph, railway, photograph, photography, steamship, etc (Baugh, 1981).

English scientific and technical vocabulary had been growing gradually since the Renaissance, but the Victorian Era saw an unprecedented growth in this domain. These new expressions and styles had an effect on the writers, especially those of fiction like, Charles Dickens, Mrs. Gaskell, and George Eliote.

Dickens uses words and expressions which indicate the philosophy of industrial society. Some ideas in the novel are conveyed in a number of geometrical or quasi-geometrical terms such as, wide, thin, base, surface and particularly square which recurs many times (Lodge, 1966).

2.3 Charles Dickens's Biography

Charles Dickens was born on the 7th of February 1812 in Portsmouth, England, the second born of eight children to Elizabeth Barrow (1789-1863) and John Dickens (1785-1851) a clerk in the Navy Pay office, his parents were middle-class, but they suffered financially as a result of living beyond their means. When Dickens was twelve years old, his family's dire straits forced him to quit school and he was sent to work at a blacking factory in Hungerford Market, London, a place where shoe polish is made, which enable him to support his family.

In 1824, his father was put in debtor's prison, where Dickens's mother and siblings eventually joined him, leaving Charles to live alone. This event experience of lonely hardship was the most significant event in his life which obviously played an influential role in many of his novels. The ability to depict real life situations was greatly influenced by his unpleasant experience as a young man, which included being a victim of child labor.

Pykett (2002), expresses Dickens anxiety and disillusionment after being exposed to child labor and the loss of an opportunity to be educated:

No words can express the secret agony of my soul as I ...felt my early hopes of growing up to be a learned and distinguished man crushed in my breast. The deep remembrance...of the misery it was to my young heart to believe that, day by day, what I had learned and thought, and delighted in, and passing away from me...cannot be written (p.01).

After inheriting some money Dickens's father released from debtors' prison, his mother forced him to remain working at the factory, his father however, later allowed him to study at Wellington House Academy in Hampshire Road ,London, as a young adult, in 1829 Dickens worked as a law clerk and later a shorthand reporter at Doctor's commons courts.

By 1832, he had become a very successful shorthand reporter of Parliamentary debates in the House of Commons. Thus, working as a reporter in the Courts and Parliament provided him with first hand background information of the inner workings of the justice system which would later appear in many of his novels, particularly "*Bleak House*". Being a reporter as well impacted greatly the writings of his earliest letters which allude to his working experience. Moreover, he developed a more critical perception of society, which enabled him to write his novels from a realistic perspective, connecting real life experience to his characters (Pykett, 2002).

Charles Dickens is a writer who touched the lives of many and all the people of England enjoyed his novels, including both the lower and the upper classes. The events in his childhood are depicted and presented by characters in his novels. The main concern of his novels entails the poor population which connects to his own personal conflicts and frustration of his childhood in the Victorian society (Brown, 1963).

Dickens early childhood experiences influenced him into becoming a realistic novelist, and he based his novels on the social conditions surrounding him. It is even believed that before writing any of his novels, he visited the places on which he based his themes. For example, when preparing for "*Hard Times*", he visited Preston to observe the effects of a strike in a manufacturing town, and this is an indication of how he stressed the importance of connecting reality to his novel. The majority of Dickens works are social critiques which attack the institutions that do not perform the roles for which they were created and fail to reform society. Thus, Dickens main focus was the poverty-stricken parts of England which influenced him to sympathize with

people who were neglected, unloved and suffering. His characters not only represented the public, but also are connected with the readers (Fletcher, 2007).

Charles Dickens died at home on June 9th, 1870 after suffering a stroke. Contrary to his wish to be buried in Rochester Cathedral, he was buried in the poets' corner of Westminster Abby (ibid).

2.4 Dickens's Philosophy and Style

Charles Dickens generally regarded as the greatest English novelist; he had a wide popularity than any previous author had during his life time (Thornley & Gwyneth, 1968).

Dickens prose style varies in quality, but he is always readable. We find, therefore, in most of Dickens's novels are a description and he attacks many kinds of unpleasant people and places, bad schools and school masters, bad prisons and dirty houses. His characters include thieves, murderers, men in debt, stupid and unwashed men and women, and hungry children (ibid).

