

# **Grammatical and Phonological Deviations in Dickens' "Oliver Twist"**

الانزياحات النحوية والصوتية لرواية ديكنز "اوليفر تويست"

المدرس المساعد  
ماجد محمد سعدون  
جامعة الكوفة - كلية الآداب



## Grammatical and Phonological Deviations in Dickens' "Oliver Twist"

### الانزياحات النحوية والصوتية لرواية ديكنز "اوليفر تويست"

المدرس المساعد  
ماجد محمد سعدون  
جامعة الكوفة - كلية الآداب

#### 1- Abstract

Speakers of a language recognize, the sounds system, words, and possible sentences and know how the words and morphemes in grammatical sentences must be arranged (Fromkin, 1988 :13) . But in a case of literary work, the writer uses a language that violates the rules of grammar. This kind of language is technically called linguistic deviation, by which the writer can create a language deviated from the norms of literary convention or everyday speech(Leech, 1969:57).

Deviation which a linguistic phenomenon, has an important psychological effect on the reader on the readers(and hearers), if a part of a poem deviant it becomes especially, noticeable, or perceptually prominent (Short, 1969 :11). Dickens' language of fiction is not exception. He has his own method of writing novels and especial peculiarities in his own way.

So, this study is concerned with Dickens' unique way of handling fictional language, in one of his novels, in relation to the grammatical and phonological deviations from settled norms in English. It endeavours to show how Dickens' manipulates language and the effects achieved through this manipulation .

The research problem is related to what extend Dickens' uses of language deviates from the linguistic norm. What are the levels of linguistic deviations in Dickens' style?

The aims of study to analyze the types of the linguistic deviations in Dickens' novels. Moreover, it determines the reasons behind these deviations. Also this study aims at supporting some critical points of view concerning Dickens' philosophy and style.

According to the hypothesis, the researcher has come up with the findings arrived as a result of the stylistic analysis carried out in this research . In other words, Dickens' has a unique way of writing that deviates from the literary norms .

## **2- Language Knowledge(unconscious knowledge):**

When one knows a language, he can speak and understand by others who know that language. This means that he has the capacity to produce sounds that signify certain meanings and to understand or interpret the sound produced by others(Fromkin, 1988:4) .Knowing a language means knowing what sounds are in that language. To know the sound system of a language includes more than knowing the inventory of sounds, but includes knowing which combinations of sounds are possible in a language(Ibid:6).

Knowing a language also means being able to put words together to form phrases and sentences that express our thoughts. The part of grammar that concern the structure of phrases and sentences is called syntax(Ibid: 162). So, language consists of all the sounds, words and possible sentences. When one knows a language, he knows the sounds, words and the rules of their combination. This is the conventional language that is used in everyday conversation. But in a case of a literary work, the writer uses unconventional language that surprises and makes strong impression on his readers. This kind of language is technically called linguistic deviation, by which he creates a language deviated from the norms of the literary convention or everyday speech.

It is worth mentioning that literature cannot be examined in any depth apart from language, any more than the language can be studied apart from literature. It is obvious that a literary work cannot be properly understood without a thorough knowledge of language which is its medium of expression( Leech,1969:1). But there is a deeper reliance of literary studies on linguistic studies. Most critical discussion of literature revolve round appeal to linguistic evidence of words and sentences, that is the evidence of words and sentences which actually occur on printed page in literary texts. The type critical activity known as "practical criticism" relies more heavily on linguistic evidence than others. In addition, much of the basic of the vocabulary of literary criticism(metaphor, figurative, antithesis, irony, rhythm, etc.) cannot be explained without recourse to linguistic notion (Ibid:2).

The decay of traditional rhetoric and traditional grammar has aroused the interest of literary scholars to turn their attention more to the study of language in literature. In the classical times, rhetoric was the art of persuading through the use language. In the Renaissance, classical rhetoric study became a matter of first importance and it led to the study of literary stylistics and application of principles and concepts of the production and structure of eloquence to the higher eloquence of poetry(Trapp,1973:517).

