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LANGUAGE AND STYLE IN CRANE'S *THE RED BADGE OF COURAGE* AND DICKENS'S *MARTIN CHUZZLEWIT*

Dissertation submitted to the department of Letters and Foreign Languages in candidacy for the degree of "Doctorat" in "Studies in Language and Literature"

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Declaration of Originality

I hereby declare that I am the author of the present written work and that I have compiled it in my own words. I also confirm, to the best of my knowledge, that it contains no material previously published or written by another person, nor material which has been accepted for the qualification of any other degree or diploma of a university or institution. I certify, therefore, that it contains no plagiarism and it is the result of my own investigation, except where otherwise stated.

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Dedication

This work is dedicated to my beloved mother, father, wife, daughter, brothers and sisters, and my dearest friends.

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Abstract

This dissertation applies methods from linguistics, stylistics, literary criticism, and corpus studies to determine what aesthetic aspects of language and style are part of Crane's *The Red Badge of Courage* and Dickens's *Martin Chuzzlewit*. In particular, the focus is on the linguistic and the stylistic deviations and foregrounding from the standard norms of the time, which make both works complex and ironic, unlike the straightforward language and styles used by their contemporaries to depict the everyday life in the nineteenth century. By employing linguistic and literary stylistics, the study is exposed to different and varied angles of analysis at different levels of language study, including phonological, lexical, grammatical, and semantic levels. Corpus stylistics comes to validate the analyses in linguistic and literary stylistics and gives the qualitative analysis a quantitative side. Results show that the language and the styles employed in *The Red Badge* and *Martin Chuzzlewit* are loaded with rich variety of stylistic devices like eye dialect, literary dialects, metaphor, irony, and so on. The works show also mixed stylistic trends coexisting in the melting pot of Realism like Romanticism, Impressionism, and Naturalism.

Keywords: Language and style, Realism, Deviations and Foregrounding, Stylistic Devices, Corpus Stylistics, Literary Stylistics, Linguistic Stylistics

List of Figures

List of Tables

List of Abbreviations

Martin Chuzzlewit	*The Life and Adventures Of Martin Chuzzlewit*
The Red Badge	*The Red Badge of Courage: An Episode of the American Civil War*
IPA	*International Phonetic Alphabet*

Table of Contents

General Introduction

This dissertation aims to depict the variety of styles that swept the 19th century American and British literature wherein the literary mood changed from dreams to reality and from idealism to pragmatism. The persisting demand of readership of the time was that literature ought to be out of the ideal, utopian society viewed by Romantic writers. Readers favored down-to-earth literature that represented their everyday life and provided a sort of solution to their problems. Therefore, the accumulation of social issues gave birth to the so-called realist writers who tried to represent life events and social conditions as they really were, without idealization, exaggeration, or imagination. However, as the aim was to bring an ordinary character to the surface, the language had to be so. That is, language and style had to be at the reach of the majority of readers.

Realist writers tended to stress the importance of the everyday language including its varieties in which a simple language and a straightforward style would be sufficient enough to give a faithful representation of life with its smiling and bitter aspects and conditions. Stephen Crane and Charles Dickens were two giants of Realism as demonstrated in many of their writings, for they both tried to be faithful in their representation of an ordinary life. In fact, they were reformers who used literature to address the ills of their societies. They suffered as much as their characters and besides all their devotion and sympathy to humble people they varied their styles in their writings. Humor and satire, sympathy and compassion, irony and sarcasm, metaphors and symbols are easily detected within their styles; and because of their faithful representation of everyday speech, dialects and idiolects, formal and informal language are present in their works. However, language is not that transparent medium that scholars, critics, and in most cases, readers would agree about its interpretations because what seems direct can also be interpreted as ironic or sarcastic in different contexts. Discourse, therefore, should be linked to its context to reach what is communicated or conveyed by its author.

Stephen Crane, himself, incites his readers to plunge into his works and find out by themselves what he intends to mean. He says openly:

> I endeavored to express myself in the "simplest" and most concise way. If I failed, the fault is not mine. I have been very careful not to let any theories or pet ideas of my own creep into my work. Preaching is fatal to art in literature. I try to give to the readers a slice of life; and if there is a moral lesson in it, I do not try to point it out. I let the reader find it for himself. (Stallman and Gilkes 31-2)

Hence, the role of the reader is so important to give a sense to the work. Therefore, decoding the hidden meanings of any literary work with reference to context can reveal the true message of its communicator, his concerns, his artistic personality, his deep philosophy, and his view of the world.

If Crane and Dickens aim to present *The Red Badge* and *Martin Chuzzlewit* as realistic and candid works, then there is no way for them to contain complex and foregrounded language and styles. However, the language and styles used in these works prove just the opposite. *The Red Badge* and *Martin Chuzzlewit* can be read as anything but straightforward works, since they are full of irony, metaphors, symbols, colors, and sentiments; they can be read as realistic, romantic, impressionistic, and naturalistic works at once. Both writers use techniques to express parody, sarcasm, and satire on the 19th century American society. In this respect, how could a complex language full of these stylistic devices be considered as simple and ordinary?

Since language is a mirror of thoughts and style is a means of expressing thoughts and feelings, literary works, thus, are puzzles waiting for readers, to solve them. One could hypothesize that the language and style used in *The Red Badge* and *Martin Chuzzlewit*, full of emotions and overloaded with stylistic devices, cannot be read as transparent and

straightforward works, for they convey more than what is communicated. To find out the nature of language and styles used in *The Red Badge* and *Martin Chuzzlewit*, the study addresses the main question of this dissertation:

- Are language and styles used in *The Red Badge* and *Martin Chuzzlewit* straightforward?

There are also some subsidiary questions which may guide the main research question:

1) Do *The Red Badge* and *Martin Chuzzlewit* contain mere realistic elements of style or mixed styles?
2) What are the stylistic devices employed by Crane and Dickens in these novels?
3) What are the stylistic and linguistic markers which determine the deviation from simple language and style?

In addition to the main purpose of the study in finding complexity and deviations in language and style in both novels, the study hopes to demonstrate how linguistics and literary studies can benefit from the combination of quantitative and qualitative approaches to find a new interpretation to *The Red Badge* and *Martin Chuzzlewit.* Hence, the aim of this study is threefold:

1. To bridge the two divided disciplines, language studies and literary criticism through a stylistic study, especially with the introduction of computation into the analysis of literary texts.

2. To find out the shared linguistic and stylistic elements in Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit,* since they both represent the same literary movement, yet different in the setting.

3. To prove how language and style unravel what is communicated by Crane and Dickens including their social, psychological, and philosophical concerns.

The study aims to analyze language and styles in *The Red Badge* and *Martin Chuzzlewit*. Precisely, it is limited to the stylistic devices and linguistic forms which serve the purpose of the research of testing the complexity of language and style. Therefore, the investigation of language use includes dialects, idiolects, and eye dialect. However, style analysis will be intentionally restricted to the study of the metaphor, simile, irony, satire, sarcasm, personification, hyperbole, the use of colors, sentimental words, and their leitmotif in the novels.

The research is structured in four chapters to find out the nature of language and styles used in *The Red Badge* and *Martin Chuzzlewit*. Chapter one is the theoretical framework in which we intend to set the backgrounds for *The Red Badge* and *Martin Chuzzlewit*, including the historical, personal, and philosophical contexts of the time. Thus, the chapter provides literature review and the debate about the central issues under study. Chapter two gives an extensive account for style, stylistics, language, and literature relationships. It also defines the stylistic approaches used in the study, including literary, linguistic and corpus stylistics, as well as some stylistic and linguistic terms.

Paving the way to the practical part of this study, chapter three employs literary and linguistic stylistics in the analysis of *The Red Badge* and *Martin Chuzzlewit*. It is devoted to linguistic and literary elements of style in different levels of analysis such as phonological, lexical, grammatical, and semantic which make both novels more than mere straightforward representations of America and Britain in the nineteenth century. By implementing the principles of corpus stylistics, chapter four duplicates the same elements of style under quantification for the hope to validate the result found in chapter three. The study underpins the hypothesis that the novels have more than the surface or the direct meaning, stated by the authors, via concordances of certain linguistic and stylistic devices in *The Red Badge* and

Martin Chuzzlewit. These concordances aim to show the frequencies of the stylistic devices and derive results from both novels.

As far as research is concerned, there are some studies concerning the language and style of Crane and Dickens's works in general, but there is no a specific study for *The Red Badge* and *Martin Chuzzlewit* in terms of language and style, except what is referred to as a general fact. These novels are the best for their authors, yet they gained little scholarly attention concerning their language and styles. The fact that these works are a fresh area for research, it encourages one to uncover the beauties and the aesthetics of these works and to find things in common between the target works. To do this, it is a good endeavor to reconcile the linguistic description with literary criticism and bring them together under the framework of stylistics. We have to understand that the author and the reader, the text and the context, the language and the style should be all considered to understand the work as a whole. Hence, the approach is eclectic which combines traditional and modern methods together. For traditional approaches, literary and linguistic stylistics can be efficient to count for the way language is used and its aesthetic effects on the reader, and how the choice of words may reveal the personality of the authors and the hidden messages they convey. As technology becomes part of all disciplines, computational stylistics appears to link between computer sciences, linguistic description, literary interpretation, and statistics. This corpus- based approach can be used to count leitmotifs of some stylistic devices, such as simile, metaphor, and colors to figure out a new interpretation of a literary text. Thus, traditional approaches like literary and linguistic stylistics enable us to look at linguistic forms, sentence structures, styles, and aesthetics of texts; and modern approaches, like corpus stylistics, allow us to find the recurrent words which underpin meanings of the authors.

The methods used in this dissertation range from qualitative to quantitative. The qualitative method helps describe, analyze, and interpret the linguistic forms and the stylistic

devices in *The Red Badge* and *Martin Chuzzlewit*. The quantitative method is useful in counting words or frequent expressions through and across the novels to find out the hidden part of the surface meaning. Data collection will be derived from the primary sources, *The Red Badge* and *Martin Chuzzlewit*, as well as any relevant materials, including books, articles, letters, softwares, and pictures.

In the first place, stylistic analysis is associated with the New Criticism which asserts that information should only be drawn from the text per se without reference to biographical, historical, and social contexts. However, some critics accuse New Critics for being cold in their linguistic analysis because art is the creation of someone at some time in history, and for some purposes. Therefore, the approach should be eclectic which fuses all the possible techniques and methods that might serve the interpretation of *The Red Badge* and *Martin Chuzzlewit*. Wilfred L. Guerin et al. recommend eclecticism to make more meaningful interpretations of any literary text:

> It seems reasonable, then, to employ historical-biographical or moral-philosophical analyses among other methods (such as textual study and recognition of genre) in getting at the total meaning of a literary work when the work seems to call for them. Such approaches are less likely to err on the side of overinterpretation than are more esoteric methods. And overinterpretation is a particularly grievous critical error. (78)

The stylistic approach becomes wide-ranging and open since it links between literary and linguistic, and corpus analyses and draws the best of each method. It leads to "pluralism" in literary and linguistic analyses suggested by Oscar Cargill in his book *Toward a Pluralistic Criticism* that a critic should use "every method which might prove efficient" (xii-xiv).

While reading the criticism about Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit*, we come across the views discussing the notion of language and style used in

their works. Some critics argue that Crane and Dickens use realistic simple language. In fact Crane himself makes this point in a letter to his friend John N. Hilliard that he intends his language to be in "the simplest and most concise way" (Stallman and Gilkes 31). However, at the end of the letter Crane points out his style in conveying his message, "I try to give to the readers a slice of life; and if there is a moral lesson in it, *I do not try to point it out. I let the reader find it for himself*" (31-2). This indicates that his language has several layers, and at least, does not only imply the surface meaning. Some critics share this idea like Robert Lee, who goes further to say that it is hard to read *The Red Badge* as a straightforward novel for its less insistence on saying things directly than through emotions (99). What makes the novel unique is that it has the qualities of two opposed literary movements: Romanticism and Realism. The novel is full of stylistic devices such as metaphors, irony, colors, and sentiments that refute the simple interpretation. Stephen Crane understands reality through "feelings" not through facts. He goes to say Realism is "misunderstood," and when one of his friends asked him for advice on writing, Crane threw a handful of sand into the air and said:

> Treat your notions like that. Forget what you think about it and tell how you feel about it. Make the other fellow realize you are just as human as he is. That's the big secret of story-telling. Away with literary cads and canons. Be yourself! (Sorrentino, *Remembered* 30)

Charles Dickens, in turn, thinks that *Martin Chuzzlewit* is misunderstood by his public readers. He States:

I think that *'Chuzzlewit'* is in a hundred points immeasurably the best of my stories. That I feel my power now more than I ever did. That I have a greater confidence in myself than I ever had. . . But how many readers do not think! . . . But this book warns me that if I leave it for a time I had better do so and must do so. (Ashville 33-4)

Readers rejected Dickens's work because of the language and styles he used were unlike the former works. Ruskin describes Dickens's language as mysterious believing Dickens to be as "little understood as Cervantes, and almost as mischievous" (10). As for this book, Dickens exaggerates in using humorous tone. Perhaps, the straightforward meaning of it is to please his readers; yet James Kincaid has another point of view. He thinks that "as Dickens progressed he used humour for perhaps more serious purposes, attacking and persuading the reader more and more subtly" (4). *The Red Badge* and *Martin Chuzzlewit* are meant to be a nasty satire on the American society, and George Ford is in favor of this opinion when he characterizes the "American scenes in *Martin Chuzzlewit* as open-stopped satire" (11). Similarly, the Union's General Alexander McClurg called *The Red Badge*, "A vicious satire upon American soldiers" (qtd. in Richardson 237).

Critics stated different views about the language and the styles in *Martin Chuzzlewit.* For examples, Adam Grener makes the point that *Martin Chuzzlewit* is Dickens's starting point as a mature realist (338). However, Valerie Purton thinks in his book *Dickens and the Sentimental Tradition* that "Martin Chuzzlewit is particularly indebted, in plot and character, to eighteenth-century drama. The school for scandal, like Martin Chuzzlewit pivots on that word, *sentimental*" (110). Tony Schwab agrees with Valerie that the scenes used in *Martin Chuzzlewit* are romantic. He states, "These scenes are so assertively sentimental [that] today's readers say they must pause to laugh or catch their breath."

When it comes to language, *Martin Chuzzlewit* is a mosaic that puzzled critics since its publication from 1843 to 1844. While Dickens calls it his best story, some critics like George Gissing look down at it as "a novel more shapeless, a story less coherent will not easily be found in any literature" (60). In contrast to Grissing, R.C. Churchill classifies it as "the greatest work of comic genius" (qtd. in Kincaid, *Introduction*).

The problem with *Martin Chuzzlewit* is that readers take it as straightforward work though it contains comic and humor, satire and irony, colors and symbols, sentiments and emotions at once. The difficulty of *Martin Chuzzlewit* leads Chesteron K. G. to say that "there is a certain quality or element which broods over the whole of Martin Chuzzlewit to which it is difficult for either friends or foes to put a name" (1).

From these views, we can argue that the language and styles used by Crane in *The Red Badge* and by Dickens in *Martin Chuzzlewit* and are not straightforward. They are open to interpretations, and what is written by the authors is not necessarily what is communicated and that the messages are not necessarily straightforward. In this respect, Kent thinks that "… with its heavy use of irony, symbolism and metaphor. . . [a] novel also lends itself to less straightforward readings" (130). To this end, one can argue that beyond the use of humor and satire, irony and sarcasm, metaphors and symbols and colors, dialects and idiolects, formal and informal languages there are covert meanings which Crane and Dickens want to convey.

Chapter One

Theoretical Framework

1.2 Introduction

This chapter is the background information for the three following chapters. It seeks to shed light on the historical, personal, and social contexts in which the novels are set, giving definitions of the literary movements and the styles Crane and Dickens subscribe to. Biographies of the authors are supplied along with brief introductions to Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit* to provide a reasonable understanding for the context and the analyses of the novels in later chapters.

1.3 The Historical, Personal, and Social Contexts

"It goes without saying that you will not write a good novel unless you possess the sense of reality; but it will be difficult to give a receipt for calling that into being." Henry James

1.3.1 Literary Movements:

The nineteenth century holds three ideologies together: Romanticism, Realism, and Naturalism. Two of which seem to be in a hostile collision, Romanticism and Realism. Literary Realism is a part of a global artistic and intellectual movement that spans from nineteenth century French literature and extends to the late nineteenth and early twentieth centuries. Realism can be understood as a reaction to the previous movement Romanticism, which was characterized by a deep interest in nature, individual's expression of emotion and imagination, and rebellion against the established social rules and conventions. However, by the nineteenth century, Intellectuals of the era were tired of the subjective exaggerations of the romantics: inspiration, intuition, innocence, imagination, and inner experience. Literary Realism built its assumptions on the ruins of utopian romantic writers. The premises of Realism were simple: things as they really happened in the here and the now. Thus, the representation of familiar, everyday events ought to be faithful. However, the major change

from utopian to pragmatic does not seem radical. Both ideologies are still living phenomena and have much in common. The aim of the following section is not to give an exact definition of what Romanticism and Realism are because this would be impossible in terms of the space given to discuss these movements and in terms of the wideness of the topics themselves. The aim is, therefore, to shed light on the common ground and the shared characteristics between both movements even though they seem to oppose each other.

1.3.1.1 Romanticism

It is difficult to have an exact definition of Romanticism as many critics failed to agree about the what and the when of the movement. In his book *The Decline and Fall of the Romantic Ideal,* F. L. Lucas cites around 11,396 different definitions of the term while A. O. Lovejoy argues that the term *romantic* "has come to mean so many things that, by itself, it means nothing at all" (qtd in Cuddon 767).

However, it is important to mention some views of Romanticism. Merriam Webster's dictionary defines it as a style of art and literature which spans from the late 18th to mid-19th centuries and emphasizes imagination and emotions. The term Romanticism is derived from the French word "romance" which means, as a noun, a story of love distant in time and space; and means, as a verb, an event told in a way that sounds better than it is in reality (Def. 1). Although Romanticism is confined to the late of the 18th and the mid of the 19th centuries, it can be traced back to the Greek literature and forth up to now. For example, Homer's *Illiad* and Plato's *Republic*, Rousseau's *Julie, or the New Heloise* and Victor Hugo's *Les Misérables*, Shakespear's *Romeo and Juliet* and Coleridge and *Wordsworth's Lirical Ballads,* Catherine Cookson's *Kate Hannigan* and Kathleen E. Woodiwiss' *The Flame and the Flower* were romantic works. Some critics believe that Romanticism continues until the

present time. Isaiah Berlin goes for this view when he discusses the origins of Romanticism in his book *The Roots of Romanticism:*

> The literature on Romanticism is larger than Romanticism itself, and the literature defining what it is that the literature on Romanticism is concerned with is quite large in its turn. There is a kind of an inverted pyramid. It is a dangerous and a confused subject, in which may have lost, I will not say their senses, but at any rate their sense of direction. (1)

Berlin tries to say that Romanticism cannot be restricted to a certain period of time and describes the act of defining Romanticism as an "inverted pyramid" because its literature is large and the criticism written about that literature is larger. As the subject is so vast to define, it is, for her, risky to stand in front of this bulk of literature and summarize it into some words. However, she confidently goes to say that the movement has caused "the greatest single shift in the consciousness of the West" (1) more than any other movement has done. However, Peter Kitson holds an opposite view and confine the movement to certain events that happened between 1780 and 1832 (307).