We may note also that most of Dickens's novels belong to problem novels thus, the "*Bleak House*", attacks the law's delays, "*Little Dorrit*", the injustice which persecutes poor debtors, "*Nicholas Nickleby*", the abuses of charity schools and brutal school masters, "*Oliver Twist*", the unnecessary degradation and suffering of the poor in English workhouses. Dickens's main purpose was to make the novel an instrument of morality and justice, it is certain that his stories did more to correct the general selfishness and injustice of society toward the poor (Schlicke, 1998).

When we turn from his outward training to his inner disposition we find out two strongly marked elements. The first is the excessive imagination, which made good stories out of incidents that usually pass unnoticed, and which described the commonest things such as, a street, a shop, a fog, and a lamp-post, with a wealth of detail and a romantic suggestion. The second element is his extreme sensibility, which finds relief only in laughter and tears, like, shadow and sunshine these follow one another closely in all his books (ibid).

One important point in Dickens's style of fiction is the survivals of earlier irregular forms of speech which became marks of vulgarity in the speech of the classes made familiar by the novels of Dickens. In "*Oliver Twist*", Dickens describes the criminal and degraded life of the underworld by the use of the vulgar expressions. Fagin, Charly Bates, and the Dodger

make a gang of thieves, and some semi-technical vocabularies called cants or jargons which are understood only by the members of English society (Mcknight, 1965).

An interesting stage in the refinement of speech is exhibited in Dickens's novels which describe different social classes. He describes lower social classes with different grammatical expressions that deviate from the standard English such as, the double comparative, the double superlative, and the double negative which they were used in Old and Middle English. Lower class people use them to emphasize their speech (ibid).

Dickens's style at its best is neither polished nor scholarly, but it is clear, rapid, and workmanlike, the style of working journalist (Albert, 1923).

2.5 Literary Tropes in Dickens's Style

Literary tropes have been identified as the alteration of the moral meaning of an expression. They include metaphor, irony, and synecdoche. All these figurative languages are under the umbrella term semantic deviation (Leech, 1969).

Dickens often pictures people to things and brings objects to life. His social satire of British aristocratic snobbery is often popular, he compares orphans to stock and shares, people to tug boats, or dinner party, guests to furniture, this is just some of Dickens' literary tropes used for the flight of fancy (Salter, 1983).

Dickens's social satire of the industrial society is exaggerated by the use of metaphor in "*Hard Times*", Bounderby and Gradgrind the characters who represent the utilitarian philosophy of the Victorian period are described as inanimate then as animate, Gradgrind is recurrently square whereas Bounderby is round, swelled, and inflated. Both have distorted shapes and bulling postures. Hence, the resemblance between Gradgrind and Bounderby makes the interchangeability of the industry and education upon which Dickens insists seem natural and solid. To argue the structural resemblance in his novel Dickens should resort to metaphor (ibid).

Furthermore, Dickens's social satire of the new poor law often finds its way in irony as a literary trope. In "*Oliver Twist*", when Oliver was called into the presence of the board of the workhouse for the first time, their hard treatment of him is described in ironical phrases "raising his spirits" and "putting him at ease" (ibid).

Shifting of sounds is another irregular form of speech used by Dickens to describe his uncultivated characters. From Dickens examples, we may take at random Sam Weller's rendering of the sound "w" as "v" in "*Pickwick Papers*", and the same with Mr. Sleary's lips in "*Hard Times*", and Mr. Chadband's pronunciation of the word "truth" as the awesome disyllable "terewth" (Leech & Short, 1981).

Conclusion

Charles Dickens is deemed to be one of the greatest geniuses in English literature, he is "unique" (Churchill, 1996, p.117).

Charles Dickens exemplifies the Victorian novelist better than any other writer. He described the social states of the working class who was exploited by the utilitarian industrialists and the greedy capitalists who grew wealthier at the expense of the thousands of poor factory workers, extraordinarily population in his day with his characters taking on a life of their own beyond the pages, Dickens is still the most popular and read author of the time.

Dickens novels were landmarks of literature in English and of English culture in the nineteenth century, thus, he is similar to the other Victorian novelists in the sense that he is able to address the middle class values through satirizing them(Pykett, 2002). He criticises the middle class for placing so much value on morality, yet it is the same people who exploit the poor, therefore his Victorian novels challenges the middle class value of morality (ibid).