### **3-Linguistics and Stylistics:**

Linguistics is the science of describing language and showing how it works, while stylistics is that part of linguistics which concentrates on variation in the use of language, often but not exclusively, with special attention to the most conscious and complex uses of language in literature(Turner,1973:1). Stylistics concerned with the application of linguistic science to the study of literature. Stylistics gets its importance from interference in many aspects of language(Galperin,1977:21).

One of the problems raised by the linguistic theory of Noam Chomsky is the status of a sentence like this: "Colorless green ideas sleep" furiously. Here, there is a sequence of words which must be accounted "acceptable" English on grammatical criteria, since it responds to analysis of any reasonable method of classification, but which can hardly be seen as an acceptable part of meaningful discourse in known varieties of English as a communicating language. It is difficult to find a context in which that particular utterances could be found(Chapman,1973:1).

Literature, then, seems to offer language which is different from what may loosely termed the "normal" or everyday usage of speech community. Literary language has been chosen and manipulated by its user with greater care and complexity than the average language-user. Linguists are interested in every form of language use, and also in the underlining rules which govern potential as well as actual use. Literature occupies only a very small area of the total language map and it is sometimes consider to be a rather unusual area. The literary language offers a corpus of orthodox field of the linguist's concern. It is mostly of the past and it presents features peculiar to itself which are not found in other areas of expressions. The more important consideration is that literature is the work of men who especially sensitive to language of their time and who used the skill of language to make permanent their vision of life(Ibid:4).

#### **4- Style and Stylistics:**

Leech and Short (1981:10) point out that, in its general interpretation the word style refers to the way in which language is used in a given context by a given person for a given purpose. It can be applied to both spoken and written, both literary and non-literary of language. However, traditionally, it is particularly associated with written literary texts.

The word style has a wide application in linguistics. The majority of linguists concerned with style identify the following fields of investigation:

- 1- The aesthetic function of language.
- 2- Expressive means in language.
- 3- Synonymous ways of rendering one and the same idea.
- 4- Emotional coloring in language .
- 5- A system of special devices called stylistic devices.
- 6- The splitting of literary language into separating subsystem called style.
- 7- The interrelation between language and thought.
- 8- The individual manner of an author in making use of language (Galperin,1977:9).

Style refers also to the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. For this reason, the term individual style is used. However, individual style which implies a deliberate choice of language means must be distinguished from individual manner which implies a habitual idiosyncrasy in the use of language units(Copland,1988:30).

In literature, the style also implies literary genre. In this sense, it is possible to speak of classical style, realistic style, the style of romanticism and so on. In addition, the term style is used to denote the various types of literary work: the fable, novel, ballad, story, etc.(Esser,1993:21).

Whereas Crystal(2003:368) defines stylistics as:

The branch of linguistics which studies the features of situationally - distinctive uses(varieties) of language, and tries to establish principles capable of accounting for the particular choice made by individual and social groups in their use of language.

The term stylistics is occasionally used in a very broad sense, to include all situational distinctive language that is including the variations of regional, social and historical dialects(ibid:368).

Finch(2000:188) on the other hand, sees stylistics as a branch of sociolinguistics, since it deals with the study of the social function of language. In this sense, stylistics aims at characterizing texts as pieces of communication. However, it is not concerned with providing the social function of language.

Widdowson (1979:203) argues that stylistics should be concerned primarily with literary texts. According to this view, stylistics refers to the study of literary texts from a linguistic perspective. In this sense, it is a means of linking the two disciplines and thus has " no autonomous domain of itself". At present, stylistics does not enjoy a status of autonomy, and it is half - of the - way stage mediating between two disciplines: Linguistics and Literature.

Freeman (1970:4) specifies three major trends in the work of linguistic stylistics: style as deviation from the norm, style as occurrence or convergence of textual patterns, and style as particular exploitation of a grammar of possibilities. General stylistics, on the other hand, deals with the whole range(repertoire)of non-dialectal varieties encountered within a language (Crystal,2003:368).