The writers of this movement celebrated the beliefs that "nature is the source of inspiration." The setting of was distant from the now and the here. They also favored the past and the countryside as a relief from the ills of the time and space. In general, Romanticism is characterized by:

- The romantic subject is often the exotic, heroic, or unusual.
- Romantic literature is an escape from harsh reality.
- Nature as an expression of the Divine, source of knowledge and purity.
- Emphasizes emotion and optimism rather than reason and pessimism.
- Subjectivity is celebrated over objectivity, emotion over reason, optimism over pessimism.

- Romantic plots are more important and characters are usually less developed.

1.3.1.2 Realism

Realism, in literature, is a movement which attempts to describe life as it is without idealization. This mode can be defined as a "pervasive rationalist epistemology that turned its back on the fantasies of Romanticism and was shaped instead by the impact of the political and social changes as well as the scientific and industrial advances of its day" (qtd. in Furst 33). Though it appeared before and is still alive, Realism is most commonly linked to the nineteenth century literature whose pioneers like Honoré de Balzac in France, George Eliot in England, and William Dean Howells in the United States rebelled against romantic subjectivity. The subject matter was mainly the commonplace and 'everyday life' among the middle and lower class characters. The reflection of everyday life is not always real; it is a combination of reality and imagination wherein a writer goes through selection, description, exclusion of actual problems of life. David Lodge suggests some criteria for defining a realist text:

• The language of the text is not foregrounded (i.e. it does not draw attention to itself);

• The narrator does not draw attention to his or her role in interpreting events, the events 'speak for themselves.'

• There is an emphasis on detailed description of context (time and place)

• There is a similarity with the conventions of non-fictional texts from the same culture which produces an impression of reality (qtd. in Thornborrow and Wareing 122).

And yet critics seem to define and put Realism in its scope as a reaction to Romanticism, Eric Sundquist argues that "No genre is more difficult to define than Realism" (vii). This is mainly because of the different styles associated with Realism, including romantic, naturalistic, psychological, social, magic, and impressionistic Realisms.

1.3.2 Realistic Styles

Realism is often thought of as a single style, but it appears in many versions including romantic, social, psychological Realism. In addition, Impressionism and Naturalism are considered as offshoots of Realism.

1.3.2.1 Romantic Realism

Realism and Romanticism vary in terms of perspectives and styles. While Romanticism glorified exotic lands, idealistic landscape, and emotions, Realism portrayed the struggles of the working class for socio-economic equality, everyday life, and simplicity. For this, Stokstad argues:

> Romanticism describes not only a style but also an attitude. It is chiefly concerned with imagination and the emotions, and is often understood as a reaction against the focus on rationality. . . [while] Realism reflected the positivist belief that art should show unvarnished truth, and realists took up subjects that were generally regarded as not important enough for a serious work of art. (956)

These differences between Romantic and Realistic style rise, sometimes, to opposition. This conflict between both styles is due to the language used and the purpose for use. Realist authors use language fit to the life of ordinary people in order to portray their lives faithfully while Romantic authors use language ideal to make people escape their real lives. Hence, the antithesis is between Realism and Romanticism. However, there are some views against the call for opposition. Differences do not mean that there is no way for romantic and realist styles to co-exist in one work. On the contrary, Barzun cites examples of synonymous usage for ‘romantic’ including ‘realistic’ (qtd. in Cuddon 768). Tansey and Kleiner, in turn, acknowledge that Realism did not come as a reaction to Romanticism. Rather, it appeared first as a combination of some qualities of Romanticism (957). The

extreme side of this view suggests unity of both styles. In this regard, Jacques Barzun argues against the division between the two styles, "I now want to argue against this postponement of the realistic label and to suggest that on the evidence just set forth, Romanticism is Realism" (58). He describes the blending of the two styles as a matter of power, not weakness (77).

There are several works that can be said to have the characteristics of Romanticism and Realism at the same time, including Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit*. Blending the two styles is often referred to as 'romantic Realism,' in which the concepts of love, fear, courage, poverty, naivety, heroism, adventure, nature, life and death are expressed.

1.3.2.2 Social Realism

The term "social Realism" is derived from Russian beliefs about the function of literature in a "socialist" society. It reflects the power of the word in the writer's ability to portray a social reality. The term splits to mean two distinct styles: social Realism and socialist Realism. The latter deals with the ideology of the Russian Revolution, Soviet Communism, and Marxism. Socialist Realism means, in particular, the depiction of the social reality as it should be: the struggle toward improvements for a better life, which can be sometimes idealized or romanticized. Works of this style include Gorky's *Mother* and *On Socialist Realism*, and Sholokhov's *And Quiet Flows the Don* Gladkov's *Cement*, which are noted for artistic creativity in depicting the working class in optimistic and heroic manners. However, Social Realism seeks to depict literature as social reality as it is, not as it should be.

In reaction to idealism and Romanticism, social Realism appeared in the nineteenth century to deal with problems of the working class and miserable people. Writers acted as

reformists in their society and dealt with social topics such as poverty, work conditions, and class struggles. They condemned the negative consequences of the Industrial Revolution, which resulted the poor's harsh social conditions in the 'Gilded' and Victorian ages. In this regard, Kathleen Grisham comments:

> Social Realists pledged to "fight the beautiful art", any style which appealed to the eye or emotions. They focused on the ugly realities of contemporary life and sympathized with working-class people, particularly the poor. They recorded what they saw ("as it existed") in a dispassionate manner. The public was outraged by Social Realism, in part, because they didn't know how to look at it or what to do with it. (par. 1)

Stephen Crane and Charles Dickens were social realists who struggled to change people's miserable conditions and depicted their lives as they really were. Crane's fictional works account for the social values, including customs, language use, and lifestyle. For example, in *Maggie: A Girl of the Streets* Crane depicts the miserable conditions which lead the protagonist Maggie to suicide; the struggle is between man vs. man and man vs. society. *The Red Badge* is an account for the Civil War life and difficult moments when brothers face each other or face death. Here, the struggle is two-layered: man vs. man and man vs. nature and death. Though Crane never mentions the political reason, he refers to slavery[1] in his work implicitly.

Dickens, also, is a social reformer in all his works, including *Martin Chuzzlewit*. His social realist style appears in his excessive use of humor and comic in his novel. As a style, social Realism is associated with irony, sarcasm, and satire because the use of comic and humor is often linked to hardship and suffering. Accordingly, Mark Twain expresses the concept of 'tragic laughter' that "Every thing human is pathetic. The secret source of Humor

[1] Slavery was a direct political cause of the war between the Union and the Conferderate armies.

itself is not joy but sorrow" (qtd. in Messer 148). This style can be expressed in a literary work in ironic-driven tone and comic language to show implicitly the dark side of characters' life. The blending of dichotomies like ideal with real and humorous with serious is a style that unravels the darkness of literary works and reinforces meaning more than the straightforward way does.

1.3.2.3 Psychological Realism

If Social Realism deals with the social life of individuals and characters, Psychological Realism deals with their psyche. While many realist paid much attention to the description of the external conditions of the working class, others plunged themselves into the inner "complex workings of the mind" (*The Columbia* par. 1). Similarly, Cuddon suggests that psychological Realism is an offshoot of Realism based on the analysis of the inner side of characters' lives:

> Realism occurs in another important context, namely psychological Realism. This denotes fidelity to the truth in depicting the inner workings of the mind, the analysis of thought and feeling, the presentation of the nature of personality and character. Such Realism also requires a fictional character to behave in character. (732)

Psychological Realism can be defined as a manner of writing that evolved at the end of the nineteenth century and the beginning of the twentieth century. It is often linked to the American novelist Henry James, but it can be traced back in many works which contained the elements of that style like *The Red Badge* and *Martin Chuzzlewit*.

Psychological realists focused on certain techniques to describe the internal side of their characters. These techniques include the use of narration and stylistic devices such as suspension of speech, moods, symbolism, and colors to describe the psyche. Authors

generally use the third-person limited point of view to describe his characters' feelings, thoughts, and personality. The omniscient narrator thus is subjective in his description or in his interpretation of the events, which make the components of Psychological Realism.

In *The Red Badge*, the narrator devotes enough space in the novel to study the mind of his protagonist Henry Fleming. There is an actual war in the physical world as well as the war in his internal world, his mind. The excessive detailed description of Henry's thoughts, feelings, and personality under fire raises the novel to a psychological level. In *Martin Chuzzlewit*, Dickens describes family tension between the Chuzzlewit members and describes personalities which varied between the passionate, the selfish, the cruel, the generous, and loyal. These elements decide Crane's and Dickens's tendency towards psychological matters.

1.3.2.4 Impressionism

Impressionism is an offshoot of Realism. However, it departs from its nature: the objective rendering of everyday life. Impressionism deviates from objective methods and plain language to subjective methods and figurative language. According to the online Oxford dictionary, impressionism is a style or movement in painting which appeared in France. It is characterized by depicting the visual impression of the moment, especially in terms of the shifting effect of colour . . . an artistic style that seeks to capture a "feeling" or experience rather than accurate achievement (Def. 1).

Impressionism derives much from Romanticism in terms of description of sensory details and impressions. It emphasizes the accurate depiction of light and its effect like a shadow, darkness, and brightness with the employment of pure colors. Impressionism in art dates back to the 1830's with the works of Pissarro, Monet and Degas, but it was first coined in 1872 from the French painter Claude Monet work, *Impression, Sunrise*, and then term

spread to other genres like music and literature. As quoted in Bert Bender, one historian of the painters' aesthetic has described it:

> The evident intent of the Impressionist was to catch the subject that he painted in one of the fleeting moments of its existence. He opened his eyes and looked at the world before him. He found that whatever objects he saw he perceived in virtue of the light they receive and as appearances conditioned solely by this light. Objects are colored shapes, but one perceives the shapes only because they are colored. (50)

This style of painting entered the realm of literature to be used by many realist writers to describe things, events, feelings, senses, or scenes as they appeared to them in precise moments rather than as they really are in reality. This point of view is due to an extremely personal way of seeing the facts, which is often subjective and romantic. The basic tenets of impressionism are light, colors and their arrangements, shadows, and their emotions and the soul. The superiority of this style, as Gauss goes, lies within the music of the scene and the impressions it creates, which addresses the most inanimate part of the soul (qtd. in Bender 52). Notable practitioners of the impressionistic style include Stephen Crane, Joseph Conrad, and Charles Dickens, who made special use of the style in their works.

1.3.2.5 Naturalism

The starting point from which an offshoot can be defined is the root. Naturalism as all the aforementioned styles takes its beliefs from a truthful rendering of life without decoration. As realists, naturalist writers took the extreme side of reality and focused on the grim and the pessimistic aspects of life. The beliefs of naturalism state that men have no free will and have no control over their fates. They are caught by the laws of "Nature" and its determinism. The American critic George J. Becker sets the pessimism of naturalism and

claims that it is originally no more than a philosophical position taken by some realists, where man is caught in a net from which there is no escape and degenerates under those circumstances (35).

However, there is a different view which seeks to put the style in a middle position unlike extremists. Frank Norris defines Naturalism as a combination of two schools of thoughts: Romanticism and Realism. As all hybrid styles of Realism, namely romantic Realism and impressionism, naturalism is in the middle position between two styles. Norris wonders, "Is it permissible to say that Accuracy is Realism and Truth [is] Romanticism. .. . Does Truth after all 'lie in the middle'? And what school, then, is midway between the Realists and the Romanticists, taking the best from each? Is it not the school of Naturalism, which strives hard for accuracy and truth?" (77).

There are some elements of style that make Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit* naturalistic. Dickens sends his hero young *Martin Chuzzlewit* to America to make his own fortune, yet all he gets from the "Promised Land" Eden is misery and poverty in his wealth and health. The Darwinian mood is set throughout his trip in the sea, in Eden, and through his way back to Britain. Dickens sets "Nature" indifferent to all Martin's effort to succeed. Similarly, Crane sends his young hero to fight for his country's cause, but he seems a "pig" to be sacrificed in the process of war. He is enclosed in the box of "Nature" to play his role in the Civil War.

1.4 Biographies of the Authors

The biographies here are not meant only to present the personal contexts of the authors; they also present the inevitable connection between the authors lives and their fictional writings.

1.4.1 Charles Dickens

"In short, the Dickens novel was popular, not because it was an unreal world, but because it was a real world; a world in which the soul could live." G.K. Chesterton *The Great Popularity* (28)

Charles John Huffam Dickens (1812-1870) can be considered as the most acceptable novelist to the readership of the Victorian Era and beyond. Dickens' fame is undeniably still going on and on. He can only be ranked as the second to Shakespeare in vividness, magnitude, and variety of his works. His worldwide reception is all down to his perception and investigation of the human psyche in a deep and precise manner, to the universal themes he deals with and the way he uses language. But behind his popularity and achievements, there is a big tale.

1.4.1.1 Early Life

Born in February 7, 1812 near Portsmouth, England. Charles John Huffam Dickens was the second of eight children to Elizabeth and John Dickens. Dickens's father worked as a minor civil servant in the Naval Pay Office, a job that required the family to move from one place to another. As a result, Dickens's first five years were marked by unstable social life. The first visit to London was in January 1815 when he was a boy of three. After two years, his father was obliged to move to Chatham in Kent. The little boy enjoyed his years in the countryside surrounding Chatham with his father spending beyond his means. But later, his happiness faded out in 1824 when his father was imprisoned in Marshal sea Debtors Prison for his debts.

The then twelve years boy was broken-hearted for his father, the shield of the family, was taken away because of mismanagement of his income and his debts. Dickens was so affected by his father's words and the effect went on in the rest of his life. At the first visit to his father, Charles Dickens says:

> He was waiting for me in the lodge… and [we] cried very much… As he told me, I remember… that if a man had twenty pounds a year, and spent nineteen pounds nineteen shillings and sixpence, he would be happy; but that a shilling spent the other way would make him wretched. (qtd. in Jones 163)

The trauma Charles Dickens experienced would make him believe that money meant freedom and poverty meant prison. Dickens trauma is apparent in his works and characters. His focus on universal themes that he experienced at first hand shapes his writings.

1.4.1.2 Education

Dickens education was not only unstable, but so short to rise as a pioneer of English literature. The first teacher who taught Charles Dickens was his mother Elizabeth. At that time, Dickens was about five when his mother started teaching him the basics of English. He admitted that in his autobiographical novel, David Copperfield, "I faintly remember her teaching me the alphabet" (111), while his nurse Mary Weller labelled him as a "terrible boy to read" (112). As his father's work required him to move frequently, Dickens relied only on his mother to teach him the basics of reading. In 1821, Dickens started his formal education at school. He was enrolled at William Giles local school where his teacher noticed his "unusual" skills as a humorist. Although Giles was a kind teacher, he also taught him something that would be addicted to later by the age of fifteen, smoking.

His stay at William Giles School was short, nearly one year, because of financial needs. Together with his mother, Dickens had to support his father pay the debts. He worked

two years in Warren's Blacking Warehouse from 1822 to 1824 which witnessed the release of his father after four months or so. Again, John Dickens acquired some fund to send his son to the Wellington House Academy in London until 1827, yet his mother preferred the boy to work than to study. The year marked the end of his formal education as the family went through the same financial crisis. Leaving school was not an option for Charles Dickens and the possibility to enroll in university faded out. He later expressed his mental and physical pains of his childhood and his loss of formal education:

> 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 sense I had of being utterly neglected and hopeless; of the shame I felt in my position; of the misery it was to my young heart to believe that, day by day, what I had learned. (Forster 33)

This melodrama and misery Charles Dickens experienced in his boyhood were expressed later in his realistic works and became the philosopher's stone for his genius. Nancy Armstrong suggests:

> Critics generally attribute Dickens's Realism to his first-hand experience of reality itself—a boyhood stretch in the blacking factory, years as a reporter at criminal court, a tormented sex life and an even unhappier marriage. Realism invites us to assume that action mediates between such a person and his social environment. Realism therefore asks us to believe that novels represent the author's relation to his or her time. (131)

1.4.1.3 Career

The story of finding out his career is not less important than his childhood. Dickens started his career as a writer in early age, namely when he was eight. He proudly stated his talents in writing *Misnar, The Soltan of India,* "I was a great writer at eight years old or so" (qtd. in MacKenzie 115). During the first two years after he ended his formal education, he worked as a clerk in a law office for Ellis and Blackmore. Later, the young writer had worked for four years preparing reports for lawyers who worked in Doctors' Commons. Dickens experience in writing reports sharpened his skills, and it was John Henry Barrow, an experienced reporter, who seemed to crystallize his skill further. Barrow obtained for Dickens a position as a shorthand reporter in Parliament. George H. Ford points Dickens's sense of humor while reporting the conduct of the members of Parliament in the House of Commons:

> The members are all talking, laughing, lounging, coughing, oh-ing, questioning, or groaning; presenting a conglomeration of noise and confusion, to be met with in no other place in existence, not even excepting Smithfield [the cattle market] on a market-day, or a cockpit in its glory. (3-4).

In the meanwhile, Charles Dickens was introduced to George Beadnell, a prosperous banker, and his youngest daughter, Maria. Dickens fell in love with her and expressed it as the first and the last love ever. He passionately said "I never have loved and I never can love any human creature breathing but yourself" (qtd. in Ford 4). However, Dickens was rejected by her parents, perhaps because he was not the best match. Broken-hearted, Dickens felt socially inferior to his beloved, Maria Beadnell.

As Dickens recovered from personal problems, he found relief in literature. His first attempt to write fiction resulted in his short story "Dinner at Poplar Walk," (1833) published in the *Monthly Magazine.* He became a friend with George Hogarth, the editor of the

Evening Chronicle, who convinced him to write sketches[2] on London. He was also introduced to George's eldest daughter, Catherine, who became later his wife.

Dickens first book was a collection of social sketches under the pseudonym Boz. That book was entitled *Sketches By Boz-Illustrative of Every-day Life and Every-day People* (1836) published in the pages of *Monthly Magazine* and the columns of the *Morning* and the *Evening Chronicle.* His work was a success and won acclaim. Ten days later, he embarked on writing his first autobiographical novel *The Pickwick Papers* (1836-37), published in monthly installments and raised him to an immediate fame. The novel depicts the life of a businessman in an innocent world. Dickens's celebrity went one step further with the publication of *Oliver Twist* (1837–38) in monthly installments. The novel turned the *Pickwick Papers* upside down, dealing with a child struggling in a world of criminals. Dickens's third novel *Nicholas Nickleby* published in monthly parts from 1838 to 1839. The novel narrates the story of a young man who has to raise money to support his family after his father's death. Dickens seemed to have his rest in writing. He was so occupied with it that the distance between two works was no more than a few months because he worked on them in parallel. Dickens published *The Old Curiosity Shop* in (1840–41) and *Barnaby Rudge* in the same year.

