

A Stylistic Analysis of Foregrounding Features in Charles Dickens's *Great Expectations*

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Abstract

This paper aims at illustrating the foregrounding features used by Dickens in *Great Expectations* and elucidating how and why these features are integrated throughout the whole novel. Also, it aims at showing how foregrounding features function as a source of correspondence, integration and structural cohesion. The analysis of a text can reveal the ways in which Dickens manipulates language to achieve his desired effect and it also shows how he has utilized a variety of linguistic strategies to enrich the language of *Great Expectations*. These strategies demonstrate an inventiveness or creativity in his novel. This reveals the importance of studying how Dickens has been able to manipulate language to create stylistic effects to pass his message to the readers. The analysis of the four texts taken from the novel comes up with a number of conclusions.

Key Words: Stylistics, Foregrounding, Fiction

المستخلص

يهدف البحث لتوضيح صفات الإبراز التي استخدمها ديكنز في روايته الشهيرة "الآمال الكبرى" وشرح كيفية دمج هذه الصفات واستخدامها في كتابة الرواية بأكملها. كذلك يهدف هذا البحث إلى تبيان كيفية عمل صفات الإبراز كوسيلة للانسجام والتكامل والتماسك التركيبي للنص. لقد بين تحليل النص الطرق والوسائل التي استخدمها ديكنز لتحقيق التأثير المطلوب كما يظهر كيفية استخدامه لمجموعة متنوعة من الاستراتيجيات اللغوية لكي يغني اللغة المستخدمة في "الآمال الكبرى". حيث تدل هذه الاستراتيجيات على الابتكار والإبداع اللغوي المستخدم في الرواية وهذا يظهر أهمية دراسة الكيفية التي استطاع من خلالها ديكنز من استعمال اللغة

بمهارة لخلق تأثيرات أسلوبية لإيصال رسالته للقراء. وبعد انجاز تحليل النصوص، توصلت الدراسة إلى عدد من الاستنتاجات.

الكلمات الرئيسية: الأسلوبيات ، صفات الإبراز ، الأدب السردي

1. Introduction

Stylistics has passed through many generations and has been examined and discussed by different writers and scholars. There are different scholarly views on what stylistics means and what it entails, as opinions differ from scholar to another. Several ideas are discovered, however they are considered not to be too far from one another. Style, on the other hand, may refer to some or all of the language habits of one person or shared by a group of people at one time, or over a period of time (Crystal & Davy, 1969: 10).

Dickens uses a unique style of figurative language to help the readers see and live the story he was telling. This figurative language gives the text difficulty in understanding the novel. His unique style of language is reflected in the novel through the use foregrounding features and other stylistic devices. For example, the use of the identification of stylistic effect in what is salient, unexpected or abnormal in the use of language. For example, 'in wain', 'wery' here we have sound shifting 'w' instead of 'v'. Many deviations incorporated into the text, e.g. 'I dared not eat my slice', 'nothin', 'thank'ee', 'he don't want no wittles'. From these examples, it is clear that Dickens uses a special way of writing such as adding *-ed* to a modal verb, disappearance of sounds in some lexical items, and using multiple negation in unexpected way to add emphasis. There are many other examples in the text about the use of parallelism, syntactic deviation, and the unexpected way lexical items used. All these features give the text its vagueness and create a problematic situation in understanding the novel. Therefore, it is difficult to interpret and understand the novel without noting the stylistic devices and techniques that are used in the novel.

2. Style

It is true that each writer has his/her own style that distinguishes him/her from the others. In other words, each writer uses techniques and devices in his own writings which are different from the others. According to Leech and Short (2007: 9) style is the way where a person uses language in a certain context for a purpose or reason. Finch (2005: 187) states that the study of style has conventionally been the preserve of literary criticism, but since the rise of linguistics there has been a more systematic attempt to provide a linguistic foundation for literary effects, and a concern to widen the range of inquiry to comprise non-literary texts: recipes, car manuals, sermons, and so forth. Richards & Schmidt (2002: 522) view style as specific person's use of language as speech or writing all the times or at a particular period of times, e.g. Dickens's style, the style of Shakespeare, an 18th-century style. Style usually varies from causal to formal according to the type of situation, e.g., a formal style or a colloquial style (Ibid, see also Spolsky, 1998: 33). Enkvist et al (1964: 54) define style as the aggregate of contextual probabilities of its linguistic items; that is, the aggregate of frequent of linguistic items.