### **5-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,1996:11).Deviation which is a linguistic phenomenon has an important psychological effect on readers(or hearers). If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent. This psychological effect is called foregrounding (Short, 1969 :11).

In language, the background is what is linguistically normal according to the rules, norms and expectations which is

associated with a particular kind of speaking or writing. On the other hand, the foregrounding is the part of text or talk which does not conform to these expectations. Foregrounding is thus produced as a result of deviation from linguistic norms of various kinds( *ibid*:13).

### **6-Deviance Versus Norm:**

The problem variants of the norm, or deviation from the norm has received considerable attention among linguists and stylisticians and is central to some of the major current controversies in stylistics. It is essential here to lay out the main view point concerning this phenomenon in an attempt to grasp the principle underlying a literary work and the significance of "norm and deviation" n literature.

Leech (1969:29) remarks that any deviation from the establish norms of the language impermissible in ordering everyday life speech. As for the poets's deviation becomes a matter of choice. Stankiewicz (1960:79) stresses that poetry is not a realm of individual creativity and freedom from binding rules. If deviations are to be made, they should be justified by the standard of the language and its poetic heritage. Chapman (1973: 46) believes that literary language is characterized by a great deal of common core (norm) and higher incidence of special or deviant features (deviation). Literary style, shows more careful and consistent use of the regular patterns of language and hence:

Deviation needs not be ungrammatical or contrary to any rules. It may

result from taking fuller than normal advantage of the possibilities open to every user (*ibid*).

Derbyshire(1971:98) believes that the norm s an obstruction or an idea thought up by linguists, existing only in their mind. For him, there is no such thing as a norm to be found in actual usage. Any single use of language is a new creation. Deviation is the result of choice. The norm is something abstract which does

not exist in any language use, except as some sort of idealization in the background.

### **7- Dickens's Language:**

Dickens' novels are all animated by a sense of injustice and personal wrong. He is concerned with the problems of crime and poverty, but he does not seem to believe that matters can be improved by legislation or reform movements (Wilson, 1958:2). Dickens is unlearned. His style is inelegant and unpolished. But he has a lively ear for the rhythm of the speech of the uneducated people and is afraid of either vulgarity or sentimentality. Dickens's novels are all written with autobiography. All authors might be said to incorporate autobiographical elements in their fiction, Dickens this is very noticeable even though he took pains to cover up what he considered his shameful past. *Oliver Twist* is one of the most clearly autobiographical elements of Dickens's childhood (ibid).

One of the important feature 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 (McKnight, 1965:320). An interesting stage in the refinement of speech is exhibited in Dickens's novel which describes different social classes. He describes lower social classes with different grammatical expressions that deviated 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). .

### **8- Leech Classification of Linguistic Deviations**

Leech (1969:37) discuss different types of linguistic deviations distinguishing the three main levels of language :

realization, form, and semantics. Realization is realized by phonology and graphology; form comprises grammar and lexicon; whereas semantics is denotative or cognitive meaning. These three main levels of language are illustrated by the figure below:

Realization	Form	Semantics
Phonology	Grammar	Denotative or
Graphology	Lexicon	Cognitive Meaning

**Figure of The Three Levels of Language**

Leech's way to classify language into three main levels is very important to solve many problems in language. For example, homophones are words with the same pronunciation but different meanings (e.g. light (adjective) and light(noun)). Synonyms are words with the same meaning but different forms (e.g. nonetheless, nevertheless, profound and deep). Homophones are words with the same form and pronunciation but with unrelated meanings (e.g. head is used to refer to the object on the top of one's body, on the top of a glass of beer on the top of a company, etc.). In such case, breaking language down into one or two components, 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).