From January to June 1842, it was his first visit to America in which he found his name engraved on the silver cup. George H. Ford describes his reception in America as "[t]he most triumphant reception ever staged for a foreign visitor. As the newspapers said, even the enthusiastic reception of General Lafayette in 1824 did not equal the way Dickens was received" (2). However, Dickens was disappointed with the conditions of slavery and the American mannerism. As he went back, he expressed his view of America in *American Notes*

[2] A traditional literary form, analogous to the visual art form which it takes its name; the sketch is usually a short piece describing a character or a place, or evoking a mood. For more information see (Paul Davis' Charles *Dickens A to Z*, page 354)

(1842), and *Martin Chuzzlewit* (1843–1844). The latter broke a storm both at home and abroad. *A Christmas Carol* (1843) was the first book of his Christmas books. It was a popular book, though not so distinctive. William Makepeace Thackeray believes that the *Christmas Carol* is not "quite as brilliant or self-evident as the sun at noonday; but it is so spread over England by this time." (qtd. in Bloom 155*).*

Dickens travelled with his wife Catherine to Italy in June, 1844 and had stayed till July, 1845; and even then, he published *The Chimes*, the second of the Christmas books. In the years after he returned from Italy, he accelerated in his career. He published *Pictures from Italy* (1846), *Dombey and Son* (1846–48), and *David Copperfield* (1849-1850) in monthly installments. A *Child's History of England* (1850–53) and *Bleak House* (1852–53) were published in synchronization. *Hard Times* (1854), however, was different in that it was published in weekly installments. Forster quotes Dickens's words about the hard times he experienced in writing *Hard Times*, "the greater brevity of the weekly portions made it easier to write them up to time, but much more difficult to get sufficient interest into each" (358). Dickens embarked upon writing *Little Dorrit* (1855–57). This novel shows some autobiographical elements in which Amy's father is imprisoned in the Marshalsea prison for debts wherein Dickens's father was jailed. The year also witnessed a turning point in Dickens life. He fell in love with a young actress named Ellen Ternan. In 1858, Catherine, Dickens's wife, knew about Dickens love and the couple separated when she confronted him about a bracelet he bought for Ellen Ternan.

The next project for Dickens to fulfill was exhausting and might be the cause of his health collapse. He had engaged in of major reading tours, including Christmas books. In 1859, A *Tale of Two Cities* appears in weekly installments and *Great Expectations* in between 1860 and 1861. The accumulation of problems and work affected Dickens mentally and physically. He needed a rest to have a fresh start and to get rid all his worries. He planned for

a journey to France with his mistress Ellen Ternan and her mother, "Work and worry, without exercise, would soon make an end of me. If I were not going away now, I should break down. No one knows as I know to−day how near to it I have been" (Forster 472).

1.4.1.4 Late Life

Dickens went back from his tour in France with great expectations and much energy. But the next work was the last complete novel, *Our Mutual Friend* (1864–65). He delivered his readings in which seventy-four meetings were arranged with his audience. That reading tour seemed to be the cause of his collapse physically and mentally. Shortly, he ended his readings for health reasons. The signs of his deadline appeared frequently and in 1870, Dickens delivered his last readings to his audience as a farewell. He started writing his unfinished novel *The Mystery of Edwin Drood*, and published only six installments of it. He died on June 9, in Gadshill, and he is buried in Poets' Corner, Westminster Abbey.

1.4.1.5 Introduction to *Martin Chuzzlewit*

Martin Chuzzlewit is one of the mysteries of Charles Dickens. While ranked as the best work by the author himself, his readership found the work dull, plotless, flat, and even boring. However, recent critics have paid attention to the workings of the text and have tried to unravel the mystery of the book. *Martin Chuzzlewit* represents the peak of Dickens's productivity, but it also represents a turning point in his academic career. The story of writing the book and its reception from both public readers and critics is a climax of the author's own story.

Martin Chuzzlewit is Dickens's 5th serialized novel. The first installments did not sell well and their receptions were cold. Dickens thought the book to be his best seller and expected his readers' concord. In a letter to John Forster, Dickens stated his disappointment:

> You know, as well as I, that I think Chuzzlewit in a hundred points immeasurably the best of my stories. . . But how many readers do not think! How many take it upon trust from knaves and idiots, that one writes too fast, or runs a thing to death! How coldly did this very book go on for months, until it forced itself up in people's opinion, without forcing itself up in sale! ... But this very book warns me that if I can leave it for a time, I had better do so, and must do so. (183)

Dickens's Novel underwent different changes in title and plot according to public readers' reception and feedback. The suggestions cited by his friend and biographer John Forster show Dickens's confusion and hesitation in making a decision about the title of the book. There are different suggestions for the surname of the Chuzzlewit family, including *Sweezleden, Sweezleback, Sweezlewag, Chuzzletoe, Chuzzleboy, Chubblewig, and Chuzzlewig*. After making up his mind about the "Chuzzlewig," he wrote to Forster:

> Behold finally the title of the new book . . . don't lose it, for I have no copy… The Life and Adventures of Martin Chuzzlewig, his family, friends, and enemies. Comprising all his wills and his ways. With an historical record of what he did and what he didn't. The whole forming a complete key to the house of Chuzzlewig. (Forster 174)

Finally, Dickens shortened his title *The Life and Adventures of Martin Chuzzlewit* with a change in the family name. The plot, also, went through changes when the first installments failed to convince his readers about the worth of his work.

He started to crystallize his work by creating more characters to develop a complex plot. In the Preface to the novel, he stated his struggle to endeavor in "the progress of this Tale [*Martin Chuzzlewit*], to resist the temptation of the current Monthly Number, and to keep a steadier eye upon the general purpose and design" (5). From England and its dark

atmosphere, Dickens sends his protagonist, young Martin Chuzzlewit, to America to seek fortune in the "land of opportunities, Eden." There, Dickens put all his impressions of America under test of his public readers.

Moving from public readers to critique, critics' opinions varied about the nature of the work. Many critics accused Dickens's work for being "more shapeless, a story less coherent will not easily be found in any literature" (Gissing 60), or being a "quintessential chaos" (Curran 52), or even a "hodgebodge" book (Polhemus 90). Even his friend John Forster had his share in the criticism. He says of the work, "[The] construction and conduct of [the] story *Martin Chuzzlewit* is defective… But what it lost as a story by the American episode it gained in the other direction; young Martin, by happy use of a bitter experience, casting off his slough of selfishness in the poisonous swamp of Eden" (184).

There are many views of *Martin Chuzzlewit* being a direct satire and irony on both American and British societies. What is common between these societies are hypocrisy and selfishness. However, the American episode is more satirical than the British one. The sense of satire is viewed in Barbara Hardy's evaluation of the book as harsh and unfair satire on America (121). In the same vein, *Martin Chuzzlewit* is described as "close to pure satire as Dickens ever comes" (Manning 72). *Martin Chuzzlewit* is not only distinct for its bitter satire, it is also noted for its "serious fun." Among those who treated it as a comic work include Edmund Wilson who labeled the work hysterical (14) and its characters "frivolous" (Chesterton 57).

Dickens's *Martin Chuzzlewit* has been received differently according to the point of view and the angle of analysis critics looked at. However, Dickens work exceeds the boundaries simple language and style to be interpreted in a direct way. Dickens codes its message for in multi-layered levels to reach full complexity. The problem with *Martin Chuzzlewit* is that readers take it as straightforward work though it is full of comic and humor,

satire and irony, colors and metaphors, sentiments and emotions. G.K Chesterton is one of those who praised Dickens for his genius skills in *Martin Chuzzlewit*. He expressed its complexity as follows:

> There is a certain quality or element which broods over the whole of Martin Chuzzlewit to which it is difficult for either friends or foes to put a name… There are grotesque figures of the most gorgeous kind; there are scenes that are farcical even by the standard of the farcical license of Dickens; there is humour both of the heaviest and of the lightest kind… there is one blinding patch of brilliancy, the satire on the American cant… but yet in spite of everything, in spite even of the undertaker, the book is sad; and he knew it. (90)

1.4.2 Stephen Crane

In his psychological Biography, *Stephen Crane: A Critical Biography,* John Berryman writes, "His friends while he [Crane] was alive and his critics since have found Stephen Crane mysterious, inscrutable" (297). Stephen Crane was a puzzle to his contemporaries and critics both at his time and in the decades later. That was due to his short lifespan. One of his contemporaries once said, "Crane was like a meteor suddenly appearing on the literary horizon, then just as quickly disappearing" (qtd. in Sorrentino, *Introduction* vii). In spite of the short span of his career, his literary achievement is truly remarkable.

1.4.2.1 Early Life

On November 1, 1871, in Newark, New Jersey, Stephen Crane came to life. He was named for one of his ancestors who had fought in the Revolutionary War (Bolton 23). He was the fourteenth son of the Reverend Jonathan Townley Crane and Mary Helen Peck

Crane. His father was the president of elder of Methodist Churches in the Newark district. He died when Crane was eight years old. His mother, a daughter of an influential clergyman in the Methodist church, was herself a descendent of a long line of Methodist clergy. The young Stephen grew up in a literary family. His father wrote essays and books on social and theological issues. He was the author of "An Essay on Dancing" (1849), "Popular Amusements" (1869), and "Arts of Intoxication: The Aim and the Results" (1870), criticizing what was seen at that time taboo such as dancing, *drinking*, attending the theater, *playing cards* or *baseball*, and reading *fiction*. Crane's mother became a speaker in the Women's Christian Temperance movement. As a writer, Mary Helen "contributed short stories and religious columns to local newspapers; his sister Agnes published short stories; and his brother Townley was a Journalist who operated a news agency" (qtd. in Sorrentino, *Introduction* viii). Stephen Crane was lucky to grow up in such a literary and religious family.

1.4.2.2 Education

Crane's education was not stable. His family moved frequently to different towns in New Jersey and New York. As Crane's father, the Reverend Crane, moved from one church to another, Crane faced what Professor Paul Sorrentino calls "the cut-and-dried curriculum"(viii). Crane was just eight when his father died in 1880. His family moved to Asbury Park on the New Jersey coast. He attended the local school there. In1883, Crane returns with his mother to New Jersey. By 1885, he enrolled in Pennington Seminary, a boarding school, where his father had served as principal. Crane started his formal education in 1888 at Claverack College, a military boarding school, and then he entered Lafayette College in Easton, Pennsylvania in 1890. He studied engineering but leaved halfway the year due to *poor grades*. Mitchell Lee Clark claims that he was distinct at Poker, billiards, and

baseball for more than he did at his studies (3). Instead of returning back to university, Stephen Crane preferred writing to studying which seemed to be his best choice.

1.4.2.3 Career

Stephen Crane started writing at an early age. He was just eight when he wrote poem about a dog. In 1892, however, he established himself as a freelance journalist when he lived with his brother Edmund Brian in New York City and started to visit artistic friends. Crane starved and, in best cases, spent several days living from hand to-mouth. The first serious attempt to write fiction came up with his first novel, *Maggie: A girl of the Streets* (1893), under the pseudonym Johnston Smith. *Maggie* was a failure since it dealt with taboo. Americans were shocked about its new daring themes: Prostitution and suicide. Crane called it his "first great disappointment. . . I remember how I looked forward to its publication, and pictured the sensation I thought it would make. It fell flat. Nobody seemed to notice it or care for it" (Stanley and Sorrentino 232). Crane was disappointed for publishers refused it as the public did. Crane was obliged to borrow money and publish it at his own expense.

Broken-hearted by the failure of *Maggie*, Crane turned to a subject which was not new at his time, but the way he treated it was unique. He read the series of Battles and leaders of the Civil War published in the Century magazine. He was also influenced by realistic writers such as the Russian author Leo Tolstoy and American realists William Dean Howells and Hamlin Garland. Crane was desperate to make his mark as a writer, but the mark he made was truly incredible. In 1895, he published his best work yet, *The Red Badge.* Crane himself regretted later that he had shortly "used himself up in the accursed *Red Badge*" (Stanley and Sorrentino 161). He seemed to put all his energy and resources in the second "accursed" novel. *The Red Badge* tells the story of Henry Fleming, a new recruit in the Union Army during the Civil War. The soldier deserts from his regiment at the first encounter with the

enemy. He later feels ashamed of his deeds and decides to join his regiment. Accidently, one of his mates hits him on his head, and that wound is the catalyst to his bravery. By the same year, Crane worked as a reporter throughout the West and in Mexico. When he went home, he started his first collection of poetry, "The Black Riders and Other Lines". While some critics considered it as poetic madness (Ferrara and Dossett 168), others declared the collection "the most notable contribution to literature to which the present year has given birth" (qtd. in weatherford 63).

Motivated by the modest success of "The Black Riders", Crane published *George's Mother* in 1896 and *The Third Violet* in 1897. The latter, received negative criticism from the *Critic* "it is inconceivable that even for an experiment in inanity a writer should be willing to follow up a book like 'The Red Badge' with such a 'vacuous trifle'" (Critic 438). The *Critic* seems to reduce the value of *The Third Violet* to "vacuous trifle" or to nothing compared to *The Red Badge*. The author became more interested in reporting wars. He worked as a journalist to report on Cuban Revolution in 1897. In his journey, Crane sank and narrowly survived. That experience would later inspire him to write his best real-based story "The Open Boat." He later returned to Florida and then went to Greece to cover the Greco-Turkish war where he met Cora Taylor and married her. At that time, rumors spread about Crane such as drug addiction, rampant promiscuity, and even Satanism. Crane felt insulting and travelled to England.

In England, Stephen Crane spent his money in expensive parties. There, he met great literary figures such as Joseph Conrad and Herbert George Wells. Wasting his money for such parties put him in the red and debt, therefore, he was obliged to write again to pay off his debts. He wrote two short stories "The Bride Comes to Yellow Sky" and "The Blue Hotel" and compiled them together with *Maggie* and "The Open Boat" under the title of *The Open Boat and Other Tales of Adventure* (1898). By 1899, Crane published another collection of

poetry, "War Is Kind and Other Lines". The collection contained "A Man Said to the Universe," one of the most debatable poems at his time. It seemed sacrilegious for readers that Crane represented God as indifferent and cruel. He also published a new novella *The Monster and Other Stories* and set his novel *Active Service* on his time in Greece during the war.

1.4.2.4 Late Life

Crane achieved what young writers of his age could not. He wrote "… three novels, three novellas, two collections of poetry, about seventy-five war dispatches, and more than one hundred short stories and sketches" (Bowers 683). Two years before he died, Crane accelerated in his career as though he knew his deadline. He suffered tuberculosis and died in Baden, Germany on June 5, 1900 and buried in Hillside, New Jersey.

Paul Sorrentino describes Crane's life as the stuff of Hollywood:

> Crane was feared lost at sea when he was on a boat that sank trying to get secretly into Cuba (during the Spanish-American War). He defended a well-known prostitute in New York City when he was illegally arrested. He did articles about corruption in the Tenderloin District of New York—the seedy district—interviewing dope addicts and prostitutes, and that made him persona non grata with the New York Police Department. He was a good friend of Teddy Roosevelt when Roosevelt was commissioner of police in New York. He was considered the best war correspondent in Cuba. He was commended by the military for bravery. (qtd. in Weathers 8)

In essence, Crane was a rebel against his time, his community's traditions and beliefs to the extent some considered him sacrilege. He played baseball and poker, wrote fiction,

drank alcohol, defended prostitutes, questioned the existence of God, and seemed to do all what his father was trying to fight.

1.4.2.5 Introduction to *The Red Badge*

Given the short account of Crane's life, his literary achievement is both inspiring and remarkable. At the age of twenty-two and based only on his imagination, Crane was able to write a fictitious, realistic war novel, *The Red Badge*. But the story of writing that novel, the motives, and the critical reception it gained can be also read in the same breath.

In his essay "On The Red Badge of Courage," Eric Carl Link finds that Crane was a veteran of no war who had seen no combat, but composed one of the finest war novels ever written (5). Stephen Crane was born six years after the Civil War ended. When he started writing about it, it was 30 years later. If it was history, then he was born six years after the Civil War and had never witnessed a battle before the publication of the book. In addition, the topic was exhausted for Crane to add new information and distant in time to correct history. Even the characters are anonymous at the beginning chapters and called by nicknames, yet some are revealed in later chapters such as 'the youth' for Henry Fleming, 'the loud soldier' for Wilson, 'the tall soldier' for Jim Conklin, 'the lieutenant' for Hasbrouck, 'the tattered soldier,' 'the colonel,' 'the officer,' and 'the general'. If it was politics, then he showed no political cause or issue to call for. The divided house against itself[3] which was cried by Abraham Lincoln was not main stream of Crane. Even slavery[4] was out of his concerns in the book and the only word referring to the issue is *negro* which occurred 'once'. The question to be answered is *why should Stephen Crane bring the Civil War back?* The motive behind writing about the Civil War was stated by Crane himself. He

[3] Popular saying by the president of the United States, Abraham Lincoln, on June 16, 1858 during the Civil War: "A house divided against itself cannot stand." (an illustrated history of US)

[4] Slavery was one of the causes leading to the American Civil war.

told one of his friends, "I wonder that some of those fellows don't tell how they *felt* in those scraps. They spout enough of what they did, but they're as *emotionless* as rocks" (qtd. in Wertheim and Sorrentino 89). Stephen Crane was not interested in what caused or what happened in the Civil War. Rather, he was interested in the *feelings* and *emotions* of a soldier under a battle. Eric Carl Link supports this argument stating that Crane's depiction of Civil War is more about the psychology of dread than it is about the details of combat machinery (6).

The psychological, imaginative, and realistic dimensions added to the novel make it irrefutably influential. Crane dealt with the psychology of soldiers under a battle and used his dazzling imagination to reveal real events without being in a battle before. In his essay "The Red Badge of Courage in the Context of the 1890s", Mathew J. Bolton believes that *The Red Badge* was powerful because Crane evokes the sense of hardship of camp life and the horror of war though he never experienced a firsthand battle (23). He adds that he dived deeply in the contemporary literature of the Civil War and he knew exactly where the genre's weaknesses lay (30-31). Apparently, he read the contemporary literature which was for him unconvincing. Sorrentino, in his turn, claims that Crane interviewed veterans of the 124th New York State Volunteer Regiment to gain much information about what really happened (Sorrentino, *Introduction* x). After collecting enough information about war and its effect on soldiers, he started writing his masterpiece. Surprisingly, it was a realistic story based only on Crane's imagination. In a letter to John Northern Hilliard, Stephen Crane asserted that the emotions and the events created by him were all down to the struggle between the players of football. He states, "Of course, I have never been in a battle, but I believe that I got my sense of rage of conflict on the football field" (Wertheim and Sorrentino 322). Originally, Crane entitled the novel *Private Fleming and His Various battles* then he changed it to *The Red Badge of Courage: An Episode of the American Civil War* (Sorrentino, *Introduction* xi).

As any successful novel, *The Red Badge* generated much discussion and some myths after its publication. Bolton states that "many readers assumed the book must have been written by a soldier. One veteran even claimed, 'I was with Crane at Antietam'" (23). There are even stories of Civil War veterans writing in newspapers, "I'm so glad to see Steve Crane publishing this, because he and I were in the same regiment, and he's a good guy," says Micheal Schaefer. These myths are the result of shock *The Red Badge* created. The accuracy of the book made some veterans forget that Stephen Crane was born six years after the war ended and led others pretend that they fought with him. *The Red Badge* received much criticism the United States and Britain. From his homeland, some reviewers thought of the novel as an 'Autobiography' while others supposed it to be published in England as a Part of anti- Americanism (Sorrentino, *Introduction* ix). Even on the military side, the book was highly criticized by veterans. Though some veterans admitted the accuracy in depicting both physical and psychological war, a group of veterans in 1983 in Port Jervis considered that *The Red Badge* as an affront to veterans of all wars that the Union's General Alexander McClurg thought of Crane's novel as a cruel satire upon American soldiers (qtd.in Richardson 237). In fact, the depiction of war and Henry Fleming's feelings are accurate as if Crane were writing about himself. After experiencing combat for the first time during the Greco-Turkish War in 1897, Crane finally admitted the exactness of his portrayal, saying "the Red Badge is all right" (Wertheim and Sorrentino 275).