Verdonk (2006: 3) looks at style as everyday language, a language we use in our speech and writing; it occurs naturally and frequently. Crystal & Davy (1969: 9) consider style as language habits of an individual or person e.g., Shakespeare's style, or Dickens's. More often, it refers the occasional linguistic idiosyncrasies which characterize an individual's uniqueness. Style can be applied to both spoken and written; literary and no-literary varieties of language. Traditionally, however, it is associated with written literary texts (Leech & Short, 2007: 10). According to Galperin (1977: 9-10), the term 'style' is presumed to apply to the following fields of investigation:

- The aesthetic function of language.
- Expressive means in language.

- Synonymous ways of rendering one and the same idea.
- Emotional colouring in language.
- A system of special devices called stylistic devices.
- The splitting of the literary language into separate systems called styles.
- The interrelation between language and thought.
- The individual manner of an author in making use of language.

Practically all of these eight statements have a certain bearing on the subject; each has something to do with style and stylistics. At the same time none is self-sufficient. In general we may conclude that each of these eight characteristics contains some information on style and stylistics, but none of them is entirely acceptable.

The term *style* is used to refer to perspective on text varieties. The style perspective concentrates on linguistic focus, analysing the use of core linguistic features that are distributed throughout text samples from a variety. In style perspective these features reflect aesthetic preferences, associated with particular authors or historical periods (Biber & Conrad, 2009: 2). According to Wale (1990) (cited in Missikova, 2003: 18), style can be seen either as variation in language literary or nonliterary use, the set or sum of linguistic features as the characteristic of an author, or as the choice of items and their distribution and patterning. Crystal and Davy (1969: 10) simply define it as saying the right thing in the most effective way. Finally, looking at these definitions and explanations of style, it is seen that style displays the idiosyncrasy of expression that marks out a writer from other writers. Abrams (1999: 303) opines style is the linguistic expression in prose or verse, it is how speakers or writers say whatever it is that they say. The style of a particular work or writer has been analysed in the terms of the characteristic modes of its diction, or choices of words, its sentence structure and syntax; the density and types of its figurative language; the patterns of its rhythm, component sounds, and other formal features; and its rhetorical claims and devices (ibid).

3. Stylistics

Short (1996: 1) understands stylistics as an approach to the analysis of (literary) texts using linguistic description. Stylistics spans the borders of the two subjects that is literature and linguistics. As a result, stylistics can sometimes look like either linguistics or literary criticism depending on the stand point of the reader of the work of art. Simpson (1997: 4) believes that stylistics is a method of applied language study, which uses textual analysis to make discoveries about the structure and function of language. Stylistics to Simpson is basically the use of linguistic stylistic analysis as a means of supporting a literary or interpretative thesis. To Leech and Short (2007: 11) and Miššíková (2003: 18) stylistics is simply defined as the study of style, simply as an exercise in describing what use is made of language. They are also of the view that we normally study style because we want to explain something, and in general, literary stylistics has the goal of explaining the relation between language and artistic function. Crystal (2008: 486) argues that style generally means the situational distinctive uses of language. While, in its restricted sense refers to the relations among participants in language communication, particularly the level of formality (ibid).

Bradford (1997: 1) assures that “stylistics can tell us how to name the constituent of a literary text and enable us to document their operations, but in doing so it must draw upon the terminology and methodology of disciplines which focus upon language in the real world.” Turner (1973: 8) limits stylistics to the study of style, from the form of the word, of a scientific or at least a methodical study.

Richards & Schmidt (2002: 523) mention that stylistics is the study of that variation in language which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer. Although stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including literary texts. Stylistics concerns with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others. Finch (2005: 187) remarks that stylistics is concerned with using the methodology of linguistics to study

style (language). Every time we use a style of some sort: we make a selection from a range of syntactic and lexical possibilities according to the purpose of the communication. Verdonk (2002: 4) defines stylistics as the analysis of special expression in language and the description of its purpose and effect.

As for Mistrik (1985, cited in Missikova, 2003: 15), stylistics is a field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressive means and devices in the process of communication are studied. It is, generally, of two types: linguistic stylistics and literary stylistics. In such a sense, stylistics is a branch of linguistics, which deals with the study of varieties of language, its properties, principles behind choice, dialogue, accent, register, etc.