### **8.1 - Kinds of Linguistic Deviations**

There are many kinds of linguistic deviations which can produce foregrounding :

#### **8.1.1- Lexical Deviations**

The most obvious example of lexical deviation is neologism. Neologism is a new word or example which is introduced into language, e.g. nonce-formation. Nonce-formation is the invention of new words. A word is considered to be a nonce-formation, if it is made up for the nonce, i.e. for a single occasion (Leech, 1969: 42).

Crystal (2003a: 315) defines a nonce-formation as a linguistic form which a speaker consciously invents or accidentally uses on a single occasion. Many factors account for its uses, e.g. a speaker can not remember a particular word, so it is coined as an alternative approximation (as in linguistified, heard recently from a student who felt he was getting with linguistics), or is constrained by circumstances to produce a new form (as in newspaper headlines). Nonce-formations have come to be adopted by the community in which case they cease by definition to be nonce and become neologisms.

Another example of lexical deviation is functional conversion. It is the process of converting a word from one grammatical class to another. This process is common in literary language (Short, 1969: 46).

Sometimes "slip of the tongue" or "speech error" in which one deviates in some way from the intended utterance to form a new word, can be considered another example of lexical deviation. Some of these tongue slips are called malapropism. It refers to the misuse of words which comes when one says "reprehend" for "apprehend", "derangement" for "arrangement" and so on (Clark, 1977: 287).

### **8.1.2- Graphological Deviations**

A graphological deviation is 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 noticeable expressing only when a writer makes a graphological choice which is to some degree marked or unconventional, such as a deliberate misspelling (Leech and Short, 1981: 131).

Graphological convention is still evolving as it can be seen in the various ways that people currently express: emphasis using, spacing and special symbols. Sometimes, capitalization of varying sizes is used for: emphasis, irony, satire, and other

literary purposes. Hyphen marks two kinds of word division: a break at the end of a line, and the parts of a compound word (green-eyed). It is sometimes used to give a contrast in meaning which is conveyed (Crystal, 2003b: 238) .

Dash is used singly to show a comment or after thought at the end of a sentence, or simply an incomplete utterance. Sometimes it is used to signaling a missing word or letter (ibid) .

### **8.1.3-Grammatical Deviations**

The number of grammatical rules in English is large, therefore the foregrounding possibilities via grammatical deviation is also very large (Short,1969: 47).

One important feature of grammatical deviation is the case of ungrammatical such as: "I dose not like him" (Leech, 1969: 45). It is worth mentioning that grammatical deviation indicates the social classes of the speakers. The existence of differences in language between social classes can be shown in the following sentences:

#### **Uneducated Class**

I aint done nothing.

I weren't me that done it.

#### **Educated Class**

I haven't done anything.

I didn't do it. (Trudgill, 2000: 65).

The most important types of grammatical deviations are where a writer uses a double negation, a double comparative and a double superlative. In Old and Middle English the idea of negation has been often expressed several times in a single sentence. As in these examples: "I will never do nothing no more" and "This was the most unkindest cut of all" (Brook, 1977: 146).

Grammatical deviation, sometimes, is a result of falls analogy. Analogy is a term used in historical and comparative linguistics, and in language acquisition, referring to a process of regularization which affects the exceptional forms in the

grammar of a language. The influence of the regular pattern of plural formation in the English, for example, can be heard in the treatment of irregular forms in the early utterances of children, e.g. mens, mans, mouses. The children are producing these forms on the analogy with the regular patterns, e.g. boy , boys , cat , cats (Crystal, 2003a: 23).

Foreign learners, also make falls analogy by applying by applying regular forms for irregular forms such as :goed, seed, knowed, etc. Processes of analogical creation are one of the main tendencies in the history of languages, as when verbs which had an irregular past tense form in Old English came to be produced with regular –ed ending, e.g. help becomes helped play becomes played (ibid.).

#### **8.1.4- Phonological Deviations**

Short (1969: 55) stresses that because the sound dimension of a language belongs to speech and most of the literature is written, there is relatively little scope for phonological deviation. The implicit sound pattern can always be made explicit in reading loud. To a large extent, this implicit phonological patterning is determined by the choice of words and structure at the syntactic level, where it can be regarded as an important ingredient of stylistic value (Leech and Short, 1981: 132) .