Out of the country, criticism was in favor of Stephen Crane. George Wyndham, a British army veteran and literary scholar, shows that Crane was "a great artist," and his depiction of war was "more complete than Tolstoy's, and [more true] than Zola's" (qtd. in Wertheim, *Encyclopedia* 376). At the same breath, Barbara ranks the novel in *Woman*, a popular weekly as:

> One of the most extraordinary novels of modern times. Only it is not a novel at all!.. It takes the reader by the throat and keeps him motionless… till the last lurid page is reached. The war pictures in Zola's *La Débacle* are milk and water beside it, and Tolstoi's *War and Peace* surpasses it only in breadth of view… America has reason to feel proud of him. (qtd. in Fisher 204)

The British insight into the novel is objective because the book deserves the accolade. However, American criticism ranges from praise to condemnation who seems to treat Crane's masterpiece subjectively.

1.5 Conclusion

The 19th century revealed richness of styles and trends that seemed to come in reaction to one another, but in reality they coexisted in alliance and harmony. Realism, which came as a reaction to Romanticism, contains mixed elements of objectivity in truthful and ordinary representation of life and subjectivity of authors in depicting emotional and sentimental desires. Crane and Dickens managed to reflect their personal experiences in life and adapted themselves to the fast changing styles of the 19th century and reconciled Realism with Romanticism, Impressionism, and Naturalism.

Chapter Two

Style and Stylistics

2.1 Introduction

Stylistics is a sub-discipline[5] which links literary criticism to linguistics. In linguistics, stylistic analysis is concerned with recurring patterns used in speech and writing; and in literature, it focuses on interpretation of a literary work. In other words, stylistic analysis tends to look for meaning in a text:

> Stylistics is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text's 'meaning', an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. (Simpson 2)

The study of style is so broad and cannot be wholly discussed in this modest dissertation. However, it is important to shed light on the basic concepts and theories of stylistics, the scientific study of style, and their development throughout history. It is also important to look at the most recent stylistic approaches applied in the field of literature and linguistics.

[5] Some critics consider stylistics as a branch of linguistics (see Geoffrey Leech and Mick Short's *Style in Fiction* page 282, Paul Simpson's *Stylistics: A Resource Book for Students page* 2, and Jakobson's *Closing Statement: Linguistics and Poeticcs*. (qtd. in Thomas A. Sebeok , *Style in Language* page 350).

2.2 A Historical Account for Stylistics

The study of the language of literature and style is one of the most traditional application of linguistics. Nevertheless, the notion of style, language used in a particular way, is old and can be traced back to the fourth century BCE Greece and Rome. Orators had to be skillful in *convincing* people and politicians with their speeches and that went with the ability to speak fluently and well. This ability required some strategies, decoration, and influence on people's minds. So, the language had to be said in a special manner to achieve its purposes.

People who were able to use language effectively with great influence on emotions and opinions of the audience were referred to as *rhetors*, hence the effective language use is called "rhetorics." The first work that marked the beginning of the study of style could be Aristotle's *Rhetoric*, an ancient Greek treatise on the art of persuasion, in the fourth century BCE. Rhetorical stylistics appeared secondly in the Latin book *Rhetorica ad Herennium* by 80 BC. The book, along with Quintilian's *Institutio Oratoria* (first century AD) lists ten figures of speech and 'tropes,' which now stand for recurring feature: onomatopoeia, antonomasia, metonymy, periphrasis, hyperbole, synecdoche, metaphor, and allegory[6]. (Fahnestock100). Rhetors used linguistic tropes as means of ornamentation and 'persuasive language' to affect the audience psychologically, and this is what Steiner stresses:

> Language applied, in a perfectly deliberate and analyzable fashion, to the job or persuasion, instruction, ornamentation or dissimulation, as the case might be. Poetics came under the heading of rhetoric; both were patently of the realm of the grammarian and teachers of eloquent discourse. (Steiner 129)

Steiner's statement highlights a new term called poetics, which split from rhetorical stylistics. The term poetics comes from the Greek *poietikos*, which stands for "pertaining to

[6] Some of these terms will be discussed later on.

poetry." Poetics deals mainly with the eloquent discourse. Therefore, language of literature focused on its beauties like symbols, metaphors, irony, and diction to exaggerate the subject matter of a literary work. Thus, while rhetorical stylistics focused on the psychological effects of speakers' words on audience, poetics emphasized aesthetic and eloquent effects of discourse on hearers. The emphasis was directed to the beauties of the language of literature.

There was no great shift by the turn of the 15th and 16th centuries. By then, the focus was on the classical views of style, especially of Quintillion's idea that "custom is the most certain mistress of language" (Galperin 46), following the path of classical grammar and rhetorical schools. Chaucer, for example, was considered as the father of English literature when spoken and written media in England were French and Latin. However style was also marked by the free use of language. This tendency was represented by two stylistic trends. The first was of Willam Shakespeare, who advocated the free use of new vocabulary and forms borrowed from other languages, namely Latin and French. The second was of Edmund Spenser who called for the use of archaic words, trying to preserve old English. Books dealing with style include Leonard Cox's *The Arte or Crafte of Rhetorique* and Thomas Wilson's *Arte of Rhetorique*. The latter divided style into three types: elevated, middle and low (Galperin 47).

The 17 th century witnessed another shift in the style of the language used in literary texts. The tendency emphasized 'refinement,' but it was towards opposite directions. While some writers preferred the adherence to classical norms, others, focused on the simple language use to be understood by ordinary people. For this, Galperin states the trend's norms, saying:

> The tendency of refining and polishing the English literary language by modelling it on the classic Greek and Latin masterpieces was counteracted, however, by another strong movement, that of restricting literary English to

> a simple colloquial language which would easily be understood by the ordinary people. (Galperin 51)

These norms led to the foundation of some movements in the following centuries. The 18th century was based on the previous idea that language should be refined and improved by the use of standard English language norms. Two men were the pioneers of that trend: Samuel Johnson and Jonathan Swift. For swift, literary language should not contain "vulgar slanginess." He often criticized some university students for the use of vulgar language saying:

> They...come up to town, reckon all their errors for accomplishments, borrow the newest set of phrases and if take a pen into their hands, all the odd words they have picked up in a coffee-house, or at a gaming ordinary are produced as flowers of style. (qtd. in Galperin 52)

Instead, Swift came up with his own perception of style as, "proper words in proper places." Hence literary language had to follow the established norms and rules that vocabulary borrowing and coining had to be restricted to safeguard literary language. In this regard, Swift called for a straightforward style in his quoted phrase "'to call a spade a spade', which has become a symbol for a plain and simple way of expression" (Galperin 53).

Samuel Johnson, in turn, protested against the random use of literary language and called for selecting words from previous great writers' literary publications and rejecting all words used in colloquial English of his time. And for the sake of saving literary language, he published his first dictionary in 1753. However, his stylistic view was criticized by De Quincey in his book *Essays on Style, Rhetoric, and Language* as being lifeless, purely bookish, and mechanical (188).

The sense of perfection in language and style continued till the early years of the 19th century. However, the century was an arena of struggle between different stylistic views. The

purism of the 18th century collided with vulgarism and led to the emmergance of different styles. These views can be summerized in Mcknight's statement:

> The spirit of purism was evidently alive in the early nineteenth century. The sense of a classical perfection to be striven for survived from the eighteenth century. The language must not only be made more regular, but it must be protected from the corrupting influences that were felt to be on all sides. Vulgarisms were to be avoided and new words, if they were to be tolerated, must conform not only to analogy but to good taste. (qtd. in Galperin 54)

Purism trend did not last much due to the influence of the Romantic era. The Revolutionary wars between France and Britain, which lasted from 1793 to 1815, had its effects on style and the language used then. Many words such as *liberty, equality,* and *fraternity* flooded into use by writers. Expressions were free and literature was viewed as the "spontaneous overflow of powerful feelings" (qtd. Cuddon 581-2).This statement is mentioned twice by William Wordsworth in his preface to the "Lyrical Ballads." He goes to say that "style is manly," making it personal and linking it to writers' feelings and thoughts. This idea leads to the identification of individual style, hence, individual stylistics.

Vulgarism, however, had also its say and appeared to be more influencial by the end of the century. The works of Byron, Dickens, Twain, Crane, and other classic writers of the 19th century introduced colloquial language into standard literary English. This led to the rise of different styles, dealing not only social but also linguistic stratification. Galperin puts this idea forward:

> The shaping of the belles-lettres prose style called forth a new system of expressive means and stylistic devices. There appeared a stylistic device…which quickly developed into one of the most popular means by which the thought and feeling of a character in a novel can be shown, the

> speech of the character combining with the exposition of the author to give a fuller picture. (56)

Speeches of the lower classes floated to the surface in realistic novels as a means of depicting reality, and many works expressed social, psychological, and political concerns of the time. The focus on the study of language varieties led to the emergence of modern linguistics at the beginning of the 20th century:

> Language is no longer regarded as peripheral to our grasp of the world in which welive, but as central to it. Words are not mere vocal labels or communicational adjuncts superimposed upon an already given order of things. They are collective products of social interaction, essential instruments through which human beings constitute and articulate their world. This typically twentieth-century viewof language has profoundly influenced developments throughout the whole range of human sciences. It is particularly marked in linguistics, philosophy, psychology, sociology and anthropology. In all these fields the revolution in linguistic thought which Saussure and Wittgenstein ushered in has yet to run its full course. (Harris IX)

The Swiss linguist Ferdinand de Saussure termed new linguistic dichotomies that helped in stylistic analysis like signifier, signified, Lange, and parole. The latter has to do with with style because if langue represents the system of rules shared among speakers or writers of a language, parole is, then, the specific use of the system or selection from that linguistic repertoire. (Leech and Short 9)

Following the steps of De Saussure, Charles Bally, a Geneva linguist, wrote his book *Traité de Stylistique*, considering stylistics as a systemic study (Taylor 21). Bally came up with his "expressive theory" believing that linguistic forms convey thought and feelings. For

him, stylistic analysis should focus on the linguistic forms and their effects on emotions. In this sense, he puts that "Stylistics studies the elements of a language organized from the point of view of their affective content; that is, the expression of emotion by language as well as the effect of language on them" (Taylor 23). From this view, three notions can be derived:

1) The notion of an affective expression leads directly to the idea of choice or selection of specific diction to convey the authors thoughts and feelings.
2) Style is personal and subjective and can be expressed in linguistic forms.
3) The stylistic study includes historical, personal, and psychological contexts

One of the pioneers of stylists who took this approach one step further is Leo Spitzer. He relates language use, or style, to the psyche of the author. His argument that the more we read a literary work the more it reveals the inner worldview of its author, and the better connection will be established between the work and us (27). This psychological stylistic approach of "close reading" takes on its shoulders the ideology that a literary work should be interpreted first and then comes the application of linguistic analysis to validate or invalidate the hypotheses. By this, Spitzer compromised between impressionistic and scientific methods of analysis. However, he turned to reject psychology from his analysis and took text as an organism that can stand on its own and focused only on the poetic language.

In the same period and based on spitzer's new approach, Roman Jakobson and members of Moscow Linguistic Circle (1915) came up with another contributing idea to the development of modern stylistics and coined an opposing view to the previous ones, which stressed the emotional effects that authors communicate. Instead, Jakobson emphasised 'poetic language[7]', and focused on the message for its sake. Hence, only the text should be considered, and social, historical, ideological or biographical contexts were rejected.

[7] A language characterized by its tense use of literary devices and deviation from the norms of everyday or standard language. For more information on the discussion poetic language and non-poetic language, see Richard Bradford's *Roman Jakobson: Life, language, art.* London and New York: Routledge. 2005

therefore, the study of language should be restricted to the explanation of the linguistic element of a literary text. That is style, structure, imagery, tone, and genre which marked the rise of formalist stylistics. Thus, Russian formalism is derived from the application of these principles to literary texts. In this regard, Victor Erlich claims that Russian formalism was determined to free literary analysis from other related disciplines such as sociology, psychology, and history, and the focus was on linguistic features and the artistic devices which characterize imaginative writing (1101). However, formalism received much criticism because it does not pay any attention to the author, the context, and the thought. That is, formalism does not recognize the relation between text and reality. This view gave rise to another language-based theory, Structuralism.

After Jakobson emigrated to Czechoslovakia in 1920, he, together with Mukařovský, formed Prague Linguistic Circle (1926). It was the cradle of stracturalism which distinguishes literary and non-literary texts. Mukařovský argues in "Standard Language and Poetic Language," that poetic use of language in literary texts 'deviates' from standard language use, challenging the assumption that all linguistic devices have to agree with the norms of the standard language (qtd. in Chovanec 43). Accordingly, this deviation creates a "defamilar effect" on the reader which is the key element to any work to be called a work of art. Jakobson thinks that defamiliarisation also can be found in structural patterns where the author deviates from the common structure.

Stracturalism of Prague School related the use of poetic language to foregrounding[8] and automatization. The latter, refers to the use of linguistic devices for a communicative purpose without any attention to attract or surprise. The former, however, refers to the use of

[8] Foregrounding is a literary device in which something stands out from the surrounding words or images. It has two kinds: deviation and parallelism. These concepts are still used in contemporary stylistic analysis by many critics like Mick Short and Geoffrey Leech. See Leech, G. and Short, M. (2007) *Style in Fiction*.

deviated linguistic devices, making the expression poetic and uncommon to the reader. The relationship between foregrounding and automatisation is illustrated by Mukařovský:

> Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. (qtd. in Chovanec 19)

By the same token, Jakobson, after his immigration to the U.S. in 1941, argued in his paper "Closing Statement: Linguistics and Poetics" that poetics, which refers to stylistics, should be ranked as an academic sub-branch of linguistics:

> Poetics deals primarily with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics. (qtd. in Sebeok 350)

Jakobson's notions gave birth to Russian Formalism, Structuralism, and helped develop New Criticism in America and Practical Criticism in Britain. New Criticism focuses on the language of the text. That is, the description of the aesthetics of the literary work, whereas Practical Criticism pays attention to the psychological processes which readers go through to understand literary text analysis depends on cognitive stylistics. However, Jakobson's notable achievement lies in setting six factors of speech event to achieve its communicative message. The *addresser* conveys the *message* to the *addressee* in a *context* with a *code* fully or partially familiar to both encoder and decoder. The final factor is the *contact*, a physical or psychological connection between the two persons. These factors are illustrated in the figure below:

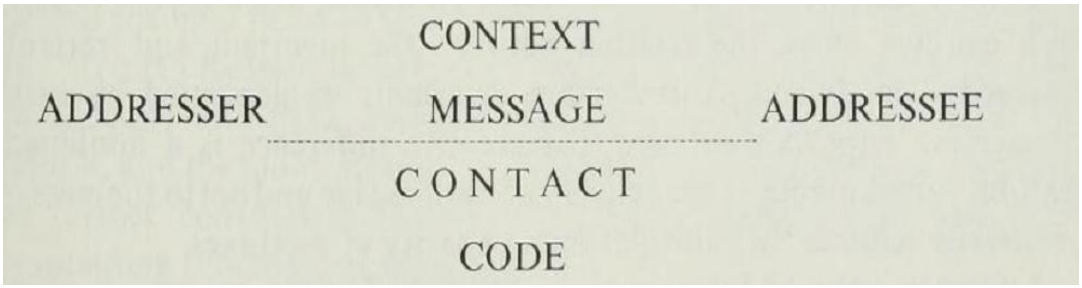


Figure 1: The Six Factors of an Effective Verbal Communication (Sebeok 353)

For Jakobson, the six factors of an effective verbal communication have six corresponding functions of language[9]. Emotive or expressive function corresponds to the addresser, and conative functions relates to the addressee. The poetic function is associated with the message and the referential function is related to the context, while the phatic and metalingual functions correspond to contact and code factors.

In the late of the 20th century, the use of register and dialect floated to the surface in analyzing literary texts. One of the best examples is Michael Halliday's *Linguistic Function and Literay Style: An Inquiry into the Language of William Golding's The inheritors*.

Although stylistics can be regarded as an expansion of Russian formalism the practical criticism, it is still considered a new approach. However, stylistics is developing and adapting itself to the changes occurring in other fields. Stylistics, now, is based now on eclectic methods in literary text analysis like "corpus linguistics" and "corpus stylistics" which Leech and Short call "contemporary stylistics," but they fear that the use of some sophisticated computational techniques in corpus linguistics might lead the computer dominate literary interpretation at the expenses of individual's interpretation (285).

From the above survey, it can be understood that stylistics went through different statges to be finally recognized as a distinct discipline in 1960's. It might be clear that

[9] For more information, see Louis Hébert's paper, *The Functions of Language*, on the following web page: www.signosemio.com/jakobson/functions-of-language.asp

stylistics is concerned with language use in literature[10], though there is no agreement between scholars of what stylistics and style are. It is important to shed light on some views of style and stylistics.

2.3 Style

Style is a controversial concept and it was under debate from the ancient time till the contemporary one[11]. It can be applied to language, to arts like music, painting and architecture, or to activities such as sports. However, this dissertation looks at style in terms of language use. Aristotle defines it as "the most effective means of achieving both clarity and diction and a certain dignity in the use of expanded, abbreviated, and altered forms of words; the unfamiliarity due to this deviation from normal usages will raise the diction above the commonplace" (qtd. in Ray 33). This definition sets deviation from the norms of language use as a high style. In other words, Aristotle refers to foregrounding as a quality of good style, and this warns us that the views of the Prague School of foregrounding, deviation, and defamiliarisation were, perhaps, derived from Aristotle's view. Another view sees style as a "way of writing"[12] or a "mode of expression," which stresses that style is the presentation of the content in different ways. This definition is called *Dualism*, because it sets the form (the way or mode) and content (the meaning or implication) as separate parts. Wesley is one of the representatives of this vew, believing that style is a "dress of thought":

> "Style is the dress of thought; a modest dress,
> Neat, but not gaudy, will true critics please" (qtd. in Leech and Short 13).

[10]Although many have also extended their interest to the analysis of non-literary texts too (Leech and Short, *Style in Fiction*. 2007: 284).

[11] If we trace back the etimology of the word style, it can be defined as ***stilus***: Latin, and ***stylos***: Greek for (stick or instrument fro writing, pen) which means that style is mainly about written language, or ***stylus altus*** (works of art), or ***stylus mediocris*** (the style of high society), or even ***stylus humilis*** (the style of a low society)

[12] See Ohman's "Generative Grammar and the Concept of Literary Style" (423).