Leech (1969: 2) considers stylistics as “meeting-ground of linguistics and literary study”. He (ibid) believes that within a text it is possible to be more specific about how language serves a particular artistic function. Later on, Leech (1983: 151) views stylistics as the variety of discourse analysis that deals with literary discourse. Widdowson (1979: 67) provides an informative definition: “By stylistics, I mean the study of literary discourse from a linguistic orientation” and takes the view that “what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two and has no autonomous domain of its own”. Thornborrow & Wareing (1998: 4) identify three key aspects of stylistics. These are (a) the use of *linguistics* (the study of language) to approach *literary texts*; (b) the discussion of texts according to *objective criteria* rather than according to purely subjective and impressionistic values; and (c) an emphasis on the *aesthetic* properties of language (for example, the way rhyme can give pleasure). To Galperin (1977: 9), stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

- a) It studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;

- b) It studies certain types of texts 'discourse' which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

Depending on the school of thought there are:

1. **Linguo-stylistics** is the study of literary discourse from a linguistic orientation. Linguistics is concerned with the language codes themselves and particular messages of interest and so far as to exemplify how the codes are constructed.
2. **Literary stylistics** is to explicate the message to interpret and evaluate literary writings as the works of art.
3. **Stylistics of decoding** can be presented in the following way:
sender - message - receiver - speaker - book - reader (Galperin, 1977: 9; Carter and Simpson, 1989: 4).

4. **Foregrounding**

It refers to the use of stylistic devices and techniques putting the act of expression into the foreground to draw the attention of the reader (Cuddon, 1999: 325-6). Crystal (2008: 194) explains that foregrounding usually used in stylistics, sometimes in pragmatics and discourse analysis, referring to relative prominence in a discourse, by using deviant form from a linguistic norm. For example, the use of rhyme, alliteration and metrical regularity operating as foregrounding features at the level of phonology. Carter (1982: 239) clarifies the term foregrounding as "a process of giving special attentions to elements of language which are crucial to a particular effect or meaning". Richards & Schmidt (2002: 233) believes that information which is new or considered more important in a text is foregrounded.

One way to produce foregrounding in a text, then, is through linguistic deviation. Linguistic deviation is classified into phonological, graphological, grammatical, semantic, and lexical. Another way is to introduce extra linguistic patterning into a text. The most common way of

introducing this extra patterning is by repeating linguistic structures more often than we would normally expect to make parts of texts parallel with one another (Short, 1996: 10ff).

According to Leech and Short (2007: 24), foregrounding can also act as an aid to clarifying the distinction between transparent and opaque prose writing. The greater the number of foregrounded elements, the more opaque the text:

the aesthetic theory of foregrounding or de-autoimmunization enables us to see the references to TRANSPARENT and OPAQUE qualities of prose style...as more than vague metaphors...prose is opaque in the sense that the medium attracts attention in its own right; and indeed, the interpretation of sense may be frustrated and obstructed by abnormalities in the use of the lexical and grammatical features of medium...opacity can be equated with the extent to which the reader is required to be creative.

The distinction between transparent and opaque will not always be a clear one, however; in reality, it is likely that texts will occupy positions on a sliding scale. To Leech and Short (2007: 39), foregrounding is not the same thing as either prominence or deviation, because the foregrounded items must in some way be artistically relevant to other foregrounded items and finally to an interpretation of the text as a whole. It makes the reader notices the prominent features and their relationship with other features of style, in a skillful coherent pattern of choice. A prominent feature may not have any literary function; prominence may be due to a writer's preference for short sentences, or monosyllabic words, for example. Therefore, "the dividing line between foregrounding and unmotivated prominence must be drawn in principle: where it is drawn in practice depends on a coherent literary interpretation of style" (ibid).

Foregrounding is seen as not occurring only through deviation but also through repetition or parallelism. Simpson (2004: 50) uses the expression

'foregrounding' as 'deviation from a norm' and foregrounding as 'more of the same' to capture these two guises in which foregrounding can manifest. He (ibid) generally defines foregrounding as a stylistic technique by which a linguistic feature of a text acquires salience or prominence by drawing attention to itself. This may be through the violation of a linguistic norm of some sort or through replication or repetition.

Parallelism

Richards & Schmidt (2002: 383) refer to parallelism as parallel construction which is a sentence containing words, phrases, clauses or structures that are repeated. For example:

[1] George *smiled* at the baby, *touched* her arm, then *winked* at her.