However since the writing system is in many respects a system for representing the sound pattern of speech, a further source of phonological effects is graphology. For example :

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.).

The phonological deviation is associated with the social class. All phonetic behaviour is determined by individual and social needs. Education is such a need, and a reasonable conformity to a serviceable norm will operate as a sort of standard in all

speech communities. Educated English people, then show a wide range of permissible variation in pronunciation and usage. It is controlled partly by a literary norm and partly by social sanction though the half educated often abandon good local speech for something which is difficult to refer to as a norm (Firth, 1972: 198).

Trudgill (2000:35) stresses that 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 accents .

Sometimes deviation from the normal use of sounds or mispronunciation of sounds may be the result of habit, e.g. childish mispronunciation which have never be corrected or they may arise from physical defect (Jones, 1918: 12). Furthermore, Trudgill (2000: 35) asserts that grammatical deviation from the 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.

### **8.1.5- Morphological Deviations**

The lowest unit of syntactic organization is the word. Phrases consist of words. Morphemes are the building blocks for words (Bookshelf), for example, consists of two morphemes(book) and (shelf). These two morphemes can also stand freely on their own as words, and so are usually called free morphemes. But not all morphemes are free : for example, the word (unclean) has two units of meaning (clean) and the negation marker (un). Here, (un) is a bound morpheme . (unfortunately) has four morphemes (un), (fortune), (ate),and(ly) (one free and three bound ). One way of word producing deviation at a morphological level is by adding an ending to a word not normally be added to :

Example :

Perhapless mystery of paradise .

(e.e Cummings ,from *especially ecstatically this* )

Here, Cummings is playing on our knowledge that there is an easily extendable morphological series by which we can produce a list of words by adding the suffix -(less) to a noun (e.g. hopeless, hateless, sunless). But (perhaps) is not normally a noun, but an adverb. By comparing (perhapless) with normal paradigm, we can see that Cummings is pointing to an apparently contradictory of heaven, namely that it is a mystery with no uncertainty (Short,1996:51).

## 9- Phonological Deviations in Selected Texts of Oliver Twist

There are two types of phonological deviations in *Oliver Twist*. One type represents substandard pronunciation of regional dialects while the other represents substitution of sounds that is a result of physical defects.

### 9.1-Substandard Pronunciation

#### Text (1)

" If the parish vould like him to learn a right pleasant trade in a good 'spectable chimbly-sweepin, said Mr. Gamfield.I wasn't aprentis and I am ready to take him"(III: 19).

#### The Analysis

Words of substandard pronunciation are: "vould"(=would), "spectable" (=respectable), "chimbly" (=chimney), "sweepin" (=sweeping),"aprentis"(=apprentice).

#### Text ( 2)

"That's acause they damped the straw afor they lit it in chimbly to make em down again", said Gamfield. " That's all smoke and no blaze, versa smoke aint o' no use at all in making a boy come down, for it only sinds him to sleep, and that's wot he likes. Boys is wery obstinit, and wery lazy, gentlmen and there is nothink like a good hot blaze to make em come down vith a

run. It is humane too, gen'l'men, acause, even if they've stuck in the chimbly roasting their feet makes em struggle to hextreicate themselves." (III: 19).

#### The Analysis

Words of substandard pronunciation are: "acause" (=because), "afor" (=before), "chimbly"(=chimney), "agin" (=again), "sind" (=send), "versa" (=whereas), "vith" (=with), "wot" (=what), "wery" (=very), "nothik" (=nothing), "hextricate" (=extricate), "aint" (=is not), "gentlmen" (=gentlemen), "em" (=them), "o" (=of), and "obitinit" (=obstinate).

### 9.2- Substitution of Sounds

Barney is a young Jew, employed at the three cripples. He has chronic catarrh which affects his nasal sounds /n/ and /m/.