Monism runs in contrast to this view, suggesting that form and content are one entity and cannot be regarded as separate features of the language. In other words, the advocates of this view think that form and content are inseparable. In this regard, Flubert confidently says, "It is like body and soul: form and content to me are one" (qtd. Leech and Short 13). Leech and Short suggest a diagram representing both views:

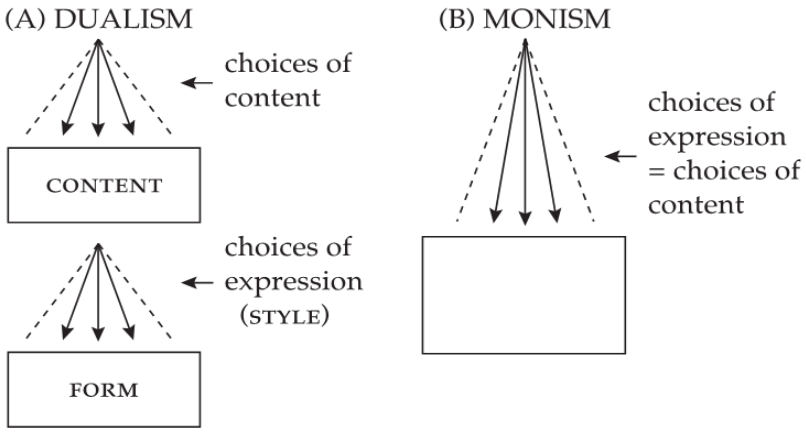


Figure 2: A Diagram Summarizing Monism and Dualism (Leech and Short 16)

Leech and Short, in turn, define style as "the way in which language is used in a given context, by a given person, for a given purpose, and so on" (9). They give style certain features in which it can be identified according to the way language is used (parole), the choices made from language, its domain (the genre), and paraphrasibility (31).

Another view comes from Frank Laurence Lucas in his book *Style: The Art Writing Well*, defining style as the effective use of language for the sake of making statements or raising emotions with clarity and brevity (9). Style can be the thumbprint of its author and reveal his identity[13] and emotions in the literary text. Pioneers of the emotive notions include Bally and Riffaterre. For them, style is "that expressive or emotive element of language which is added to the neutral presentation of the message itself" (qtd. in Leech and Short 15).

[13] Many critics tend to attribute texts of unknown or disputed authorship to their real author only through deep, statistical analysis of style. Generally the approach is referred to as "stylometry". See, for example, James W. Pennebaker's *The Secret Life of Pronouns* (2007).

This leads to the notion of individual syle that every person has his own way of doing things, or at least has some features that make him distinct from others. These features reflect his social and political, religious, cultural, educational, background, therefore, his personality. In this case, the study of style, stylistics, should be linked to different disciplines including linguistics, history, sociology, psychology, and cultural studies, hence, the context.

2.4 Stylistics

Stylistics may be broadly defined as the study of language and style in literary or non-literary texts, though it is not confined only to the analysis of the written language but also the spoken one. From the foregoing views of style, it is safe to say that stylistics is concerned with the study of different styles in language and literature. It sits as a fence between the two "divided disciplines" and at the same time as a bridge connecting them where it links between linguistic form and literary effect[14]. However, scholars have not yet agreed about a common definition and assumed different views to the discipline.

One of the pessimistic views of stylistics is what Pual Simpson quotes from Lecercle that "nobody has ever really known what the term 'stylistics' means, and in any case, hardly anyone seems to care" (qtd. in Simpson 2). For Lecercle, the best way to define stylistics is to give up defining it at all, because it is controversial. However, Paul Simpson tries to omit this ambiguity about stylistics believing it as a leading sub-discipline because many books, research journals, and international conferences are dedicated to it; and it is taught in language, literature, and linguistics departments over the world (2). He thinks of stylistics as a "method of textual interpretation" of language, especially the literary one, through an account to its linguistic features in "context"[15] which serve as a "gateway" to the act of

[14] See Dan McIntyre's paper (2012), "Linguistics and literature: stylistics as a tool for the literary critic"(1).

[15] Context is an essential element to text analysis because text is produced in time, a place, and in a cultural context. For example, see Paul Simpson's *Stylistics* (3).

interpretation. Leech and Short state that stylistics aims to "connect textual analysis and processes of reader inference to the important general non-linguistic literary critical concepts which, when taken together, comprise the understanding of, and response to, novels and stories" (289). This means that stylistic analysis requires from the reader an interaction and response with the text to have a full understanding.

2.5 Language, Stylistics, and Literature

As an interdisciplinary subject, stylistics takes the middle position between two main disciplines: Linguistics and literary criticism. This position, however, is sometimes recognizable as a bridge connecting both disciplines and sometimes as a fence dividing them. In favor of this notion, Leech and Short comment:

> As a sub-discipline, stylistics sits athwart the boundary between linguistic and literary study, and sitting on a fence always has its drawbacks. One obvious such drawback is that those in the middle of the two big fields which the fence connects/divides may not even know you are there. (287)

This division between linguistics and literary criticism is obvious in the raging debate between scholars in the fields. One of the best examples can be found in a question asked by the literary critic F. W. Bateson to the linguist Roger Fowler, "Would I allow my sister to marry a linguist? It is a good question. And I suppose, if I am honest, I must admit that I would much prefer 'not' to have a linguist in my family" (qtd. in Simpson 155). In this regard, Jakobson describes the cold relationship as "flagrant anachronisms," that "a linguist deaf to poetic function of language and a literary scholar indifferent to linguistic problems"(377).

By the time, stylistics seemed to prove its usefulness as a tool[16] for scholars of the two camps and bridged the gap between the divided streams. Leech and Short believe that it

[16] See Dan McIntyre's paper (2012) "Linguistics and literature: stylistics as a tool for the literary critic".

serves as a dialogue between critics and linguists, adding that stylistics can be the adventure of discovery for both of them (4-5). They add that the aim of stylistics is to link between the concerns of critics in aesthetic appreciation and of linguists in linguistic description(11). The days when linguistic description and literary analysis were repelling each other are now gone. Stylistics becomes the bridge in which both disciplines meet and find things in common. In support of this vein, Nils Erik Enkvist writes in his book *Linguistic Stylistcs*:

> We may. . . regard stylistics as a subdepartment of linguistics and give it a specia subsection dealing with the peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary studies which may draw on linguistic method. Or we may regard stylistics as an autonomous discipline which draws freely, and eclectically, on methods from linguistics and from literary study. (27)

H. G. Widdowson seems to put the status of stylistics in relation to language and literature, on one hand, and linguistics and literary criticism, on the other, as neither a subject nor a adiscipline (3) .

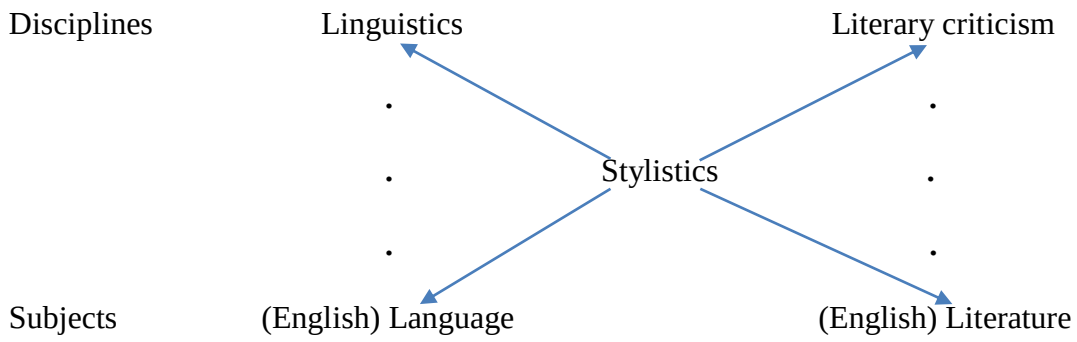


Figure 3: Widdowson's Diagram Representing the Status of Stylistics (4)

While Mick Short's book *Exploring the Language of Poetry, Plays and Prose*, states the opposite view that "stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it" (1).

It appears that stylistics palys a great role in connecting two important but separate disciplines in the study of the language of literature. This connection seems to solve and reconcile the raging debate between scholars of both camps. Accordingly, Halliday puts:

> Linguistics is not and will never be the whole of literary analysis, and only the literary analyst -not the linguist- can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly; and this means by the theories and methods developed in linguistics, the subject whose task is precisely to show how language works.(70)

As a result, stylistics is related to linguistics, and ultimately it is also linked to other linguistic sub-discipline, like grammar, phonology, pragmatics, semantics, sociolinguistics, and psycholinguistics. Since stylistic study depends on the use of linguistic levels and features, it is useful to look for the relationship between stylistics and other sub-disciplines.

2.5.1 Stylistics and Sociolinguistics

Sociolinguistics is the study of language variation in a speech community or such as standard or colloquial language. Style can be defined as a variation of language use. Accordingly, stylistics has to do with sociolinguistics because it represents language use in its context: society. The relationship between stylistics and sociolinguistics illustrated by George Turner in his book *Stylistics* that "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" (7). Variation is a common and a key element for both disciplines, however, they are dealt with differently.

Sociolinguistics analyses variation in its real performance in society, whereas stylistics analyzes its representation in a literary work.

As it was discussed earlier, the debate of whether to use standard or non-standard language in literary works appeared in the 17th century. The argument was that language of literature had to be simple and represent varieties of language spoken by ordinary people. This idea continued in the 18th century, but faced counter argument; however, it was at peak in the 19th, and the 20th. The use of regional dialects in literature makes the work foregrounded and gives it "local color,"[17] and ultimately it represents a new style. Stylistics, thus, deals with sociolinguistic aspect of society because language occours in a context, place and time, and stylistics has been defined as the study of language use in its context. In this perspective, Fowler admits:

> Sociolinguistic structure bears on the novelist's writing in two ways. His style responds to his place in the history of forms of prose fiction; no matter how revolutionary, he occupies a place in the history of writing; he may belong to a 'movement' or at least relate antagonistically to a 'movement', he may relate to certain genres of non-fictional writing of his time. (77)

Accordingly, novelists, or authors in general, respond to the general style of the movement they belong to; and they try to reveal the features and the peculiarities of their place and time through their own stylistic choices. Therefore, the stylistic analysis takes advantage of sociolinguistic features in a text to extract social powers, social classes, and peculiar lanaguage use.

The relationship between stylistics and sociolinguistics is specifically strong enough because of their related concept: style and dialect. Stylistics, being the study of style varieties

[17] The detailed representation in prose fiction of the setting, dialect, customs, dress, and ways of thinking and feeling which are distinctive of a particular region (Abrams, *A Glossary of Literary Terms* page 178).

of individual authors, and sociolinguistics, being the sudy of language varieties like dialects of speech communities, have apparently something in common. Dialect represents distinguishing patterns of speech communities such as phonology, grammar, lexis. And so does style because shift into another style indicates shift into another dialect (Wolfram and Schilling-Estes 217).

2.5.2 Stylistics and Psycholinguistics

Stylistics is also closely connected to psychology in the fact that style reveals the psychological and the emotional side of its author. Pionneer of psychological stylistics is Leo Spitzer who established correlation between the style of a literary work and the psyche of its author and he tended to apply close reading as a window to the author world and personality. Writing is a psychological act from the author who encodes the message, and reading is a psychological act from the reader who, in turn, decodes the conveyed message. In this sense, stylistics analyzes the psychological effect of language use by the writer on the reader. Leech and Short comment, "If reading is complex, so also is writing; and when we come to the mystery of literary composition, we can scarcely begin to explain the operations of the creative mind which result in a sequence of words on the written page" (97). For them, style is not the code conveyed by the writer to the reader, but it is the way in which the code is used (98).

The application of stylometry, a contemporary approach, by certain stylisticians proved useful. James W. Pennebaker's *The Secret Life of Pronouns: What words say about us* is one the examples to understand the artistic work's meaning and the personality of its author. In his book, he suggests that "words that reflect language and style can reveal aspects of people's personality, social connections, and psychological states" (14). That's because people reveal some clues to their personalities when they speak or write, and literary works

are no exception. In this regard, style is defined by Murry as a "quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author" (65). Authors use language in a particular style to transfer thoughts and emotions to readers in telling funny stories. For example, readers feel humorous through stylistic implications.

2.5.3 Stylistics and Semantics

Semantics is a branch of linguistics which studies the meanings of words in language. Stylistics in turn tries to study the meanings of linguistic items and of texts. Stylistics takes the meaning of a specific lexical item, phrase, sentence, paragraph, or the whole texts as the ultimate goal. In this spirit, Galperin states:

> Stylistics is a domain where meaning assumes paramount importance. This is so because the term 'meaning' is applied not only to words, word-combinations, sentences but also to the manner of expression into which the matter is cast. (57)

Accordingly, stylistics is concerned not only with what is expressed, but with what is implied too. Since stylistics is concerned with linguistic choices, it is important in stylistic analysis to at the ability of a word to comprise several lexical meanings. Galperin names these lexical meanings as: the contextual or dictionary, symbolic, connotative, and denotative meaning.

2.6 Stylistic Approaches to Literature

Through the earlier survey, it is clear that stylistics witnessed major development from Greek and Roman times till the contemporary time, and this development is still going on. As stylistics expands its intersts, it comes into contact with different disicplines and takes some of their principles as a basis in the analysis of the literary language, to name but some:

literary stylistics, linguistic stylistics, corpus stylistics, discourse stylistics, and computational stylistics. It is crucial, then, to shed light on stylistic approaches applied in this dissertation.

2.6.1 Literary Stylistics

Literary stylistics, sometimes called literary criticism, is concerned with interpreting the message of a work of art. Therefore, literary stylistics is interested in the aesthetics and the beauties of language use and their effects on the reader rather than the linguistic forms by themselves. It is not the description of language and style the most important for literary stylisticians; rather, it is his intuitions, the stylistic effects on the reader, and functions produced by the text in general. It seems that literary stylistics is subjective because it depends on personal interpretation and intuitive evidence, since the ultimate aim of literary stylistics is to decipher the message conveyed by the writer. It is the meaning of the text, not the form, that distinguishes literary stylistics from its counterpart linguistic stylistics. In this sense, Simpson states the difference between literary and linguistic stylistics in terms of methodology:

> Literary stylistics can be more accessible to literature students because it models itself on critical assumptions and procedures already fairly well established in the literature classes of upper forms in schools, whereas the practice of linguistic stylistics tends to require a more thorough acquaintance with linguistic methodology and argumentation. (162)

As a whole, literary and linguistic stylistics work together for the ultimate goal of "stylistics." According to Katie Wales:

> The goal of most stylistics is not simply to describe the formal features of texts for their own sake. They also show their functional significance for the

> interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant. (437-8)

2.6.2 Linguistic Stylistics

Linguistic stylistics, however, looks for style in terms of linguistic features of a text at different levels of linguistic description like phonology (onomatopoeia, alliteration, eye dialect, alliteration), grammar (dialect), and semantics (metaphors, irony, and similes). It points out to the choices made by the writer and their effects on the reader. It is also concerned with the quantification of these features and their recurrence in a literary text. Thus, linguistic stylistics uses scientific methods and seems more objective than literary stylistics. It does not neglect meaning of the text, but it gives more importance to linguistic description rather than interpretation. In this regard, Ayeomoni believes that the linguistic study of literary text is "precise and definite as it employs objective scientific methods and interpretation of texts" (177). This view echoes that of Jakobson who states:

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems a nd unconversant with linguistic methods are equally flagrant anachronisms. (377)

Jakobson shows that linguistics is able to employ "poetics" (stylistcs in this sense) and contribute as much as literary criticism does in the interpretation of a text. However, the difference, as it seems, lies in that literary stylistics is subjective while linguistic stylistics tends to follow the scientific method of objectivity.

To sum up the discussion of linguistic and literary stylistics, one may state that literary stylistics requires artistic gifts and taste for the language use as it is based on intuition, subjectivity, and personal interpretation. Thus, it is about how the reader interacts with the text and comes up with a new interpretation intuitively. But intuitions are personal attempts to understand the meaning of the text, and one may assume as many interpretations as many readers. Linguistic stylistics, on the other hand, seems cold in its treatment of the text and more scientific that it excludes the emotive sense of the work. Therefore, it is stylistics that brings the two subject (language and literature), the two disciplines (linguistics and literary criticism), and the two approaches (linguistic stylistics and literary stylistics) under one umbrella.

2.6.3 Modern Stylistics

Technology spread to cover all subjects and disciplines; it can be used in scientific studies like medicine, architecture, archeology, and in art such as music, cinema, theatre, and even in the social sciences as history, sociology, psychology. Language and literature are no exception. Stylistics then took advantage of computer into the analysis of texts, and this led to the emergence of different approaches like stylometry, computational stylistics, and corpus stylistics. These approaches take counting of recurring linguistic features as a major tenet in the analysis and interpretation of literary works.

As a result of this openness to technology, contemporary stylistics gets in touch with new disciplines like statistics and computation. In this regard, Paul Simpson states a myth regarding the misunderstanding of the direction of contemporary stylistics:

> There appears to be a belief in many literary critical circles that a stylistician is simply a 'dull old grammarian' who spends rather too much time on such trivial pursuits as 'counting' the nouns and verbs in literary texts. (3)

For him, this misunderstanding is due to the wrong perception of stylistic methods. Stylistics is not only about quantification or statistics; it is, also, context-based analysis (3). Ho Yufang in turn, supports this definition and gives qualitative dimension to corpus stylitics:

> Corpus stylistics is not purely a quantitative study of literature. Rather, it is still a qualitative stylistic approach to the study of the language of literature, combined with or supported by corpus-based quantitative methods and technology. (10)

Similarly, corpus stylistics is defined by Carter as an analysis "relatively objective methodological procedure that at its best is guided by a relatively subjective process of interpretation" (67). This definition seems contradictory that corpus stylistics has two opposing qualities at once, objectivity and subjectivity. Accordingly, corpus stylistics use quantitative methods to find objective linguistic evidence in a literary work; and, then, tries to give a qualitative description of the findings. Given this, corpus stylistics combine the scientific objectivity of linguistic stylistics and the intuitive subjectivity of literary stylistics. It tries to give, as McEnery et al. suggest, a "balance between the use of corpus data and the use of one's intuition" (qtd in Ho 11).

Semino and Short's book *Corpus Stylistics* stresses the significant contribution made when applying the corpus stylistic approach, "The corpus stylistics approach has not prevented us from doing anything we would have done before . . . but it has enabled us to find out a great deal more than we would other-wise have been able to do" (226).

The term corpus[18] indicates comparison between two works or more in order to find similarities and differences. This comparison is given via different computer softwares and tools like WordSmith Tools by Scott (2007), WMatrix by Rayson (2009), AntConc by

[18] Corpus (Latin, *Pl* Corpora): A collection of written or spoken material stored on a computer and used to find how language is used (*dictionary.cambridge.org*).

Anthony (2011), MLCT by Piao, to name but four. These tools are used to count word frequencies along texts or corpus. These corpus data are used as a quantitative evidence, but they need qualitative analysis to give more sense to the stylistic analysis. In this regard Ho suggests:

> To conduct a corpus stylistic study, we need to bear in mind that our primary concern should always be the 'artistic totality' of style, a trait which transcends the mere counting of the components of the surface structure of the text. Quantification and statistics should always be utilized as a means rather than an end, to verify or refute our intuition-based analysis. The use of computers for analyzing electronic versions of texts is to generate and display linguistic evidence in support of our interpretation and stylistic analysis.(10-1)

If two or more texts are compared in terms of word frequencies or linguistic phenomena, corpus stylistics, as Michaela Mahlberg points, not only adds systemacity to but reduces subjectivity from stylistic analysis by drawing on computer methods (*Pickwickian watering-pot* 48). In the same manner, Enkvist suggests that if style is considered to be a variety of language linked to context, then, it is a comparison which serves as a basis for the analysis because style, being variation, is based on differences that can be detected through comparison (21).