Chapter Three: Linguistic Deviation in "*Hard Times*"

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3.7 Interpretation of the Excerpts

Conclusion

3.0 Introduction

"Hard Times" aims at calling attention to the social and economic pressures of poverty in the urban industrial world during the Victorian Era in England. Themes of *"Hard Times"* are expressed by various kinds of linguistic deviation.

In this chapter, the analysis of the linguistic deviation will be restricted to the following types, phonological deviation, graphological deviation, lexical deviation, grammatical deviation, and semantic deviation, trying to look for the objectives and motives behind the overuse of these deviations.

3.1 Types of Linguistic Deviation in *"Hard Times"*

According to Leech's classification, it is important in this study to illustrate some types of linguistic deviations in the language of *"Hard Times"*. The present day standard English will be set as a norm of the deviations, on account of the limited materials, it is of value to follow the five types of deviation, phonological deviation, graphological deviation, lexical deviation, grammatical deviation, and semantic deviation, which constitutes the three main levels of language form, realization, and meaning.

3.2 Phonological Deviation

As far as Leech's classification is concerned, realization component is phonology and graphology. In such a case, the writing system is in many respects a system of representing the sound patterns of speech. In *"Hard Times"* there are two types of phonological deviation; one presents the substandard pronunciation of regional dialects, while the other represents substitution of sounds.

The following excerpts from the novel are good examples of phonological deviation showing substandard pronunciation of regional dialects.

3.2.1 Substandard Pronunciation

Excerpt no.1

"My friends, Stephen began, in the midst of a dead calm; 'I ha' hed what's been spok'n o' me, and 'tis lickly that I shan't mend it. But I'd liefer you'd hearn the truth concerin mysln, fro my lips than fro onny other man's, though I never cud'n speak afor so monny, wi'out bein moydert and muddled".

(Book 2, Chap IV, p.111)

"ha" = (have) "hed" = (heard) "spok'n" = (spoken) "o" = (of) "tis" = (this) "lickly" = (likely) "shan't" = (shouldn't) "concerin" = (concern) "myseln" = (myself) "fro" = (from) "onny" = (any) "cud'n" = (couldn't) "afore" = (before) "monny" = (many) "wi'out" = (without) "bein" = (being) "moydert" = (moderate).

We notice that most of the deviated patterns belong to functional words.

Excerpt no.2

"I'm th' one single Hand in Bounderby's mill, o' the men theer, as don't coom in wi' th' proposed reg'lations. Icanna' coom in wi' 'em. My friends, I doubt their doin' yo onny good. Licker they'll do yo hurt".

(ibid, p.111/112)

"th" = (the) "o" = (of) "theer" = (there) "coom" = (come) "wi' th'" = (with) "reg'lations" = (regulation) "canna" = (cann't) "wi'" = (with) "em" = (him) "doin'" = (doing) "yo" = (you) "onny" = (any) "lickr" = (likelier).

Dickens wants to describe how poor people talk and how their dialect is written. The substandard pronunciation of the regional dialect of Coketown comes here to indicate the social lower-class character Stephen Blackpool. As it can indicate also that the new industrial cities are refuges to many migrating rural people. They moved to London with their local accents and wanted to quickly integrate into the local inhabitants in order not to be distinguished as different people, but that quick process led to deviation

3.2.2 Substitution of Sounds

Excerpt no.3

"Glad hear it, Thquire. Not that I want to get rid of the child, any more than I want to thtand in her way. I 'm willing to take her prentith, though at her age ith late. My voithe ith a little huthky, Thquire, and not eathy heard by them ath don't know me; but if you'd been chilled and heated, heated and chilled, chilled and heated in the ring when you wath young, ath often ath I have been your voithe".

(Book 1, Chap VI, p.29)

/ S / pronounced as / O /

/ Z / pronounced as / O /

Huthky = husky

eathy = easy

ath = as

thtand = stand

wath = was

voith = Voice

ith = is

Mr. Sleary is a stout man, who suffers an asthma and whose breath comes far too thick and heavy. All contribute to affect his pronunciation of the sound /S/ and /Z/ that he makes it pronounced /O/ sound, which is a result of physical defects. Dickens also used as such pronunciation to show bad effects of factories on the workers' health.