/n/ sound is pronounced as /d/.

#### Text (3)

" I'b dot certaid you cad" said Barney, who was the attendant sprite "but I'll idqire"(XLII:387).

#### The Analysis

To put his words in ordinary man's speech "dot", "cad", "certaid", "idquire" would be (=not),(=certain),(=inquire),(=can)."

#### Text (4)

"Dobody but biss Dadsy" replied Barney(LXII: 389).

#### The Analysis

"Dobody" (=nobody), "Dadsy"(=Nancy).

/m/ sound is pronounced as/b/

#### Text (5)

"Frob the cuttery, but subthning in your way, or I'b bistaked "said Barny (XLII :387) .

### The Analysis

Again in ordinary man's speech "frob" is (=from), "Ib" is(=I'm), "bistake" is (=mistaken) ,and "subthing" is something .

**Table(1) Phonological Deviations in Selected Texts of Oliver Twist**

Types	Frequency of occurrence	Causes	percentage
Phonological Deviation Showing typically vulgar or substandard pronunciation	22	To indicate the character's socially lower class	61.111%
Substitution of sounds such as /n/ is pronounced as /d/ and /m/ as /b/.	14	Physical defects	38.888%
<b>Total Linguistic Deviations</b>	<b>36</b>		<b>100%</b>

Both cases are occurred here. But it is clear from table (1) taht the deviations cases of character 's social classes (61.111%) are more than those cases of physical defects (38.888%). This show that one of the important themes of this play used by the writer in this novel is class distinction.

## 10- Gramatical Deviations in Selected Texts of Oliver Twist.

The types of the grammatical deviations that occur in this novel:

### 10.1-Adverb Ending in –s

#### Text (1)

"But will go, wont you my dear?

Wheres ? Inquire the young lady(XIII:107).

#### The Analysis

On the analogy of adverbs such as : always, sometimes. Lower class people sometimes use adverbs which have unnecessary ending –s.

## 10.2- Comparison of Adjective

It is assumed that lower- class people makes comparison of adjectives adding suffixes –er and –est to the adjectives which would normally be preceded with more- , most- in standard English. They also use double comparative to emphasize their speech.

### Text (2)

" I remember him, of course. There wasn't a obstinater young rascal (XXXVII: 332).

### The Analysis

In standard English, one-syllable adjectives and adverbs have comparative form made by adding (er) to the simple forms such as: fast –faster . Two syllable adjectives ending in (y) have comparative forms made by changing the (y) into ( i ) and adding (er) such as: busy –busier . Adjectives and adverbs of two or more syllables do not have comparative forms. Comparison is expressed by placing (more) before the simple forms such as: careful –more careful .

The word (obstinate) is a word of three syllables: ob.sti.nate. In such case comparison is expressed by placing (more) before the word obstinate = a more obstinate young .

### Text (3)

Well ! Of all the ungreatfullest and worst-disposed boys as ever less Oliver, you bare the.....(IV:32).

### The Analysis

In standard English, one-syllable adjectives and adverbs have superlative form made by adding (est) to the simple forms such as: old-oldest . Two syllable adjectives ending in (y) have superlative forms made by changing the (y) into ( i ) and adding (est)such as: pretty –prettiest . Adjectives and adverbs of two or more syllables do not have superlative forms such as: serious –

the most serious. The word (beautiful) is a word of three syllables: beau.ti.ful. In such case, comparison is expressed by placing the word (most ) before the word beautiful= the most beautiful .

**Text (4)**

" Well of all the artful and designing orphans that I ever see, Oliver. You are the most bare-facedest (III:25).

The Analysis

In standard English, two expressions of superlative like(est) and (most) cannot be used in the same sentence such as: the most-facedest. Since the word of two syllables, it should be written: ( the facedest).

**10.3- Multiple Negation**

The tradition of this usage can be traced back to the times of Old English and Middle English. In those times, it is commonly used to add emphasis (Brook, 1970:20).