Based on this notion of comparison, one can analyze literary works taking into account that works have to be converted into electronic readable text extensions like 'xml', 'txt', or 'pdf' to build the corpus of the analysis. These files go through computational analysis using the aforementioned softwares and the tools in order to find recurring elements of features and save them as quantitative data. Then, quantification should be interpreted manually to confirm the finding. Therefore, it is important when using this approach to look

for word frequencies to discover as much conscious and unconscious massages behind recurrences of these words. In this regard, Sinclair stresses, "Anyone studying a text is likely to need to know how often each different word form occurs in it" (60).

In order to do corpus stylistic analysis, a glossary of corpus stylistic and linguistic terms should be defined and explained to be familiar with the new trends of computational linguistics and specifically with corpus stylistic. The glossary will be limited to the terms used in this dissertation.

2.6.3.1 Basic Terms in Corpus Stylistics

2.6.3.1.1 Corpus

McEnery et al. define corpus as a collection of machine-readable authentic texts (including transcripts of spoken data) which can be taken as a sample to be representative of a particular language or language variety (qtd. in Ho 6). Therefore, a corpus is a collection of texts supposed to be representative of a given language in a period of time, taking in consideration that language changes over time. This does not mean that corpora have to be large to be taken as a sample or to apply corpus stylistic to them. There were scholars in this field who studied only one work and made generalization over the rest of works and those who studied the whole works of one author, and of course those who studied a specific phenomenon over a period of time. To name but four, Yufang Ho studied the stylistic differences between two different editions of *The Magus* by John Fowles, and demonstrated how corpus methodology can contribute to the stylistic approach to literary study through comparing the textual differences of the two versions; Bujanova studied in her thesis "A Corpus-Stylistic Analysis of Mitchell's *Gone with the Wind* and Hemingway's *A Farewell to Arms*" two novels of different authors and made comparison between them; and Michaela Mahlberg , in her book *Corpus Stylistics and Dickens's Fiction,* identified and analyzed the

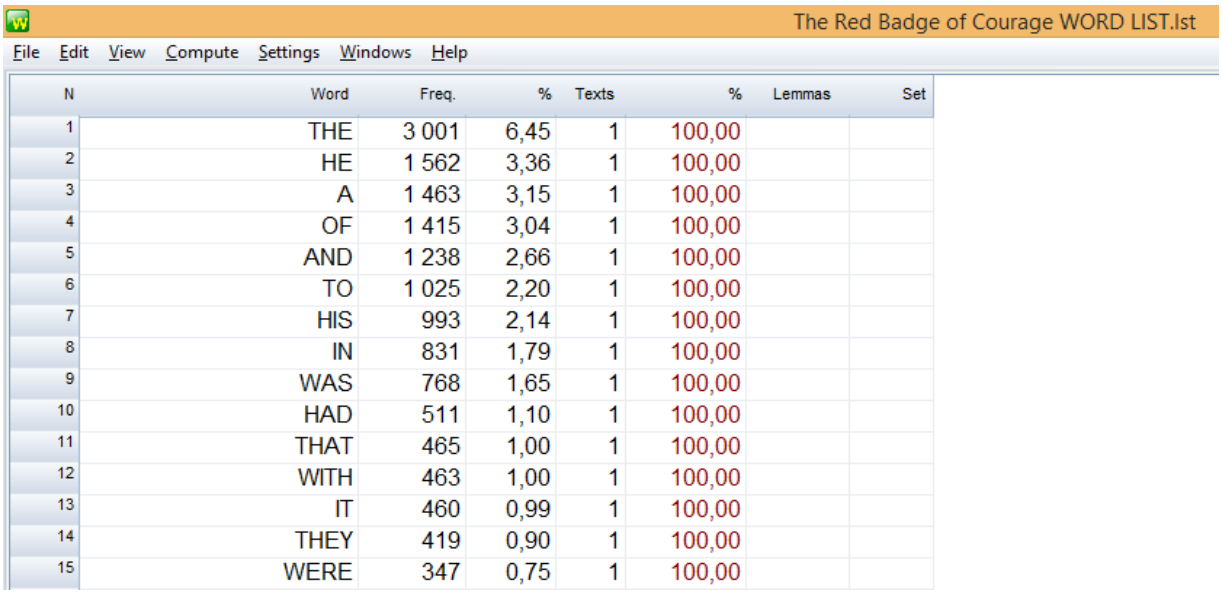
recurrences of five-word clusters in 23 Dickens texts; and Jonathan Culpeper's paper "Computers, language and characterisation: An analysis of six characters in Romeo and Juliet" in which lexical and grammatical items reflect characters' speech styles and personalities.

2.6.3.1.2 Wordlist

The cornerstone concept in corpus analysis is wordlist which can be automatically generated in both alphabetical and frequency order. A wordlist can be used:

- In order to study the type of vocabulary used
- To identify common word clusters
- To compare the frequency of a word in different text files or across genres

The following screenshots show part wordlists of *The Red Badge* and *Martin Chuzzlewit* respectively.



N	Word	Freq.	%	Texts	%	Lemmas	Set
1	THE	3 001	6,45	1	100,00		
2	HE	1 562	3,36	1	100,00		
3	A	1 463	3,15	1	100,00		
4	OF	1 415	3,04	1	100,00		
5	AND	1 238	2,66	1	100,00		
6	TO	1 025	2,20	1	100,00		
7	HIS	993	2,14	1	100,00		
8	IN	831	1,79	1	100,00		
9	WAS	768	1,65	1	100,00		
10	HAD	511	1,10	1	100,00		
11	THAT	465	1,00	1	100,00		
12	WITH	463	1,00	1	100,00		
13	IT	460	0,99	1	100,00		
14	THEY	419	0,90	1	100,00		
15	WERE	347	0,75	1	100,00		

Figure 4: Screenshot for *The Red Badge* Wordlist

Martin Chuzzlewit WORD LIST.lst

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	% Lemmas	Set
1	THE	15 290	4,49	1	100,00	
2	AND	10 961	3,22	1	100,00	
3	OF	8 887	2,61	1	100,00	
4	TO	8 790	2,58	1	100,00	
5	A	7 773	2,28	1	100,00	
6	IN	6 364	1,87	1	100,00	
7	HE	5 344	1,57	1	100,00	
8	I	5 193	1,53	1	100,00	
9	HIS	4 976	1,46	1	100,00	
10	THAT	4 671	1,37	1	100,00	
11	IT	4 492	1,32	1	100,00	
12	YOU	4 296	1,26	1	100,00	
13	WAS	3 995	1,17	1	100,00	
14	AS	3 174	0,93	1	100,00	
15	WITH	3 107	0,91	1	100,00	

Figure 5: Screenshot for *Martin Chuzzlewit* Wordlist

2.6.3.1.3 Token and Type:

Token is each individual linguistic unit i.e. the total number of words in a text even if they are repeated while type is the abstract class of which these tokens are members. It is a unique spelling form, a particular string of letters, considered as an abstract category without any reference to the meaning and no matter how often it is used or how many senses it may have. For example, the sentence ***the* cat sat on *the* mat** has six tokens, but only five types, because there are two tokens of the type *the*.

2.6.3.1.4 Type/Token Ratio

It is the number of different words in a text (types) expressed as a relation of the total number of words (tokens). This formula gives us the richness and the diversity of vocabulary in a text. It is a value between 0 and 1: the closer to 1 the richer the text is in terms of variety of vocabulary. This means that the more a text contains types the better it is in terms of

richness and variety. However, Harpin[19] has a contrasting view that the relation of types to token is not a measure of expressiveness and coherence of a text, and this relation cannot account for why one text might be marked higher or lower than another for its use of vocabulary (qtd. in Carter 105-6).

2.6.3.1.5 Concordance

Concordance is another cornerstone concept in corpus studies. It is a list of a particular word or sequence of words in a linguistic context which is made by computer programs20 like WordSmith or AntConc. Below is sample from *The Red Badge* and *Martin Chuzzlewit* which shows a concordance for "an air of" phrase.

[19] For discussion of type-token ratios see Harpin's The Second 'R'.
[20] Concordance programs are basic tools that turn the electronic texts into databases which can be searched. Since most corpora are incredibly large, it is a fruitless endeavor to search a corpus without the help of a computer.

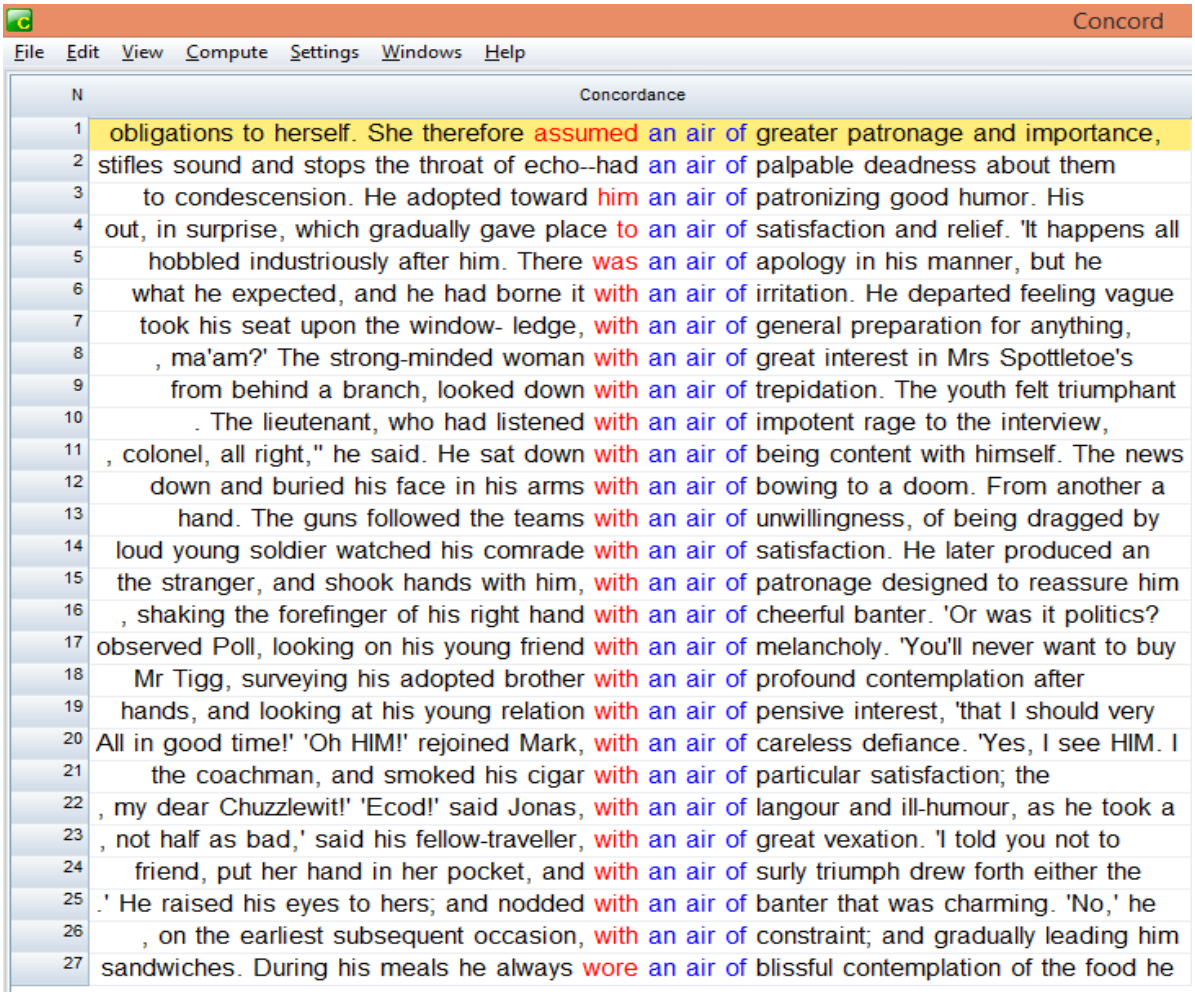


Figure 6: Screenshot for "an air of" in *The Red Badge* and *Martin Chuzzlewit*

2.6.3.1.6 Concordance Formulas

The formulas are mainly programmed to help users of WordSmith tool to search for and find similar and different patterns in the corpus. Table 1 gives examples of the working formulas with explanations.

Formula	Result	Explanation of formula
book*	book, books, booking, booked	disregards the end of the word
****book***	textbook (but not textbooks)	disregards the beginning of the word
b*	banana, baby, brown etc.	disregards the end of the word
****ed***	walked, wanted, picked etc.	disregards the beginning of the word

bo* in	book in, books in, booking in (but not book into)	disregards the middle of the word
book * hotel	book a hotel, book the hotel, book my hotel	disregards the whole of the word
bo* in*	book in, books in, booking in, book into	disregards the end of the word
book?	book, books, book; book.	any single character (including punctuation) will match here
book^	book, books	any single letter of the alphabet will match here
b^^k	book, back, bank, etc.	any single letter of the alphabet will match here
==book==	book (but not BOOK or Book)	case sensitive
book/paperback	book or paperback	separates alternative search-words

Table 1: Formulas Used in WordSmith V 6.0

Source: Scott, Mike. *WordSmith Manual*. Oxford: Oxford University Press, 2015.

2.6.3.1.7 Collocation

One of the most important concepts in corpora studies is collocation, the claim that some words tend to occur close to each other in natural language. Firth was the first to use the term collocations[21] for frequently repeated word combinations, claiming that the meaning of a word (the node) depends on its collocations. His argument was simple, "You shall know a word by the company it keeps" (Firth 11). This is to say that the meaning of a word is not contained within the word in isolation, but in associations with other words. Collocations can be easily extracted from a corpus; some words occur together like the metaphors *sunny smile*, *ideas flow* or like everyday verbs *do research, have fun.* Therefore, collocates can be

[21] Collocations are more commonly referred to in computational linguistics as **n-grams** (i.e. sequence of n-words) and in English Corpus Linguistics as multi-word units, **clusters** or **lexical bundles**

beneficial to guess the exact meaning of expressions because they serve as a linguistic context to nodes.

2.6.3.1.8 Word Clusters

Word clusters are groups of words which help the user to see patterns of repeated expressions and phrases. Clusters, as the term indicates, should contain two or more search-words. One search-word can be identified as keyword, set, or lemma.

2.6.3.1.9 Lemmas

Lemma is the base form of a verb or a noun that appears first in a dictionary, *consisting of all the different inflected forms of a word type*. Thus, *the English verb lemma "begin" consists of six types:* begins, began, begun, beginning, beginner, and beginners. Nation and Waring define lemma as a "base word and its inflections" (9). By the same token, David Crystal explains lemma as an "abstract representation, subsuming all the formal lexical variations which may apply" (273).

2.6.3.2 WordSmith Tools explained

WordSmith tools are lexical analysis software for looking at how words behave in texts. It is used to find out how words are used in texts. The **WordList tool** lets the user see a list of all the words or word-clusters in a text, set out in alphabetical or frequency order. The concordance, **Concord tool**, enables the user to see any word or phrase in its context, so that you can see what sort of company it keeps. With **KeyWords tool** the user finds the key words in a text. The tools have been used by Oxford University Press for their own lexicographic work in preparing dictionaries, by language teachers and students, and by researchers investigating language patterns in lots of different languages in many countries world-wide (Scott 2). This program is used to test the hypotheses stated earlier for this

dissertation i.e. to find out how language and style (s) of Stephen Crane and Charles Dickens are shaped and coded in complex and mixed ways in a contrast to the prevailing styles of their times.

Figure 7: Screenshot for WordSmith Tools Main Interface

Source: Scott, Mike. *WordSmith Tools Version 6.0*. Oxford: Oxford University Press, 2015.

2.6.3.2.1 Concord

Concord is a program which makes a concordance using a plain text or web text files. To use it, a user must specify a search word, which Concord will seek in all the chosen text files. It will then present a concordance display, and give the user access to information about collocates of the search word.

2.6.3.2.2 KeyWords

The purpose of this program is to locate and identify key words in a given text. To do so, it compares the words in the text with a reference set of words usually taken from a large corpus of text. Any word which is found to be outstanding in its frequency in the text is considered “key”. The key words are presented in order of extraordinariness.

2.6.3.2.3 WordList

WordList tool generates word lists based on one or more plain text or web text files. Word lists are shown both in alphabetical and frequency order. They can be saved for later use, edited, printed, copied to word-processor, or saved as text files.

2.6.3.3 The Issue of Measurment

Given these characteristics that corpus stylistics is a fence between computation, statistics, linguistics, and literary criticism and that it is based mainly on words frequencies, it is obvious that style has another quality: measurment. However, it is important to ask the following question: How to measure styles in literary works?

Leech and short discuss the notion of measuring style being featured by frequencies, and give a detailed explanation of the problems related to measurement of style. To quote from them Bernard Bloch's definition of style as “the message carried by the frequency

distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole" (35). Similar to this definition, Spencer et al. consider style as frequencies of linguistic items in contextual probabilities and to measure it in a passage these items have to be compared with similar ones in normal language use (29).

These definitions suggest that style is recognized by its 'frequency distributions' and 'probabilities' foregrounded from the norms in the 'whole language.' Leech and Short propose that these kinds of definitions carry certain problems:

1. Quantification is a less essential part of stylistics
2. The average lenght of the English sentence, as a stylistic feature, is not fixed unless it is measured against the language as a whole.
3. It is impossible to list and measure all the linguistic features in a text (35, 36).

There are also certain problems related words and sentence measures. If the softwares detect words as entities separated by spaces, then, can we consider contractions, acronyms, and hyphenated words as single words? If a sentence ends with a period, how can we distinguish it from abbreviated word? These shortcomings of the corpus stylistic approach are a sort of relief to stylisticians because it seems impossible to have a complete interpretation of a literary work.

2.7 Stylistic Devices

Stylistic or literary devices are specific techniques used by writers to create artistic and creative texts, and these devices are termed according to their linguistic functions and effects in a text. Thus, stylistics studies literary devices in literature at different linguistic levels: Phonological, graphological, semantic, pragmatic, lexical, and syntactic. At the phonological level, analysis may include, but not limited to *assimilation, elision, alliteration,*

assonance, and *rhyme*. The analysis at the graphological level includes *eye dialect*. At the lexical and syntactic level, stylistics provides an insight into *dialect, slang, archaism, idioms,* and *proverbs*. Semantically, it studies *irony, metaphors, similes, hyperboles,* and *symbols*. Pragmatically, the analysis is concerned with *speech act* and *politeness*. In this section we will discuss some of these stylistic devices related to the hypothesis.

2.7.1 Literary Dialect

Cuddon defines dialect as "A language or manner of speaking peculiar to an individual or class or region. Usually it belongs to a region . . . dialect differs from the standard language of a country in some cases very considerably" (217).

The use of dialect in literature was common from the 18th century onward, and so the term dialect had got a literary quality. Thus, it is called literary dialect. It is defined by Milton as a stylistic construct and as a marked code that invites readers to go beyond denotative meanings to seek the specific connotations of the speech depicted (5). It is a stylistic device which can be analyzed phonologically, graphologically, lexically, and grammatically.