Carter (1982: 242) adds that parallelism is in certain respects in contradistinction to deviation, since it consists of the introduction and foregrounding of regularities while deviation consists of the foregrounding of irregularities in the language. Short (1996: 13-4) asserts that foregrounding can be achieved by parallelism as in the following example:

[2] Blow, blow, thou winter wind

It is obvious that the repetition of '*blow*' makes it prominent, and the reader comes to conclude that the wind has a greater, more prolonged force than usual, or that the speaker who is addressing the wind has stronger feeling about it than usual. Parallel structures can be divided into sentence parallelism, word parallelism, and word phrase parallelism. Leech & Short (2007: 113) add that parallelism provides an example for an over-regularity of a particular choice within the system of language. Parallelism is identified as "structural repetition in which variable elements occur". Leech (1969: 67) asserts that linguistic parallelism is often connected with rhetorical emphasis, and people generally feel that if a parallelism occurs in a literary work in general and in a poem in particular, some deeper motive or justification for it should be sought. In addition, Short (1996: 65) assures that parallelism is one of the techniques which is used by writers at their

disposal for controlling the associative connections which readers make. Also, when readers come across parallel structures they try to find an appropriate semantic relationship between the parallel construction in the text.

Deviation

It is a linguistic phenomenon which has an important psychological effect on readers (or hearers). If a part of a poem, for instance, is deviant, it becomes especially noticeable, or perceptually prominent (Short, 1996: 11). It is used in linguistic analysis to refer to a sentence which disregards the rules of grammar of one particular system of language (Crystal, 2008: 141). As for Cook (1989: 74), deviation is such a case of non-conformity to the norms and regularities of discourse structure. In determinate deviation, the deviation is observed as a discrepancy between what is allowed by the rules and conventions of the language system and what occurs in the text. It is this type of deviation which is considered by Leech as significant in the study of literary style and especially in poetry (Leech, 1969: 36-71).

Primary deviation takes two main forms:

- a. Where the language allows a choice within the rules of its code and the conventions of its use, the writer goes outside the choices available.
- b. Where the language allows a choice, the writer denies himself the freedom to choose. and uses the same item repeatedly. This results in deviation from some expected frequency and in the expression of some linguistic elements "more rarely than usual" and "more often than usual" (Leech & Short, 2007: 39-40).

Short (1996: 37-59) displays different kinds of deviations which can produce foregrounding in a text. These are:

1. discursual deviation in which sentences are related together to form higher unites of linguistic organization.
2. semantic deviation which is defined as meaning relations which are logically inconsistent or paradoxical in some way.
3. lexical deviation which is found in the form of neologism or the invention of new words, compounding and malapropism.

4. grammatical deviation in which the writer disregards or violates the general rules of sentence in his literary work.
5. morphological deviation which is done by adding an ending bound morpheme to a word it not normally be added to.
6. phonological deviation in which the writer deviate in sound which is done deliberately in regard to the rhyme, such as substitution of sounds.
7. graphological deviation in which the writer disregards the rules of writing. The words are used in such a way without any boundaries in lines, space, spelling, capitalization, italization, hyphenation, paragraphing or rhyme.
8. internal and external deviation: internal deviation occurs against a norm set up by the text itself. It is often the reverse side of the coin from parallelism since a predictable pattern has to be established before it can be deviated from. External deviation, on the other hand, is the deviation from some norms related to one particular system of language which is external to the text (Short, 1996: 37-59).

5. Data Analysis

Parallelism

Text (1)

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin. (GE: p. 4)

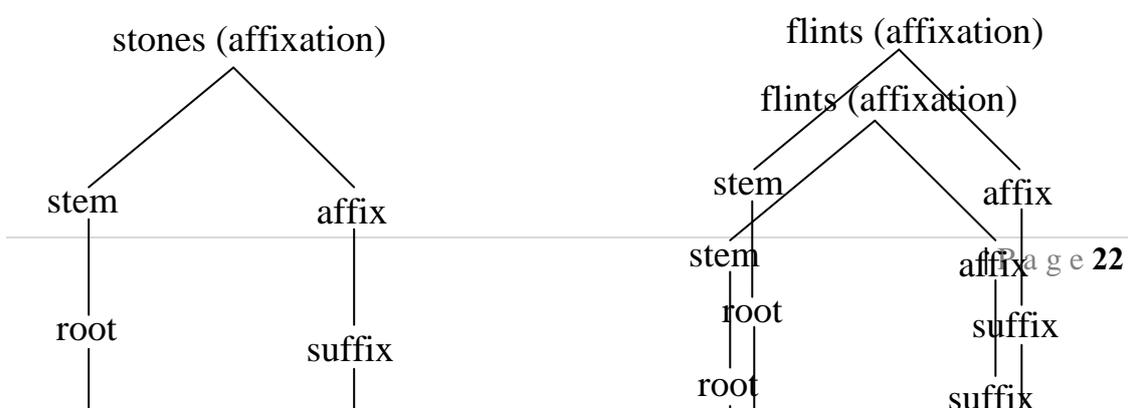
In text (1), parallelism attends to foreground the relations of meaning between parallel words and phrases which fill the variable positions. The way in which the relations of meaning foregrounded is in general relationships of contrast or similarity. The antonymical and synonymical