3.3 Graphological Deviation

The use of Graphological deviation is stated by the use of capitalization in "**Hard Times**".

3.3.1 Capitalization

Excerpt no.4

"Now What I Want is Facts. Teach these boys and girls nothing but Facts".

(Book 1, Chap I, p.3)

Excerpt no.5

"You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This the principle on which I bring up my own children and this is the principle on which I bring up these children. Stick to Facts, sir".

(Book 1, Chap I, p.3)

Excerpt no.6

"In this life, we want nothing but Facts, sir nothing but Facts".

(ibid , p.3)

Excerpt no.7

"Who will force the people to be a people of fact, and of nothing but fact. You must discard the word Fancy altogether".

(Book 1, Chap II, p.7)

From the earlier excerpts, which are taken from the very beginning first chapters of the novel, we may note the author's motive behind using capitalization is definitely satirical humor to the description of the classroom and its characters, as well as he makes fun of Mr. Gradgrind's philosophy of facts and calculations in opposition to emotional and artistic inspiration (fancy). Dickens sees that his society started far from reality. There is a kind of illusion which does not enable Victorian people to see things clearly in the city of "smog", so one has to put things prominently for them. This is simply reflected in Dickens's deviant graphics by putting things that should be a priority for the British in capital letters.

3.4 Lexical Deviation

The use of lexical deviation is expressed by the use of the nonce words, compounding, and malapropism in "*Hard Times*".

3.4.1 Nonce Use

New word or nonce-formation is a new word invented on the spur-of-the-moment for a particular occasion only. The word "*Iron handed*" is used as a nonce word in the following excerpt.

Excerpt no.8

"Oh my friends, the down- trodden operatives of Coketown! Oh my friends and fellow-countrymen, the slaves of an Iron handed and a grinding despotism".

(Book 2, Chap IV, p.109)

The word "*Iron handed*" is used as a nonce word for an immediate use. It is used to describe the Coketown operatives' despotism, as well as their bad insults and unfair treatments.

3.4.2 Compounding

New compound words are made by the process of combining two or more lexical items with a hyphen.

Excerpt no.9

"He had been put through an immense variety of paces, and had answered volumes of head-breaking questions".

(Book 1, Chap II, p.8)

The compound word found by the author is the word "*head-breaking*" questions. With the use of hyphen he creates another meaning of saying very difficult questions. It is a technique used by the author to extend his vocabulary within his work, and paying the attention of the readers to the contents of the text.

3.4.3 Malapropism

According to Childs and Fowler (1973), the term malapropism refers to the misuse of words. Malapropism can be found in "*Hard Times*" in the speech of Dickens's characters.

Excerpt no.10

"I am almost ashamed," said Sissy, with reluctance. 'But today, for instance, Mr M'Choakumchild was explaining to us about Natural prosperity.'

'National, I think it must have been,' observed Louisa.

"Yes, it was. - But isn't it the same? She timidly asked.

"You had better say, National, as he said so," returned Louisa, with her dry reserve".

(Book 1, Chap IX, p.45)

The malapropism word is "*Natural*" Sissy instead of saying "*National*" which is the intended word she said "*Natural*". The words are similar in sounds, but in fact they are different in meaning. Dickens's motive behind this use is to indicate the social-lower class of his characters.

Excerpt no.11

"Then Mr Mchoakumchild said he would try me once more. And he said, here are the Stutterings-

"Statistics," said Louisa.

Yes, Miss Louisa- they always remind me of stuttering, and that's another of my mistakes- of accidents upon the sea".

(ibid, p.45)

The Malapropism word is "*Stuttering*" instead of saying the intended words "*Statistics*", which are also similar in sound, but they differ in their meaning. As such use of words is to show Mr. Mchoakumchild, Sissy and other characters social lower-class.

3.5 Grammatical Deviation

The use of grammatical deviation in "*Hard Times*" is expressed by the use of confusion affixes, comparison of adjectives, multiple negations, and the misuse of verbs.

3.5.1 Confusion of Affixes

Excerpt no.12

"When Sissy got into the school here, he pursued her father was as pleased as punch .I could not altogether make out why myself as we were not stationary here, being but comers and goers anywhere".

(ibid, Chap VI, p.28)

On the analogy of adding the suffix "er" to verbs to form nouns such as teach "teacher", write "writer", come "comer", etc. Dickens deviates from the convention use of the suffix "er", he adds it to the verb "go" to produce the noun "goers" which is not used in standard English.