The study of literary dialects reveals variations in speech patterns from the standard spelling and pronunciation at both graphological and phonological levels. The use of weak forms and the aspects of connected speech is significant in creating real conversations and recording the historical narrative accurately. Literary dialect also gives an indirect description of the social class of characters, their region, and their educational levels. All these aspects are represented through the use of literary dialect and eye dialect. For example, "now **wir nivir gaunnae** see. . ." (43), is used in *Trainspotting* by Irvine Welsh, which can be translated as 'now, we are never going to see.' According Galperin, the violations of the morphological and phonetic aspects are can regarded as violations of grammar rules wherein a certain

carelessness accompanies the quick tempo of colloquial speech or an excited state of mind (37).

The lexical variation can be seen in substituting standard words with their corresponding lexical synonyms, for example, mom, mommy or ma for mother, dad or daddy for father. Grammar is also exposed to change, revealing the peculiarities of different varieties of language. Double negation, contracted forms, and many can be examined grammatically. For example, *ain't* is used for are not, am not, is not, have not, and has not. Though *ain't* is already negative, the following example shows double negation"… as *ain't never* been away from home much and has *allus* had a mother" (Crane 5).

Leech and Short distinguish between two linguistic terms used in literary texts: dialect and idiolect. For them, dialect is a set of linguistic features shared by the speech community, while idiolects refer to the linguistic "thumbprint" which distinguishes one person from another (134). Consequently, dialect refers to individuals in the same community, whereas idiolect specifies each individual from that community.

The detailed representation of a particular region with its distinctive setting, dialect, customs, dress, and ways of thinking and feeling in literary works is often called "local color." This technique was generally used by American writers after the Civil War.

2.7.2 Eye Dialect

Eye dialect is another technique used by writers to represent accurately the pronunciation of words in unusual spelling forms. The term was first coined in 1925 by George P. Krapp in "The English Language in America" to refer to the violated convention of the eyes, not of the ears, in which colloquial speech appears in prints. In a sense, non-standard spelling for non-standard pronunciation draws the attention of the reader's eyes. For Krapp, dialect writers use eye dialect not "to indicate a genuine difference of pronunciation,

but the spelling is merely a friendly nudge to the reader, a knowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect" (qtd. in McArthur 395).

This indicates that eye dialect does not cause a difference in pronunciation but the unconventional spellings draws the reader's attention to different social speech classes, especially working class, represented in literary works. Standard spelling indicates a superior class of the speaker while non-standard spelling represents his inferior class. Krapp refers to unusual spellings like *enuff* for 'enough', *wimmin* for 'women', *animulz* for 'animals' to show how these words are really pronounced. Since Krapp's time, eye dialect has become a stylistic device and expanded to take several definitions. Now, it may refer to variations of spelling to indicate given pronunciations or refers to "semi-phonetic spelling" (David Brett 49), or sometimes limited to "spelling errors" (McArthur 395).

In contrast to Krapp's definition, Wilson thinks that eye dialect is represented by deliberately misspelled words to indicate a 'nonstandard' or 'dialectal' pronunciation like *dat* for 'that'. This kind of spelling is commonly used in American literature like Twain's *The Adventures of Huckleberry Finn,* and Crane's *Maggie: A Girl of the Streets,* and in British literature such as Dickens's *Bleak House*.

The problem, however, with the eye dialect is that it is sometimes hard to translate. In this regard, David Brett states:

> The presence of eye dialect in a text clearly poses problems for the translator. Few languages display such a tenuous relationship between sound and orthographic representation as there is in English, hence, the use of eye dialect sensu stricto may not be feasible in the target language. Furthermore, regional or class-based accents, and all the stereotypes they evoke, are unlikely to have exact counterparts in other language. (50)

The difficulty for the reader lies in that regional accents do not always have a corresponding in the standard language.

2.7.3 Repetition

Repetition is one of the syntactic stylistic devices which reveal the psychological state of the author's mind when he is under strong emotion. It tends to give extra emphasis on the idea through repeating the word, phrase, or sentence many times, which necessarily, draws the attention of the reader to the key idea. For Galperin, There are four subcategories in which repetition may occur: anaphora, epiphora, framing and anadiplosis (225). He adds that repetition "can be regarded as the most typical stylistic device of English oratorical" (290).

Thus, it is an important stylistic device not only to show the writer's intention but also to convince the reader of the intended message. In *The Red Badge*, for example, we can find such a stylistic device, "Also, he was **drilled and drilled and reviewed and drilled and drilled and reviewed"** (Crane 7). This example shows that the character is trained in war matters over and over.

2.7.4 Metaphors

Metaphor is a stylistic device defined in Cuddon's words as one thing described in terms of another where comparison is usually implicit (507), while Abrams defines it as "a departure from the literal … use of language which serves as a condensed or elliptical simile, in that it involves an implicit comparison between two disparate things" (189). Accordingly, metaphor is studied at the semantic level because it denotes the "condensed, implicit" meaning in two different things.

Accordingly, Galperin defines it as the power to realize two different lexical meanings instantaneously. He thinks that metaphors occur when two different phenomena (things,

events, ideas, actions) inherit properties from one another, because for the creator of the metaphors they have something in common (140). From these views of metaphor, we may notice that metaphor is primarily based on comparison of similarities between two different objects. However, it is clear that metaphor is not simile, and vice versa, because in the metaphorical deviation in comparison is "implicit" which creates a desire for the reader to find what is in common between the compared things. To understand it, for Fasold and Conner, the reader has to bear in mind three elements: the context, morphology, and syntax(138).

2.7.5 Personification

Personification is another stylistic device related to metaphors in which abstract ideas or inanimate objects are given human qualities. Abrams defines it as another "figure related to metaphor … in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings" (121). Similarly, Cuddon describes personification as "the attribution of human qualities to inanimate objects" (661). For example, Milton states in *Paradise Lost* as Adam eats the apple, "Sky lowered, and muttering thunder, some *sad drops wept* at completing of the mortal sin" (1002-3). In this example, drops become are given human qualities such as feeling sad or weeping.

2.7.6 Similes

Simile is one of the stylistic devices closely related to metaphor in terms of comparison but different in that it requires the use of connective words such as 'like', 'as', 'such as', 'as if, 'seem'… etc. it is used in literary works to reinforce meaning. Abrams indicates that a simile is a comparison between two different things using the word 'like' or 'as' (119). Cuddon sets the characteristics by which one can distinguish between metaphor and simile:

> A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit.) recognizable because of the use of the words 'like' or 'as'. It is equally common in prose and verse and is a figurative device of great antiquity. (830)

This means that simile compares two things explicitly using connective words of similarity.

2.7.7 Imagery

Imagery is one of the most common stylistic devices used in literary works. It is the use of words to create a mental image. Cuddon defines it as "a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extrasensory experience" (413). This means that imagery can also be expressed through other stylistic devices such as metaphor and simile.

Similarly, Galperin defines it as the "use of language media which will create a sensory perception of an abstract notion by arousing certain associations (sometimes very remote) between the general and the particular, the abstract and the concrete, the conventional and the factual" (264). In this way, the use of language in a particular way to describe an abstract or concrete creates a sensory perception of the imagined idea or object.

2.7.8 Irony and Sarcasm

Another stylistic device which can be studied at the semantic level is irony. It conveys a double meaning: the intended meaning of the writer or the speaker and the opposite meaning. Galperin defines as a "stylistic device also based on the simultaneous realization of two logical meanings—dictionary and contextual, but the two meanings stand in opposition to each other" (146). For Cuddon, there is a difference or absurdity between words and their

meaning, or actions and their results, or appearance and reality (430). However, the hidden meaning is not intended to deceive the reader or the listener; but it is aimed "to achieve special rhetorical or artistic effects" (Abrams 165).

There are two kinds of irony: verbal and situational irony. Verbal irony as Cuddon defines it, "At its simplest, verbal irony involves saying what one does not mean" (430). In other words, meaning is contrary to what is said or written. Also, Abrams defines it as "a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed" (165). Irony of situation, on the other hands, is identified as "situational irony occurs when, for instance, a man is laughing uproariously at the misfortune of another even while the same misfortune, unbeknownst is happening to him" (Cuddon 430). Situational irony is also called structural irony when a given situation or event is different from what is initially expected. In this regard, Abrams states, "Some literary works exhibit structural irony; that is, the author, instead of using an occasional verbal irony, introduces a structural feature that serves to sustain a duplex meaning and evaluation throughout the work" (166).

Sarcasm can also be identified as a rhetorical and general use for ironical remarks. It is generally confused with irony because of their resemblance. In this sense, Abrams states the similarity and difference between irony and sarcasm:

> Sarcasm in common parlance is sometimes used as an equivalent for all forms of irony, but it is far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise… The difference in application of the two terms is indicated by the difference in their etymologies; whereas irony derives from *eiron*, a dissembler, sarcasm derives from the Greek verb *sarkazein*, to tear flesh. An added clue to sarcasm is the exaggerated inflection of the speaker's voice. (167)

Accordingly, irony and sarcasm have a double meaning: the expressed and the intended. Irony is a statement in which the intended meaning differs sharply from expressed meaning; sarcasm is the use of praise for dispraise. The effect of both terms can be humorous. The difference lies in that irony is mild and is not intended to insult while sarcasm is a harsh form of irony in which praise is intended to insult or make fun of someone. The following example illustrates sarcasm clearly: This is my brilliant son, who failed out of school.

2.7.9 Hyperbole and Understatement

Hyperbole is a stylistic device synonymous to overstatement used for the sake of emphasis. It catches the attention of the reader when an utterance is magnified than usual or expected. Galperin cites a definition of hyperbole as "the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions. If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie" (qtd. in Galperin 177). This means that hyperbole aims to present things more important than usual, and if it fails to catch the attention and feelings of the reader than it turns to be nonsense statement. On the other hand, Galpering thinks that hyperbole is a device enables the reader to make a reasonable evaluation of the expression where thought takes the upper hand on feeling (177).

On the contrary, understatement is a stylistic device used to reduce utterance to emphasize the meaning. The aim of using this figure is to represent the fact or the value as less important than in reality. Both understatement and hyperbole are used to produce ironic, comic, or serious effect.

2.7.10 Symbolism

Symbolism in literature is also commonly used to indicate another meaning for the expressed one. It can be animate or inanimate object which is used instead of a direct word.

This stylistic device is often used to convey a meaning deeper than used with simple words. In literary use, the term symbol is defined by Abrams as a "word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself" (358).

Arthur Symons, on the other hand, claims that symbols are an essential part of language because words are nothing but symbols. He confidently states, "Without symbolism there can be no literature; indeed, not even language. What are words themselves but symbols, almost as arbitrary -as the letters which compose them, mere sounds of the voice to which we have agreed to give certain significations" (1).

For example, the "scale" generally symbolizes "justice" while the "white dove" is commonly used to express "peace." Another stylistic device related to symbolism is allegory. However, the difference between them is that a symbol has a real existence while an allegory is arbitrary (Cuddon 885). An example of allegory is the famous quotation from George Orwell's *Animal Farm*, "All animals are equal but a few are more equal than others." This expression represents societal stratification and social classes.

2.8 Conclusion

Stylistics, as a discipline, went through different changes in history from the rhetorical use of speech to digital use of softwares. To sum up what has been discussed in this section, it is safe to consider stylistics as a developing discipline which combines not only the principles of the two divided disciplines: linguistics and literary criticism, but also different disciplines like psychology, sociology, history, computer sciences, and statistics, in addition to sub-disciplines like semantics and phonology.

Chapter Three

Literary and Linguistic Stylistic Analyses

3.1 Introduction

As discussed in chapter two, stylistics is the bridge which links literary criticism with linguistic analysis. Therefore, *stylistics* inherits the principle of both disciplines which makes it the best approach to blend them and gets the advantage of compromising the difference under one umbrella. The analysis, as this chapter is concerned, will focus on literary appreciation of *The Red Badge* and *Martin Chuzzlewit* in terms of language and style as well as the linguistic description. Thus, the stylistic analysis is divided under two headings: Linguistic and literary.

The literary stylistic study is associated with the styles employed by Crane and Dickens, especially romantic, realist, and impressionistic ones, on one hand. On the other hand, the study focuses on the aesthetics of the works, including stylistic devices at the semantic level (metaphor, simile, irony, and sarcasm), which make *The Red Badge and Martin Chuzzlewit* beyond the truthful representation of life in a simple language. Thus, the complexity of language and style can be revealed form the semantic level of the stylistic study. The linguistic study is concerned with the lexical and grammatical levels of language analysis. Specifically, the focus will be on non-standard or the foregrounded uses of some phonological, lexical and grammatical forms of language in respect to what is regarded as the standard form that meets the norms of language use.

3.2 The Literary Stylistic Analysis of *The Red Badge* and *Martin Chuzzlewit*

Crane and Dickens's styles are notable among their contemporaries to reach "uniqueness" that's because they contain a mosaic of styles within their styles. Dickens has such a tendency to mix different styles at once, i.e. to be in between styles to get the most of them. Daniel Tyler describes Dickens's view of the world as "aslant" and his innovative

style allows this angled vision (1). The adjective "aslant" connotes deviation from the norms and from the style devoted to which indicates a variety of styles. Of Dickens's *Martin Chuzzlewit*, George Gissing writes:

> [T]he book would perhaps rank as his finest. In it he displays the fullness of his presentative power, the ripeness of his humour, the richest flow of his satiric vivacity, and the culmination of his melodramatic vigour. Wrought into a shapely edifice of fiction, such qualities would have announced an incontestable masterpiece. As it is, we admire and enjoy with intervals of impatience. The novel is naught; the salient features of the book are priceless. (21)

Dickens can be identified as a humorous, satiric, ironic, realist, romantic, and an impressionist writer for he embeds these elements to make his works a spectrum of styles.

Crane's style, in turn, has been described by Edward Garret well. He goes to say that "his art is always just in itself, *rhythmical, self-poising* as is the art of a *perfect* dancer… an *exquisite* and *unique* faculty of exposing and *individual* scene by an *odd simile*, a *power of interpreting* a face or action, a keen realizing of the *primitive emotions*—that is Mr. Crane's talent" (qtd. in Weatherford 221). The properties of Crane's style can be derived from the passage though Garret does not fully describe his style. Other critics do not know what to call his style but "eclectic" because it shows richness and variety of different styles. Eric Solomon calls him an "eclectic novelist" able to create wide variety of effects (4).

The variety of techniques Charles Dickens and Stephen Crane employ in *The Red Badge* and *Martin Chuzzlewit* lie in blending romantic, realistic, impressionistic, and even naturalistic styles, loading them with tropes like personification, metaphor, simile, irony, and so on, and schemes like repetition, alliteration, and rhyme. These styles and stylistic devices will be the focus of this study.

3.2.1 Romantic and Realistic Styles

Romantic style can be identified by its characteristics like the use of poetic forms like simile and metaphor, bygone events of the past, rebellion against society and traditions, seeking refuge in Nature, inspiration, sentimentality, adventure, and heroism. These elements can be interwoven with realist style to shape two views of each concept. For this mutual and common ground, Jacques Barzun argues "I now want to argue against this postponement of the realistic label and to suggest that on the evidence just set forth, Romanticism *is* Realism" (58). This means that there is no such a distinction between Romanticism and Realism.

In *Martin Chuzzlewit*, Dickens tends to be romantic in many scenes and proves that his work stands as a reflection of the romantic heritage, yet his work is classified as realistic. For example, marriage in Victorian era had been treated as realistic and romantic but for Dyson, "the Victorian ideal of romantic love as a sufficient basis for marriage was already winning" (247).

Dickens refutes this idea as he plans to put Tom Pinch, Pecksniff's servant, in competition with young Martin Chuzzlewit to win the love of Mary Graham, old Martin's companion. Tom declares his first sight love to his friend Martin:

> 'It led to my seeing,' said Tom, in a lower voice, 'one of the loveliest and most beautiful faces you can possibly picture to yourself.'… 'She came,… for the first time, very early in the morning, when it was hardly light; and when I saw her, over my shoulder, standing just within the porch, I turned quite cold, almost believing her to be a spirit.' (Dickens 85)

Unfortunately, Martin is also in love with Mary and Dickens sets the grim reality that Tom is not qualified to marry Mary because he is a servant. For this event Dyson wonders why Dickens fails the competition even he is morally superior to Martin (245). The instances

of love are not restricted to exchanges between Mary and Martin. They extend to different characters. Here are some romantic scenes:

3.2.1.1 Pecksniff with Mary Graham

Pecksniff expresses his love for Mary yet she loathes him. His sudden love is based on selfishness, hypocrisy, and self-interest. Dickens puts it, "Mr Pecksniff walked on with his arm round her waist, and her hand in his, as contentedly as if they had been all in all to each other, and were joined together in the bonds of truest love." Mary shows her dislike to this action and responds sharply, "if you force me by your superior strength to accompany you back, and to be the subject of your insolence upon the way, you cannot constrain the expression of my thoughts. I hold you in the deepest abhorrence. I know your real nature and despise it" (Dickens 457). The description of the scene is totally romantic focusing the elements of romance like *walking together*, *his arm round her waist, contentedly, all in all to each other, joined together,* and *bonds of truest love.* Again, Mary is under test to choose between two men, Pecksniff and Martin, but she is devoted to her first love, Martin.

3.2.1.2 Jonas with Merry Chuzzlewit

Jonas is the most immoral character in *Martin Chuzzlewit.* He is supposed to marry Charity, Pecksniff's old daughter, but in reverse proposes to her young sister, Merry. The scene is a mixture of grief and happiness. On one hand, Charity is broken-hearted and feels betrayed and her sister is sorry for that. On the other hand, Jonas and Pecksniff are happy for the choice and the benefit. Dickens paints the scene in black and white:

> I want to have some sober talk, said Jonas: 'I want to prevent any mistakes, you know, and to put everything upon a pleasant understanding. That's desirable and proper, ain't it?'… 'We've been very good friends from the first; haven't we? And of course we shall be quite friends in future, and so I don't

> mind speaking before you a bit. Cousin Mercy, you've heard what I've been saying. She'll confirm it, every word; she must. Will you have me for your husband? Eh? (Dickens 322-3)

In this scene, melodrama of romance and reality collide at a moment. For Jonas, love is a play and for Charity is a lie. Even after Jonas marries Merry, her imaginative perspective of marriage fades away and the real bitterness becomes her way.

3.2.1.3 Ruth Pinch

John Westlock also falls in love with little Ruth, Tom Pinch's sister. Their love, though at first sight, is described as "innocent" and the attraction of Ruth makes it indispensable to John to keep his eyes out of hers and his hand out of hers, "So light was the touch of the coy little hand, that he glanced down to assure himself he had it on his arm. But his glance, stopping for an instant at the bright eyes, forgot its first design, and went no farther" (645)

Romantic writers tend to use metaphorical descriptions to serve their imaginative exaggeration that the fountain . Dickens uses his imagination to the edge to describe Ruth's approach:

> And here was she, coming towards them, with both of them looking at her, conscious of blushing to a terrible extent, but trying to throw up her eyebrows carelessly, and pout her rosy lips, as if she were the coolest and most unconcerned of little women. Merrily the fountain plashed and plashed, until the dimples, merging into one another, swelled into a general smile, that covered the whole surface of the basin. (Dickens 646)

Besides love passages in *Martin Chuzzlewit*, there are many scenes where the description of ordinary elements turns romantic[22]. For example, Mary acknowledges Tom's friendship and compares him to a "good angel" saying, "Without the silent care and friendship I have experienced from you, my life here would have been unhappy. But you have been a good angel to me; filling me with gratitude of heart, hope, and courage" (464).