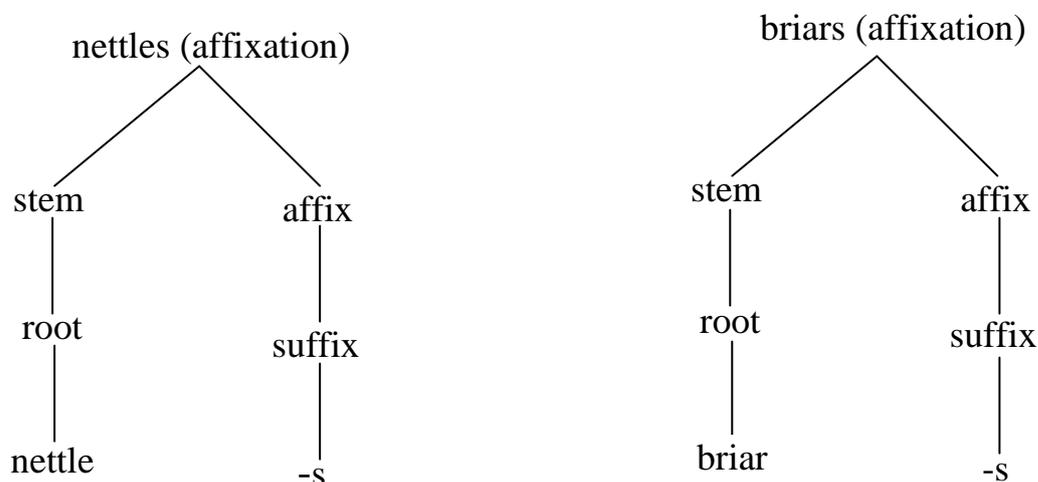
relations of meaning between the expressions paralleled are also reinforced by phonological, morphological, and grammatical features.

In the expression *'soaked in water'* and *'smothered in mud'*, parallelism promotes the observation of antonymical relations of meaning between the paralleled items *'water'* and *'mud'*. It is this effect of parallelism that makes the readers see the two words *'water'* and *'mud'* as opposed to each other. It may be noted that *'water'* and *'mud'* are not considered antonyms in the language code; the relationship of antonymy is attributed to them by the context through the use of parallelism.

An example where parallelism promotes synonymical relations of meaning is found in *'soaked'* and *'smothered'*. This is a special kind of parallelism in which Dickens resorts deliberately to a language pattern. It exhibits morphological equivalence in that both have *'-ed'* past participle, grammatical equivalence in that both are verbs, and phonological equivalence in that word-initial /s/ alliterates.

Text one is full of parallelism, as in the examples *'lamed by stones'*, *'cut by flints'*, *'stung by nettles'*, and *'torn by briars'*. Here parallelism is achieved by structural correspondence (past participle + agent). Morphologically speaking, *'lamed'*, *'torn'*, *'cut'*, and *'stung'* consist of inflectional affixes. Only *'lamed'* is a regular verb, so have past, perfect and passive forms ending in the suffix *'-ed'*. The others are irregular, i.e., they do not have *'-ed'* inflection and they have varying number of distinct forms. Also in text (1), *'stones'*, *'flints'*, *'nettles'*, and *'briars'* are other examples of parallel structures. Morphologically, all of the nouns have *'-s'* plural. Moreover, they are countable nouns in the sense that they denote entities which can be counted (Radford, 2004: 19). The words consist of two morphemes, the second of which is plural *'-s'*, *'stone-s'*, *'flint-s'*, *'nettle-s'*, *'briar-s'* as shown in the following diagrams:





Grammatically, these nouns are agents of passive verbs within the parallel clauses. In addition, there is a phonetic parallelism through a partial alliteration (the repeated word-final /z/ in /stəʊnz/, /netlz/, and /braiəz/). To Short (1996: 64) it is this parallel linguistic pattern in the text that makes it foregrounded and therefore important interpretatively.