3.5.2 Comparison of Adjective

It is the addition of suffixes "est" to the adjectives which would normally be preceded with "more", and "most" in standard English.

Excerpt no.13

"The strange old woman was delighted with the very bell. It was the beautifullest bell she had ever heard, she said, and sounded grand!".

(ibid, Chap XII, p.62)

Excerpt no.14

"No, Jupe, no," said Mr Gradgrind, shaking his head in his profoundest and most eminently practical way".

(ibid, Chap XIV, p.72)

Excerpt no.15

"I am glad to hear it, said Bounderby...It is the pleasantest work there is, and it's the lightest work there is".

(Book 2, Chap II, p.99)

In standard English, we form the superlative of one-syllable adjectives by adding the letter "est" to the simple form of the word such as "tall" - "tallest". The adjectives ending with "y" their superlative forms are made by changing the "y" to an "i" and then adding the letter "est" such as, "happy" - "happiest", whereas the adjectives of two or more syllables do not have the superlative forms, then the word "most" is used before the simple form of the word such as "interesting" - "most interesting".

In the previous excerpts the words, *beautifullest*, *profoundest* and *pleasantest* are words of two and more syllables, in such a case the comparison should have been expressed by placing the word "most" before the words, which would be "the most beautiful", "the most profound" and "the most pleasant". The miss using of the comparative forms contributes to a great extent in showing the characters social attribute and status.

3.5.3 Multiple Negations

In "*Hard Times*" double negatives sometimes, even triple negative frequently appear in the speech of Dickens's characters.

Excerpt no.16

"Don't say nothing".

(Book 1, Chap VI, p.29)

Excerpt no.17

"Look how the mills is awlus agoin, and how they never works us no higher to ony distant object".

(Book 2, Chap V, p.118)

Excerpt no.18

"you are awlus right, and how we are awlus wrong and never had'n no reason in us sin ever we were born".

(ibid, p.118)

In standard English, the multiple negatives are no longer used. This usage goes back to Old and Middle English. Generally speaking, double negative in a sentence are usually used to convey a positive meaning or make the utterance sound more polite, however, in Dickens's "*Hard Times*", the double negative is not a device for reinforcing the positive meaning of a speech, but still a way to express the negative meaning used by the literate lower-class characters, as well as to give emphasis and attention to their speeches.

3.5.4 Verb Misuse

In "*Hard Times*", lower class people make many mistakes concerning the use of the verbs.

Excerpt no.19

"Not e'en so. I were one-and -twenty myslen; she were twenty nigh but".

(Book 1, Chap XI, p.57)

Excerpt no. 20

"I ha' read i' th' papers that great fok (fair faw' em a'! I wishes 'em no hurt!".

(ibid, p.58)

Excerpt no.21

"Yes, missus,' returned Stephen, "it were me".

(ibid, Chap XII, p.60)

The Grammatical mistakes in the following excerpts are:

1. The first pronoun "*I*" is used with the plural verb "*Were*".
2. The third person singular pronoun "*She*" is used as well with the plural verb "*Were*".
3. The first pronoun "*I*" is used with "*S*" of the third person singular with the verb "*wish*".

Generally speaking, a complete sentence should express a complete meaning. If some component of one sentence lacks, it would probably perplex readers. However, certain kinds of lack of grammar might receive an unexpected effect what the complete grammar cannot. Therefore, the writer uses this feature to show one of the differences between the speeches of different classes stressing on the lower-social class characters such as Stephen Blackpool the poor weaver, and makes the characters more vivid and their themes more prominent.

3.6 Semantic Deviation

As previously mentioned semantic deviation is classified into semantic oddity, transference of meaning, and honest deception.

3.6.1 Semantic Oddity

In "*Hard Times*" semantic oddity is introduced by the use of periphrasis.

3.6.1.1 Periphrasis

It is also called "*circumlocution*" it is the use of a longer phrasing in place of a possible shorter form of expression, i.e. a roundabout manner of writing or speaking (Childs & Fowler, 1973).

Excerpt no. 22

"Don't shed tears," said Mr Gradgrind "Don't shed tears." I don't complain of you".