**Text (5)**

"You won't do nothing of the kind, rejoined Mr. Sikes (XXXIX:352).

**Text (6)**

"Oh, why didn't he rob some rich gentlemen of all his walables, and go out as a gentleman and not like a common prig, without no honour no glory" (XLIII:397).

**Text (7)**

"Never did Sir !" Ejaculated the beadle " no, nor nobody never did.....(V: 34).

The Analysis

In standard English, double negatives are not used. This usage goes back to the Middle English. In Dickens' novel *Oliver Twist*, double negatives, sometimes even triple negatives frequently appear in the speech of lower –class characters. They use them emphasizing their speech.

#### 10.4- The Mistaken Use of the Verb

Lower-class people are indicated by the use of mistaken verb as a feature of grammatical deviation from standard English.

##### Text (8)

"I wants a prentis and I am ready to take him."

" Boys is wery obstinit and wery lazy gentlemen" (III,19)

##### The Analysis

Grammatical mistakes in this text refers to the social class characters. The frist pronoun (I) is used with the (s) third person singular. The plural noun (boys) is used with the singular verb (is).

**Table(2) Grammatical Deviations in Selected Text of Oliver Twist**

Types	Frequency of occurrence	Causes	percentage
<b>Adverbs Ending in -s</b>	<b>1</b>	<b>To indicate the character's social lower class</b>	<b>11,11%</b>
<b>Comparison of Adjective</b>	<b>3</b>	<b>To indicate emphasis and, sometimes to indicate people's social lower class</b>	<b>33.33%</b>
<b>Multiple Negation</b>	<b>3</b>	<b>To indicate emphasis and, sometimes to indicate people's social lower class</b>	<b>33.33%</b>

<b>The Mistaken Use of the Verb</b>	<b>2</b>	<b>To indicate people's social lower class</b>	<b>22.22%</b>
<b>Total Linguistic Deviation</b>	<b>9</b>		<b>100%</b>

In this table the writer uses comparison of adjective and multiple negation more than the other types. This deviation is related to the speech of lower class people .

## 11- The Conclusions

In this study, it is important to note that on the level of phonology, Dickens uses selected characters that represent social lower class of people. Their speech and pronunciation is reflected in the written form that shows its deviation from standard English. He uses two types of phonological deviations. One of the phonological deviations reflects substandard pronunciation of regional dialects while the other deviation is a result of physical defects which the characters suffer from.

On the level grammatical deviations, it is important to note the effect of the lower class people. In this novel, Dickens uses types of deviations that produce foregrounding. In his novel, he shows that lower class people uses : multiple negation, double comparative and superlative mistaken use of the verb that reflect their uneducatedness.

### الخلاصة:-

يُميز متحدثون أي لغة الأصوات والكلمات وما يمكن أن تكون عليه الجملة ويعرفون كيف يرتبون الكلمات وأجزاءها في جمل صحيحة نحويًا (فرمكس، ١٩٨٨: ١٣). لكن في العمل الأدبي، يستخدم الكاتب لغة تغير قواعد تلك اللغة ويسمى هذا الأمر الانحراف (الانزياح) اللغوي، وعندما

يستطيع الكاتب ابتداء لغة تنحرف عن الانماط الادبية القياسية المعتادة أو عن الكلام اليومي المعتاد (ليج، ١٩٦٩: ٥٧).

فقد يكون في هذا الانحراف تأثيرا نفسيا مهم على القارئ أو القراء (أو المستمعين) فإذا انحرف جزء من قصيدة فيصبح هذا الجزء ملاحظ او واضح بشدة. لذا فإن لغة الكاتب ديكنز وخاصة القصة ليست فقط فريدة بل خاصة تنسب له في كتابة رواياته. لذا فقد اختصت هذه الدراسة في تحديد هذه الطريقة الفريدة التي تعامل بها في كتابة لغته القصصية (في احدى رواياته) فيما يتعلق بالانحراف الصوتي والنحوي من الانماط القياسية المحددة في اللغة الانكليزية.