More examples about parallelism structures are found in the words 'limped', 'shivered', 'glared', and 'growled' which are parallelized. Grammatically, they are verbs. Morphologically, they consist of two morphemes stem + -ed. Phonetically, a partial alliteration is achieved through the repeated word-initial /g/. These words have the same structure.

Text (2)

'Stop a minute, though,' he said, wheeling round before we had gone many paces. 'I ought to give you a reason for fighting, too. There it is!' In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach. (GE: p. 159)

In text (2), parallelism is used to give the text prominence. 'Pip' had to fight the pale young gentleman whom Pip had never seen before. They met with a fight and that later on had to become friends and never separated in their life entirely.

Simple repetition is, however, a relatively restricted method of producing foregrounding. Some features are held constant (usually structural features) while others (usually lexical items such as words) are varied. Here, the structure and some of the words in the first phrase are repeated in the second, creating a parallel structure. Both phrases "*instantly slapped his hands against one another*" and "*daintily flung one of his legs up behind him*" have an adverb, simple past tense, and a prepositional phrase.

What is interesting about parallel structures, in addition to their prominence, is that they push up the reader to looking for meaning connections between the parallel structures (Short, 1996: 63). In the above example, it is obvious that '*instantly slapped*' and '*daintily flung*' are intended to be viewed as equivalent in some way. Both '*instantly*' and '*daintily*' are adverbs end with '-ly', also, '*slapped*' and '*flung*' share common feature of tense, i.e., both have past tense derivation. In addition, both '*slapped*' and '*flung*' are transitive verbs, that is, they take an object which is a prepositional phrase.

Again, in text (2), there are other parallel structures, these are '*pulled my hair, slapped his hands, dipped his head, butted it*'. These phrases have exactly the same overall grammatical structure (V-ed + direct object) with the verb in each case having -ed past tense ending. They are also parallel phonetically because of the partial alliteration of /h/ between '*hear*', '*hands*', and '*hair*'. Dickens uses parallelism as a rhetorical device to produce sentences in an effective manner, because he wants his readers to go beyond the obvious. Dickens puts his thoughts in an appealing way, and presents the sentences in different style, rhythm and intensity. In a brief, parallelism often gives us a motivation for deciding which association is appropriate for a given word or phrase (Short, 1996: 64).

Deviation

Text (3)

You bring the lot to me, to-morrow morning early ... or any person sum-ever, ... You fail, or you go from my words in any partickler Now, I ain't alone, as you may think I am ... in comparison with which young man I am a Angel, ... That young man has a secret way pecooliar to himself, It is in wain for a boy to attempt to hide ... I am a-keeping that young man ... I find it wery hard to hold that young man ... and I would come to him at the Battery, ... 'Say Lord strike you dead if you don't!' said the man. ... 'Now,' he pursued, 'you remember what you've undertook ... 'Goo-good night, sir,' I faltered... . 'I wish I was a frog. Or a eel!' (GE: Pp. 7-8)

In text (3), various kinds of deviations are presented. It is noticed that deviations occur within the speech of uneducated people in the novel. The concentration will be on the different types of deviations which are made by lower class. Phonological deviations are noticed in Magwitch's speech where some words are pronounced or stressed oddly, e.g. rendering of 'w' as 'v' as in 'in wain' = (in vain), and 'wery hard' = (very hard), this is called substandard pronunciation. It is widely used by lower-class characters and this is a reflection of substitution which occurs naturally in English speech, without respect to dialect.

Graphological deviation is another kind of Dickens deviation used widely throughout the novel. It is a relatively minor and superficial part of style concerning such matters as spelling, capitalization, italization, hyphenation and paragraphing. Concerning capitalization, Dickens uses the capital letter in beginning of these words 'Angel', 'Battery', and 'Lord' to indicate emphasis. In standard English, these words are written in a small letter when they do not come at the beginning of the sentence. The graphological deviation here foregrounds the word and creates a density of meaning. Graphological deviation is also defined through the use of

hyphen, good examples are: *'to-morrow'*, *'a-keeping'*, and *'Goo-good'*, in the previous words, hyphenation is used in an irregular way, creating deviation of graphology. Here Dickens uses hyphen to indicate the author's satirical humour towards the characters. Lexical deviation is another kind of deviation which is used in Dickens's writings. It can be noticed through compounding and malapropism. By compounding, we mean new compound words that are made by the process of combining two or more lexical items with hyphen. In the text (4), *'sum-ever'* is a good examples of compounding. The word *'sum-ever'* is used with hyphen as a compound word which means in a metaphorical sense *'anyhow'*.