(ibid, Chap XIV, p.72)

Mr. Gradgrind says to Sissy "*Don't shed tears*". The author here uses more than one word to express his intended meaning do not cry, it is used to create a new way of telling the events as well to avoid monotony and tedium while reading, furthermore, is to show language productivity.

3.6.2 Transference of Meaning

Transference of Meaning is classified into four tropes: Synecdoche, Metonymy, Metaphor, and Simile.

3.6.2.1 Synecdoche

According to Childs and Fowler (1973), Synecdoche is a figure of speech in which a part represents the whole.

Excerpt no.23

"You are the Hand they have sent to Coventry, I mean? Said Bitzer".

(Book 2, Chap IV, p.114)

In "*Hard Times*", workers are described as "*hands*". Bitzer called Stephen Blackpool as hand, the author here used the word hand as part of human body to refer to the human being as a whole unite. There is also a personification of the hand being capitalized "*Hand*" that replace a proper name, this shows how materialistic was Victorian people labor force.

3.6.2.2 Metaphor

Childs and Fowler (1973), define metaphor as a figure of speech in which a word or a phrase is applied to an object or action that it does not denote in order to imply a resemblance.

Excerpt no.24

"The emphasis was helped by the speaker's square wall of a forehead".

(Book 1, Chap I, p.1)

Excerpt no.25

"A man who was always proclaiming, through that brassy speaking trumpet of a voice of his, his old ignorance and his old poverty".

(ibid, Chap IV, p.13)

Mr.Gradgrind and Bounderby are both described like inanimate objects. Gradgrind being like a "*wall*", and Bounderby being "*brassy*", while we find that Gradgrind is recurrently "*square*" and Bounderby is "*round*". Dickens gives as such characteristics to his characters in order to describe them with a detailed eye to his readers.

3.6.2.3 Simile

According to Childs and Fowler (1973), simile is a figure of speech that explicitly compares two things usually considered different. Most similes are introduced by "like" and "as".

Excerpt no.26

"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".

(ibid, Chap III, p.11)

Excerpt no.27

"A man with a pervading appearance on him of being inflated like a balloon and ready to start".

(ibid, Chap IV, p.13)

Excerpt no.28

"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".

(ibid, Chap V, p.18)

Excerpt no.29

"Already she is getting as pale as Wax".

(ibid, Chap VIII, p.40)

Dickens in these excerpts uses simile as a tool to give more details about his characters such as Josiah Bounderby's physical description "*like a balloon*", and Tom description to Sissy for her being feeble like a "*wax*". Dickens depicts the real picture of Coketown during the Industrial Revolution and its darkness by saying "*it was a town of unnatural red and black like the painted face of the savage*".

3.6.3 Honest Deception

In "*Hard Times*" honest deception is expressed with the use of hyperbole and irony.

3.6.3.1 Hyperbole

Or Exaggeration, it is the obvious and intentional exaggeration and extravagant of expressions (Childs & Fowler, 1973).

Excerpt no.30

"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. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface".

(ibid, Chap I, p.1)

The analysis

Dickens describes Mr. Gradgrind in an exaggerated way to give him a bad image. Mr. Gradgrind is considered the spokesman for the political economy and the philosophy of utilitarianism, so the author gives him features of inanimate being and he spoils his appearance in order to criticise and condemn the abuses of the industrial society.

3.6.3.2 Irony

Leech and Short (1981) define irony as "double significance which arises from the contrast in values associated with two different points of view" (p.278). It may be manifested in a single sentence, or it can extend over a whole novel (ibid). There are three common types of irony in literature:

1. Verbal Irony: This is the opposite of what have been said.

2. Situational Irony: In situational irony the situation is different from what common sense indicates it is, will be, or ought to be, it often used to expose hypocrisy and injustice.

3. Dramatic Irony: It occurs when a character states something that they believe to be true but that the reader knows it not true.

Excerpt no.31

"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts are alone wanted in life. Plant nothing else, and root out everything else"

(ibid, Chap I, p.01)

Excerpt no.32

"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"

(ibid, Chap V, p.18)

The situational irony corrects the injustice that Gradgrind has inflicted upon his students, and his initial concept of education is to feed the children facts. It is as though Gradgrind is treating the children like machines. Thus, Dickens satirises ironically the education system in which Victorian children went through. In the second excerpt, Dickens presents the setting Coketown, as a dystopian of Victorian England also, Dickens describes ironically Coketown in a way that exposes the industrial city as a bleak, monotonous, hard and inhuman place. Dickens uses irony as a semantic technique to condemn, things he finds ridiculous or bad, and as a pessimistic picture of England during the Victorian Age.