فالدراسة هي محاولة لتوضيح كيفية تعامل ديكنز مع لغته التأثير الذي حققه خلال هذا التعامل. أما مسألة البحث فإنها تتعلق بـ الى اي درجة استخدم ديكنز لغته والانحراف من الانماط القياسية المحددة والمعروفة قياسيا. فما هو مستوى الانحرافات اللغوية في اسلوب كتاباته؟

أما أهداف البحث فهي تحليل تلك الاحرافات اللغوية في رواية ديكنز (أوليفرتويست) بالاضافة الى انها تحدد الأسباب خلف تلك الانحرافات. وأيضا هذه الدراسة تهدف الى دعم بعض وجهات النظر النقدية والمتعلقة بفلسفة واسلوب ديكنز. وطبقا لفرضية هذا البحث فقد تم التوصل الى معطيات مهمة كانت نتيجة لتحليل الاسلوبية التي اتبعها في هذا البحث، وبتعبير اخر فان ديكنز يعتمد طريقة خاصة به في الكتابة تنحرف عن الانماط الأدبية القياسية .

## **Bibliography**

- Brook, G.L. (1970) *The Language of Dickens* London: Andre Dutch.
  
- (1977) *A History of the English Language* London: London University Press.
- Chapman, R.(1973) *Linguistics and Literature* London: Edward Arnold.
- Clark, H. and Clark, E. V.(1977) *Psychology and Language: An Introduction to Psycholinguistics* New York: Harcourt Brace Jovanovich.
- Copland, Nikolas (1988) *Style of Discourse* London: Croom Helm.
- Crystal, David (2003) *A Dictionary of Linguistics and Phonetics*  
- Oxford: Basil Blackwell.
- (2003)*The Cambridge Encyclopedia of the English Language*(2<sup>nd</sup> ed.)Cambridge: Cambridge University Press
- Darby Shire, A.E. (1971) *A Grammar of Style* London: Andre Dutch.
- Essar, Jorgen (1993) *English linguistic Stylistics* The Hague: Mouton.
- Finch, G. (2000) *Linguistic Terms and Concept* Oxford: Macmillan Press.
- Firth, J.R. (1972) *The Tongues of Men and Speech* London: Oxford University Press.
- Freeman, D. (ed.)(1970) *Linguistics and Literary Style* New York: Rutledge.
- Fromkin, V. and Robert, R.(1988)*An Introduction to Language* London: Holt, Rinehart and Winston Inc.
- Galperin, I.R. (1977) *Stylistics* Moscow: Higher School.
- Jones, Dinal (1918)*An Outline of English Phonetics* Cambridge: Heffner and Sons Ltd.
- Leech, G. and Short, M.(1981)*Style in Fiction* Harlow: Longman.
- Leech, G. (1969) *Alinguistic Guide to English poetry* London: Longman.

- Mcknight, George H.(1965) *The Evolution of the English Language from Chaucer to the Twentieth Century* New York: Dover Publication.
- Richards, Jack and Platt, John(1996) *Longman Dictionary of Applied Linguistics* London: Longman.
- Short, Mick (1960) *Exploring the language of Poems, Plays, and Prose* Edinburgh: Pearson Education Ltd.
- Stankiewicz,E.(1960)”*Linguistics and the Style of Poetic Language*” by Thomas A. Sebeok(ed.)Cambridge: M.I. Press.
- Trudgill,Peter(2000) *Sociolinguistics: An Introduction to Language and Society*(4<sup>th</sup> ed.)London: Penguin Books. Trapp, J.B.(1973) *Medieval English Literature* London: Oxford University Press.
- Turner, G.W.(1973) *Stylistics* Meddlesxes: Penguin Books Ltd.
- Widdowson, H.G.(1979)*Stylistics and Teaching of Literature* London: Longman.
- Wilson, J.B. (1958) *English Literature* London: Longman.