Lexical deviation is also defined through malapropism, when a speaker programs a single word, because of incomplete phonetic information, then, he is prone to make mistakes. These mistakes commonly take the form of malapropism, a type of speech error. Malapropism is used widely in the novel as whole. In text (3), the two words *'partickler'* and *'pecooliar'* are good examples of malapropism. *'Partickler'* is an example of malapropism for the intended word *'particular'* and *'peculiar'* for *'pecooliar'*.

Grammatical deviation is another kind of deviations which is used in the speech of Dickens's characters throughout the novel. The most obvious one is that the misuse of indefinite articles, e.g. *'a Angel'*, and *'a eel'*. In standard English when a singular word begins with a consonant sound, it takes the indefinite article *'a'*, and when a singular word begins with a vowel sound, it takes the indefinite article *'an'*. In the text above, Dickens violates the English rules, the words *'Angel'* and *'eel'* both begin with vowel sounds and still have the indefinite article *'a'* which is abnormal in standard English. It is assumed that Dickens has already learnt the rules of English, when he produces such errors, we construe them as purposeful. Also, he uses language with some violations of some grammatical rules, e.g. *'you've undertook'*. In standard English, the verb *'have'* is always followed by the past participle form of the verb when it works as an auxiliary verb. The deviant phrase *'you've undertook'* suggests that the speaker *'Magwitch'*

is uneducated, and concentrates on conveying his ideas concerning the little boy 'Pip' who tries to terrify him.

Text (4)

I am not a-going fur to tell you my life, like a song or a story-book. ... and left me wery cold. 'I know'd my name to be Magwitch, chrisen'd Abel. How did I know it? Much as I know'd the birds' names in the hedges to be chaffinch, sparrer, thrush. ... 'So fur as I could find, there warn't a soul that see young Abel Magwitch ... but wot caught fright at him... I was took up, took up, took up, to that extent that I reg'larly grow'd up took up. ...that when I was a ragged little creetur ... they says to prison wisitors, picking out me ... some on 'em - they had better a-measured my stomach - and others on 'em giv me tracts ... Howsomever, I'm a getting low ... don't you be afeerd of me being low. 'Tramping, begging, thieving, working sometimes ... till you put the question whether you would ha' been over-ready to give me work yourselves - a bit of a poacher, a bit of a labourer, a bit of a waggoner, a bit of a haymaker, a bit of a hawker, a bit of most things that don't pay and lead to trouble, ... I got acquainted wi' a man whose skull I'd crack wi' this poker ... in a booth that I know'd on. Him and some more was a sitting among the tables ... He has a watch and a chain and a ring and a breast-pin and a handsome suit of clothes. (GE: Pp. 613-5)

Text (4) is full of different types of deviations. There are many examples in the text (4) about substandard deviation which is driven under the board line of phonological deviation. The speech of 'Magwitch' (a character in the novel) is a good example of Cockney, showing typically vulgar or substandard pronunciation, the words of Cockney pronunciation are: 'em' (×2) = (them), 'creetur' = (creature), 'warn't' = (wasn't), 'reg'larly' = (regularly), 'wisitors' = (visitors), 'wot' = (what), 'ha' = (have) 'wery' =

(very), 'afreed' = (afraid), 'waggnor' = (Wagner), 'wi'' (×2) = (with), 'afore' = (before), 'giv' = (give), 'sparrer' = (sparrow). It can be noticed that Cockney speakers have a distinctive accent and dialect, and occasionally use rhyming slang. It seems as if Dickens wanted to try to depict some language aspects of Cockney throughout the speech of some characters in his novel.

Moving to Graphological deviation, capitalization is concerned in text (4), it appears that Dickens uses a small letter at the beginning of a proper noun 'chrise'd' to show that the speaker 'Magwitch' wants to diminish his family conveying that he is nothing. Graphological deviation is also presented through the use of hyphen, as in: 'a-going' and 'a-measured'.

As far as lexical deviation is concerned, Dickens produces foregrounding through lexical deviation. The most obvious examples are those when he runs two words or more together to make new compound nouns as in 'story-book', 'howsomever', and 'over-ready'. These already count as new compound words which mean in a metaphorical sense 'tale', 'nevertheless', and 'too ready', respectively. Dickens creates new compounds for an immediate need.