3.7 Interpretation of the Excerpts

According to the analysis we have talked so far, we come to interpret that there are a large number of linguistic deviations as far as phonological deviation, graphological deviation, grammatical deviation, lexical deviation and semantic deviation are concerned.

In "*Hard Times*", at the level of phonological deviation Dickens uses selected characters that represent social lower class of the Victorian people. Their speech and pronunciation is reflected in the written form that shows its deviation from standard English. He uses two types of phonological deviation; one reflects substandard pronunciation of regional dialects while the second deviation is a result of physical defect which the characters suffer from.

Besides, at the level of graphological deviation that produces foregrounding. Dickens uses capitalization or capital letters for social satire of the characters and to mock at the philosophy of Mr. Gradgrind.

Moreover, at the lexical deviation level in "*Hard Times*", Dickens uses three types of lexical deviation which are nonce use, compounding, and malapropism to show human language productivity and to extend the writer's own vocabulary, as well as to attract the attention of the readers.

Furthermore, at the level of grammatical deviation it is of value noticing the effect of the lower social class people, they use double comparative and superlative and the mistaken use of verbs which are not used in standard English to show uneducated people during the Victorian Age, and their social classes.

Finally, at the level of semantic deviation which are of three sections, semantic oddity, transference of meaning and honest deception, we find in "*Hard Times*" *periphrasis* at the semantic level and *synecdoche*, *metaphor*, and *simile* at the transference of meaning level, and *hyperbole* and *irony* at the honest deception level, Dickens uses as such figurative language to depict the real life situation as well as criticise the Victorian Industrial city with a pessimistic point of view.

Conclusion

In this chapter, we have tried to analyse the types of Linguistic deviations in Dickens's "*Hard Times*", and the motives behind using as such linguistic deviations thus, the stylistic analysis have brought the following results:

Phonological deviation includes the substandard pronunciation and the substitution of sounds. Graphological deviation covers the use of capitalization. Lexical deviation includes

the nonce use, compounding, and malapropism words. Grammatical deviation contains the confusion of affixes, comparison of adjectives, multiple negations, and the misuse of the verbs. Semantic deviation which covers the three levels, semantic oddity that includes periphrasis, transference of meaning including synecdoche, metaphor, and simile, and honest deception includes the use of hyperbole and irony.

We can say that the various uses of Linguistic Deviation helps Dickens to describe his characters, and to show their social classes, therefore, it depicts the bitter reality of the Industrial town as well as it represents a full picture of Coketown to the readers. Also, these deviations have a significance role in developing the plot of the whole novel.

To conclude Dickens through these linguistic deviations arise different issues related to the Victorian society, as he suggests, social development such as socialism, where all men are equal and void between the poor and the rich should not be exist. Furthermore, he indicates that there must be a balance between education based solely upon fact and cultivation of imagination and fancy in order to create a whole and content human being.

Finally, he heavily criticises the industrialization cities invoking the idea that the better work place is the better work condition will be and the better lives for the workers and children which is, after all, Dickens's main concern.

GENERAL CONCLUSION

The present research paper attempts to give an overall survey of linguistic deviation in Dickens's "*Hard Times*". It is usually described as the spelling and pronunciation of a word or a sentence structure which does not conform to a norm.

In most of his novels, Dickens writing is so easily identifiable. He is the kind of writer that is called a stylist meaning that the style of his prose is really important to him and that he enjoys playing with words in away many otherwise very talented writers do not. In "*Hard Times*", Dickens has shown a great art in the use of language it is rich language, where one can easily remark the frequent occurrence of foregrounding elements which is produced as a result of deviation. Furthermore, the frequency of foregrounding has shown how Dickens is a great and a successful writer. Meaning that every element the writer mentioned in the novel is of an important value in the building up of his themes.

On the practical side in our research, Dickens "*Hard Times*" is depicted as a case study or an example for trying to prove and find out the motives behind using the linguistic deviation in this work.

Charles Dickens is a famous satirist and social reformer. He wants throughout his novels social changes and reforms, and the cure for social ills, which are known as condition of England question. "*Hard Times*", is satirical portrayal of hard moments of the industrial revolution during the nineteenth century in England. It is about people that have suffered different issues in the industrial town, called Coketown. People at that time are both rich and poor and dickens's approach is to investigate the lives of the peasants of England and he pays special attention to the abused children.

"*Hard times*" displays many linguistic deviations including phonological deviation, graphological deviation, lexical deviation, grammatical deviation, and semantic deviation. Dickens tries to picture how the social and economic realities were, and pushes us to understand how should they had been. Both settings and characters are key tools to criticise a

life without emotion of help, friendship and sympathy between rich and poor, teacher and student and employee and employer, is possible or not.

Therefore, among Dickens's motives behind using linguistic deviations is to attack the life conditions of England the industrial city. Dickens has used many images about phonological deviation and grammatical one just to describe the poor people of the Industrial Revolution and to show their lower social classes. Also, we can see the use of graphological and lexical deviation is to make fun of the philosophy of facts and calculation in opposition to fancy and feeling in life, a matter which English society lacked during the Industrial Revolution, and to pay the attention of the readers to the contents of the text. Whereas the semantic deviations are depict the bitter reality and to move the reader to a parallel, mental world in his/her mind.

The Victorian novel was a vehicle which writers used to deliver social criticism. Thus, the novel was a new form that was developed from drama, and Dickens's novels have some theatrical elements such as dialogue which enables the reader to identify the personalities of the characters in the texts and understand the symbolic role of each character. Therefore, the Victorian novel, through its realistic depiction of characters and the Victorian society in general, enabled the readers to understand what was going on in England at that time.

In a nutshell, the most prominent changes brought by the Industrial Revolution are more social and human ones than economic. Social conditions and British peoples' state of mind did not know stability from the very beginning of the Industrialization to the late Victorian Age, the economic and materialistic results of the Industrial Revolution may be considered, because of its influential impact, as causes, more than consequences themselves, for social and human changes.

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Abstract

The present study attempts to investigate the types of linguistic deviations in Charles Dickens's novel, "*Hard Times*". Besides, it aims also at determining the reasons behind these linguistic deviations. Chapter One aims at describing the eight different types of linguistic deviations according to Leech's (1969) classification. Chapter Two presents the author's critical review, shading light on his fictional language and style. Chapter Three is a corpus-based description and analysis restricted to the following types of linguistic deviations phonological, deviation, lexical deviation, grammatical deviation, semantic deviation and, graphological deviation in "*Hard Times*". Dickens's motives behind using these deviations is to imply some specific information and thus shape various kinds of characters with their social status, Moreover, Dickens tries to depict the real life situation of the Victorian society in England.

Key Words: Linguistic deviation, foregrounding, parallelism.

المخلص

تهدف هذه الدراسة إلى البحث في استعمال الانحيازات اللغوية في رواية شارلز ديكنز: (*Hard Times* - الأوقات الصعبة)، ويهدف هذا البحث كذلك إلى إلقاء الضوء على دوافع الكاتب لاستعمال هذه الظاهرة اللغوية. هذا العمل مقسم إلى ثلاثة فصول: الفصل الأول يهدف إلى التعريف بالانحيازات اللغوية الثمانية وفقا لتصنيف الكاتب ليتش (1969)، أما الفصل الثاني فهو دراسة نقدية للكاتب مسلطين الضوء على لغته الخيالية وأسلوبه المميز، و أما الفصل الثالث فهي دراسة مباشرة تقتصر في هذه الانحيازات الخمسة في رواية " الأوقات الصعبة ": الانحيازات الصوتية، الانحيازات البيانية، الانحيازات المعجمية، الانحيازات النحوية و الانحيازات المعنوية. دوافع ديكنز من استعمال هذه الانحيازات اللغوية هي: إعطاء بعض المعلومات المحددة، وكذا تشكيل العديد من الشخصيات مع وصف حالتهم الاجتماعية، إضافة إلى ذلك يحاول الكاتب بها تصوير واقع الحياة في المجتمع الفيكتوري بإنجلترا.

الكلمات المفتاحية: الانحيازات اللغوية، التاكيد، الاعداد.