Concerning grammatical deviation, there are many ways in which Dickens deviates from grammatical norms in the text (4). In standard English the coordinator 'and' is suppressed from each pair of nouns except the last and the deleted 'and' is replaced by 'commas' e.g. 'apples, bananas and palms' which is a normal English phrase but 'a bit of a poacher, a bit of a labourer, a bit of a waggoner, a bit of a haymaker, a bit of a hawker, a bit of most things', 'Tramping, begging, thieving, working sometimes' and 'chaffinch, sparrer, thrush' are not, and in this case, the list is just a sequence of nouns with no intervening 'ands'. The effect of this deviation is that the items in the clauses can be read as pushed together in somewhat undifferentiated way with the same intonation for each phrase. The effect of this is also appreciated in the context, that is, the items in the list are densely intertwined.

In contrast with what is mentioned above, Dickens uses 'and' more than usual as in '*a watch and a chain and a ring and a breast-pin and a handsome suit of clothes*'. The items are separated out and the interloping 'ands' between each noun helps the reader to notice the nouns individually. This roughly gives them equal prominence and enables the reader to perceive more easily the denotative meaning of each noun.

In *Great Expectations*, 'Magwitch' is uneducated person, that is why he makes so many mistakes in his speech varying from pronunciation into grammatical one. He misuses the usage of the verb as in '*he'd took*', '*I was took up, took up, took up*' and '*Him and some more was a sitting*' in the first example, he uses a verb with a past tense after '*had*' which is extremely unacceptable in standard English. Also, the auxiliary '*was*' is followed by past tense verb '*took up*' which is also incorrect in English. Not only this, the verb '*took up*' is repeated three times and only separated by commas, through this clause, Dickens tries to add effects to make the reader recognize and picture the bad mood of 'Magwitch' when he talks about his past and about a lonely journey by himself, showing that he was alone with a busy-mind. Another mistake is the use of '*was*' instead of '*were*' with plural subject '*him and some more*'. The article '*a*' is used in unfamiliar position before the verb '*was a sitting among the tables*'. In standard English '*a*' is used with before a noun or a noun phrase but not a verb or a verb phrase. This is abnormal and deviant from the regular norms of English.

The other point about the grammatical deviation is concerned with the adjective and the order. In the following example '*a ragged little creetur*' it is noted that '*ragged*' precedes '*little*' which is syntactically unacceptable because the order of English adjective has a systematic pattern when two or more adjective modify the same noun. So it can be corrected to be '*a little ragged creetur*' since '*little*' is adjective of size and '*ragged*' is of condition. The right order should be as follow:

Opinion→ *Size*→ *Shape*→ *Age*→ *Colour*→ *Material*→ *Origin*→ *Purpose*
(Praninskas, 1975: 262-3)

Many other grammatical deviations are presented in text (5), these are 'some on 'em', 'others on 'em giv me' and 'I know'd (×2)' where in the first two examples 'on' should be replaced by 'of' because 'on' is not worked grammatically between some and them or between others and them. The most striking grammatical deviation is the past tense of the verb 'know' which is almost a breaking down of English rule, the right form of past tense of 'know' is 'knew'.

6. Conclusions

The present paper reveals that Dickens has successfully manipulated language in such a way that reflects the stylistic effects he created. The choice of words by the writer plays an important role in meaning making. This choice helps the reader to understand the intention and the message the writer tries to pass across. In *Great Expectations*, language is manipulated in a way that distinguish it from 'ordinary' language. The paper has arrived at the following conclusions:

1. Parallel structures can prompt readers to infer parallel meanings between parallel structures.
2. Parallel construction is a powerful rhetorical device. Dickens uses whenever he can.
3. Parallelism is an important rhetorical device for the writer in exercising control on the reader. It helps readers to perceive some associations and not others. Also, it pushes the readers to perceive semantic relations between words and phrases which do not exist in the language system as a whole. By relating parts of a text together, they act as a powerful force in the cohesion of foregrounding.
4. Dickens produces foregrounding via deviations to make his writings prominence and add effects to pass his ideas and thoughts to the readers. There is a large number of deviations. These are: phonological

deviation, graphological deviation, lexical deviation, and grammatical deviation.

5. In most deviant forms, deviation is due to the speech of uneducated characters in the novel.

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