3.2.1.4 Miss Cherry and Augustus

Cherry Pecksniff has been romantically viewed as a beautiful aurora of the morning:

> It was morning; and the beautiful Aurora, of whom so much hath been written, said, and sung, did, with her rosy fingers, nip and tweak Miss Pecksniff's nose. It was the frolicsome custom of the Goddess, in her intercourse with the fair Cherry, so to do; or in more prosaic phrase, the tip of that feature in the sweet girl's countenance. (91)

Yet Miss Cherry Pecksniff is beautifully described and deserves to be loved, her relationship with Augustus finishes terribly. The sad reality behind the rosy romance is vivid in this passage when her love leaves her without notice:

> I love another. She is anothers. Everything appears to be somebody else's. Nothing in the world is mine – not even my Situation – which I have forfeited– by my rash conduct – in running away… 'Oh, Miss Pecksniff, why didn't you leave me alone! Was it not cruel, cruel! … Farewell! Be the proud bride of a ducal coronet, and forget me! (780)

[22] Romantic examples will be limited intentionally because of their massive occurrences and will be dealt with in Chapter Four quantitatively.

3.2.1.5 Eden

Miss Cherry Pecksniff, as described earlier, is so beautiful. Dickens romanticizes the city of Eden in terms of beauty and opportunity. Martin travels from England to America for the sake of living in that paradise. In this regard, Dickens pictures Eden:

> The thriving city of Eden was also a terrestrial Paradise, upon the showing of its proprietors. The beautiful Miss Pecksniff might have been poetically described as a something too good for man in his fallen and degraded state. That was exactly the character of the thriving city of Eden. (Dickens 484)

This imagined picture of Eden Paradise on the earth fades away soon when Martin approaches his property land in Eden. In reality, Eden is a "hideous place" that Martin's "Hope so far removed, Ambition quenched, and Death beside him rattling at the very door" (497).

In *The Red Badge,* Stephen Crane romanticizes and naturalizes some concepts such as *war, heroism,* and *home* and *nature.* These concepts will be discussed with examples and analysis according to Crane's perspective.

3.2.1.6 War

Stephen Crane romanticizes the war in the first chapter of *The Red Badge*. War has been described as a "play affair" or a "Greeklike struggle". He describes Henry Flemings's perception of war in his dreams and imagination and in his awakening. This passage shows Crane's romantic style in rendering Henry's view of the Civil War:

> He *had*, of course, *dreamed of battles* all his life—of *vague and bloody conflicts* that had *thrilled* him with their *sweep and fire*. *In visions* he had seen himself in many struggles. *He had imagined peoples secure in the shadow of his eagle-eyed prowess*. But *awake he had regarded battles as crimson*

> *blotches on the pages of the past*. He had put them as *things of the bygone* with his *thought-images of heavy crowns and high castles*. There was a portion of the *world's history* which he had regarded as the *time of wars*, but it, he thought, had been long gone over the horizon and had disappeared forever. (Crane 7)

From his home his youthful eyes had looked upon *the war in his own country* with distrust. It must be some sort of a *play affair*. He *had long despaired of witnessing a Greeklike struggle*. Such would be no more, he had said. Men were better, or more timid. Secular and religious education had effaced the throat-grappling instinct, or else firm finance held in check the passions.

> He *had burned several times* to enlist. *Tales of great movements* shook the land. They might not be distinctly *Homeric*, but there seemed to be much *glory* in them. He had read of *marches, sieges, conflicts*, and *he had longed* to see it all. *His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds*. (7)

Crane describes Henry's desire to enlist in the Union army. Yet this desire becomes *longing* after reading about *tales of great movements*. He imagines war to be like those *bygone wars* of *Homeric* or *Greek-like struggles*. His imagination goes beyond his enlistment to see *people secure in the shadow of his eagle-eyed prowess*. This romantic view quickly disappears after joining the army. Crane says, "He had had the belief that real war was a series of death struggles with small time in between for sleep and meals" (13).

As the army moves to fight, Henry starts to doubt his abilities and confidence. He, together with his comrades, looks at war as "the red animal—war, the blood-swollen god. And they were deeply engrossed in this march." (41). Romantic vision of war changes dramatically in a short time.

3.2.1.7 Heroism:

Henry's romantic notion of war is based on what comes after victory, i.e. coming back as a *hero.* Crane mentions his expectations many times in different shapes. For example, after joining the army Henry thinks he *must be a hero*, and when the first battle is over he *was now what he called a hero* or he *was a man*. However, within the romantic expectations Crane leads Henry to come to reality that it is *impossible for him to see himself in a heroic light*. He realizes that it is *impossible that he should ever become a hero*, rather he is like a "*proverbial chicken",* a *"rabbit",* or an *"ordinary squirrel."* Crane proves that Henry is an imaginable hero and a real anti-hero[23].

3.2.1.8 Nature

Nature is a central concept in romantic literature because it is perceived as a refuge to humans when they are in need. Nature is a source of inspiration and thoughts, food, and shelter. Crane writes the word in capital letter to indicate that nature is personified or given certain human qualities.

1. This advance upon **Nature was too calm**. (Crane 40)
2. This **landscape gave him assurance**. A fair field holding life. It **was the religion of peace**. It would die if its timid eyes were compelled to see blood. He conceived **Nature to be a woman** with a deep aversion to tragedy.(80)
3. The youth wended, feeling that **Nature was of his mind**. She re-enforced his argument with proofs that lived where the sun shone. (80)
4. There was the law, he said. **Nature had given him a sign**. (80)

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[23] An antihero is a major character who lacks qualities related to heroes like courage and honesty.

5. It **was a woman**, **red and white, hating and loving**, that called him with the voice of his hopes. (Crane 187)

These qualities are in favor of romantic interpretation. In the first example, nature is a source of calmness and relief that a man seeks to find out of war. In the second example nature is a shelter and peaceful woman who protects him from the tragedies. In the third example, nature is a source of inspiration and thoughts. In the example (4), nature protects Henry and gives him a sign to get out of danger. In the example (5), nature reveals her contrasting moods of anger and satisfaction, hatred and love.

Besides the romantic picturing of nature as a caring woman, Crane reveals its real and natural nature, indifference. This quality has been assigned to literary naturalistic style. Here are some examples of this perception:

1. It was surprising that **Nature had gone tranquilly on** with her golden process **in the midst of so much devilment**. (Crane 65)
2. Off was **the rumble of death**. It seemed now that **Nature had no ears**. (80)
3. **Trees, confronting him**, **stretched out their arms and forbade him to pass**. After its previous **hostility** this new resistance of the forest filled him with a fine bitterness. It seemed that **Nature could not be quite ready to kill him**. (86)

Crane personifies nature, too, but pictures it as careless and indifferent. In the first example, nature is too calm within the chaotic atmosphere of war as if there is on the battlefield. In the second example, death is coming shouting but nature acts as if it does not hear anything and does not protect soldiers from death. In the third example, Crane reveals the terrific face of nature. When Henry tries to seek refuge in nature, it rejects him and shows its hostility. It neither kills him, nor protects him.

3.2.2 Impressionistic Style

In literature, the main vehicles for impressionistic style are metaphor and symbolism which serve to create the authors' own impression about ordinary subject matters. Writers like D.H. Lawrence, Virginia Woolf, and Joseph Conrad tended not to describe things as they really are, but how they appear or seem to writers in a certain moment. Therefore, feelings about a given scene are the essence of impressionism. Crane and Dickens make use of impressionism in *The Red Badge* and *Martin Chuzzlewit* emphasizing the effects of light, colors, and emotions as they feel about their subject matters. These tenets will be examined in some examples from both novels.

3.2.2.1 In *Martin Chuzzlewit*

The following impressionistic description shows Dickens's powerful imagination in creating sensible, visible, and colorful impressions of the scenes in the village of Wiltshire where the sun shows the beauties of landscape. Dickens uses more than figurative language to express the impressions the scenes reveal:

> It was pretty late in the autumn of the year, when the *declining sun, struggling through the mist* which *had obscured it all day, looked brightly down* upon a little Wiltshire village, within an *easy journey of the fair old town* of Salisbury. Like *a sudden flash* of memory or spirit *kindling up the mind* of an old man, it *shed a glory upon the scene,* in which *its departed youth* and *freshness seemed* to live again. The *wet grass sparkled in the light;* the *scanty patches of verdure* in the hedges – where a few *green twigs* yet *stood together bravely, resisting to the last the tyranny of nipping winds and early frosts – took heart and brightened up; the stream* which had been *dull and sullen all day long, broke out into a cheerful smile; the birds* began to chirp and twitter *on the naked*

> *boughs, as though the hopeful creatures* half believed that *winter had gone by*, and *spring had come* already. *The vane* upon the tapering spire *of the old church glistened from its lofty station in sympathy* with the *general gladness*; and from the *ivy-shaded windows* such *gleams of light shone* back upon *the glowing sky*, that it seemed as if the quiet buildings were the hoarding-place of twenty summers, and all their ruddiness and warmth were stored within. (Dickens 18-9)

The sun has been described according to its movement and lightening effect on the Wiltshire village and Salisbury town, and the elements of impressionism are apparent in this passage that the description seems real and accurate to Dickens according to his impressions at a certain moment in autumn. The animation of the sun as it *declines in an easy journey* and *departed youth*, winter as it *goes by*, spring as it *comes*, and the stream as it *breaks out* are metaphorically expressing movement impressions. The sheer emotions given to objects like the sun *took heart* and *glory*, the grass stood *bravely*, the stream is *dull*, *sullen*, and *cheerful*, the birds are *hopeful*, the vane is in *lofty*, *sympathy*, and *gladness.*

The lightening and the shading effect of the sun on certain objects reveal different colors of the scene. The sun looks *brightly*, the *old* town is *fair*, the grass *sparkled* in *scanty* patches of *verdure* and *green*, the vane *glistened*, from *ivy-shaded* window *gleams* of *light shone* upon the *glowing* sky, and the *ruddiness* of *buildings.* Dickens continues to strike his readers in the following 20 and 21 pages successively and all these instances are interpreted as his manifested impressionistic style. Dickens draws beautiful images along his novel including:

1. It was a **lovely evening**, in the spring-time of the year; and in the **soft stillness** of the **twilight**, all **nature** was very **calm and beautiful**. **The day** had been **fine and warm**; but at the **coming on of night**, the **air** grew **cool**, and in the mellowing distance,

smoke was rising **gently** from the cottage chimneys. There were a **thousand pleasant scents** diffused around, from **young leaves** and **fresh buds**; the **cuckoo** had been **singing all day long**, and was but just now **hushed**; the **smell of earth**, newly-upturned – first **breath of hope** to the first labourer, after his **garden withered** – was **fragrant** in the **evening** breeze. It was a time when most men cherish good resolves, and **sorrow** for the **wasted past**: when most men, looking on the **shadows** as they **gather**, think of that **evening** which must **close on** all, and that to-morrow which has none beyond (Dickens 318).

2. And now **the morning** grew so **fair**, and **all things** were so **wide awake** and **gay**, that **the sun seeming to say** – Tom had no doubt he said– 'I can't stand it any longer: I must have a look' – **streamed out in radiant majesty**. **The mist, too shy and gentle** for such **lusty company**, **fled off**, **quite scared**, before it; and as it **swept away**, the hills and mounds and distant pasture lands, teeming with **placid sheep and noisy crows, came out** as **bright** as though they were unrolled bran new for the occasion. In compliment to which discovery, **the brook stood still no longer**, but **ran briskly off** to bear the tidings to the water-mill, three miles away. (73)
3. **The church had an inviting air of coolness**. **The old oak roof supported by cross-beams**, **the hoary walls, the marble tablets, and the cracked stone pavement**, were refreshing to **look at**. There were **leaves of ivy** tapping **gently** at the opposite windows; and **the sun poured** in through only one: leaving **the body of the church in tempting shade**. But the most tempting spot of all, was one **red-curtained** and **soft-cushioned pew**, wherein the official dignitaries of the place (of whom Mr Pecksniff was the head and chief) enshrined themselves on Sundays. (Dickens 462)

3.2.2.2 In *The Red Badge*

Crane's style is no exception and can be spoken with the same breath if not better. His imagination to draw impressive scenes is remarkable and his power to render colors, sensory data, emotions, and movements of soldiers at war is notable. In his article "Hanging Stephen Crane in the Impressionist Museum," Bert Bender reveals Crane's skills in using colors to evoke moods (51). From this ground, it is important to see Stephen Crane style in the impressionist museum. The following passage is a depiction of a dead soldier as if looking at Henry Fleming:

> He was being looked at by a dead man who was seated with his back against a columnlike tree. The corpse was dressed in a uniform that once had been blue, but was now faded to a melancholy shade of green. The eyes, staring at the youth, had changed to the dull hue to be seen on the side of a dead fish. The mouth was open. Its red had changed to an appalling yellow. Over the gray skin of the face ran little ants. One was trundling some sort of a bundle along the upper lip**.** (Crane 81)

In this passage, Crane uses his subjective camera to capture some sensory details about the dead soldier. The dead man is able to *look and stare at* Henry and the *blue uniform* turns to a *faded melancholy shade of green.* The eyes of the dead man changes to a *dull hue* as if a *dead fish.* The *red mouth* becomes *an appalling yellow* and his *face skin* is *gray.* To make more lasting image of the dead, Crane draws *little ants trundling a bundle* on the dead's *upper lip.* Of course these impressions have great effects on readers not only because it describes Crane's perception of death but because it creates a universal insight of what death and life mean. The following are some highlighted examples where Crane uses this style effectively:

1- Another had the **gray seal of death** already **upon his face**. His **lips were curled in hard lines** and his **teeth were clinched**. His **hands were bloody** from where he had pressed them upon his wound. **He seemed to be awaiting the moment** when he should pitch headlong. **He stalked like the specter of a soldier**, **his eyes burning with the power of a stare into the unknown**. There were some who **proceeded sullenly**, **full of anger** at their wounds, and ready to turn upon anything as an **obscure cause**. (Crane 81)

2- **The fire crackled musically**. From **it swelled light smoke**. Overhead **the foliage moved softly**. **The leaves**, with their faces turned toward **the blaze**, were **colored shifting hues of silver**, often **edged with red**. Far off to the right, through a window in the forest could be seen a handful of **stars lying**, **like glittering pebbles**, on the **black level of the night**. (135-6)

3- They could see **dark stretches winding along** the land, and on one **cleared space** there was a row of **guns making gray clouds**, which were **filled with large flashes of orange-colored flame**. Over some **foliage** they could see the roof of a house**. One window, glowing a deep murder red, shone squarely** through the leaves. From the edifice a tall **leaning tower of smoke went far into the sky** (172).

3.3 Stylistic Devices in *The Red Badge* and *Martin Chuzzlewit*

The analyzed styles above are general framework for different stylistic devices, be them tropes and schemes. The coming section focuses on some stylistic devices that occur in *The Red Badge* and *Martin Chuzzlewit* which can direct readers' understanding of both novels and open new way of reading the novel as a straightforward representation of life in a simple language or a complex codification of life through a foregrounded language.

These stylistic devices can be studied stylistically and linguistically as both method serve the general layout of this dissertation: language and style. The examples in each stylistic device will be intentionally limited to eight (8) instances for each novel to cover as much as possible varieties of the styles.

3.3.1 Personification

One of the most used literary devices in literature is personification. It is the way a writer treats non-humans as humans, giving them animation, feelings, or qualities reserved only to humans. Therefore, personification can be regarded as metaphor because it compares two unlike things (objects, places, or animals to humans) without the use of the markers of comparison such as *like, as*, and *as . . . as*. Personification has to do with elevated language which is a prominent feature of romantic literature via the use of indirect meanings embedded in animism. That is, personification is not a stylistic device attributed to Realism, though many realist writers tend to use it, including Crane and Dickens. For this, Reed claims that personification is a stylistic device less helpful to Realism for it is so deeply associated with romantic genres like allegory and fable (71). Edward Eigner prefers to call the novels employing such a stylistic device as "metaphysical" as they are a mixture of "allegory and the matter-of-fact" (5).

There are some examples of personification manifested in *The Red Badge* and *Martin Chuzzlewit*, and they serve the same literary purposes. That is to make the novel dynamic and energetic, giving to objects a life. At the very beginning of the novel, Stephen Crane surprises his readers by different examples of personification:

> The *cold passed reluctantly* from the earth, and the *retiring fogs* revealed an *army stretched out* on the hills, *resting*. As the landscape changed from brown to green, the *army awakened*, and began to *tremble* with *eagerness* at the noise

> of rumors. *It cast its eyes* upon the roads, which were growing from long troughs of liquid mud to proper thoroughfares. A river, amber-tinted in the shadow of its banks, purled at *the army's feet*; and at night, when the stream had become of a sorrowful blackness, one could see across it the *red*, *eyelike* gleam *of hostile camp-fires* set in the low *brows of distant hills*. (Crane 1)

There is no doubt that Crane intends to puzzle his readers with the amount of personification he employs in the first paragraph. At first contact with his novel readers could feel all the objects alive. The *cold* is passing with hesitation as if not sure to go forth or back; the *Fog* retires from its job which is to hide or cover all the objects in its area; the *army* is tired to fight, stretches out, and gets some rest, sleeps and awakens with eagerness; and, now, the army has eyes to see with and feet to walk with. Finally, the *camp-fire* has red eyes, and the *hills* have brows. These images cannot be taken for granted as simple descriptions of the setting. With the detailed descriptions, there are human qualities given to the former objects like *resting, stretching out, awakening with eagerness, trembling,* and *passing reluctantly*, and human body parts as *eyes* and *feet*.

Throughout *The Red Badge* and *Martin Chuzzlewit*, lots of instances of personification appear to animate the novels. It is useful to mention some of them with their interpretations, but the number will be limited to eight examples for each:

1- **The smoke** from the fire at times **neglected the clay chimney** and wreathed into the room, and this flimsy **chimney** of clay and sticks **made endless threats to set ablaze** the whole establishment (Crane 6).
2- **The army had done** little but **sit still** and try to **keep warm** (13).
3- In the eastern sky there was a yellow patch like a rug laid for **the feet of the coming sun** (23).

4- **Nature had gone tranquilly on** with **her** golden process in the midst of so much devilment (65).

5- **The trees began softly to sing a hymn** of twilight (84).

6- He became aware that **the forest had stopped its music**, as if at last **becoming capable of hearing the foreign sounds**. **The trees hushed and stood motionless**. **Everything seemed to be listening** to the crackle and clatter and ear-shaking thunder (85).

7- Later, **the cannon had entered the dispute** (154).

8- When **the woods** again **began to pour forth the dark-hued masses of the enemy** the youth felt serene self-confidence (208).

In example (1), the smoke is described as being free to neglect its natural path in the chimney while the chimney is threating it to go up to build a fire. The examples (2), (3), and (4) describe the movements of the army, the sun, and nature respectively. The army, as a unit, stands still and keeps warm, as if a man collecting his strength, the sun is walking on her feet, and nature continues in her calmness carelessly, neglecting the devilment of the war. The personification of objects, or rather giving them the ability to walk, in the previous examples is reinforced by the ability to talk and listen as in (5), (6), and (7). The trees are able to sing softly their own hymn, and the forest could play and stop its music and listen to war sounds. The noise becomes babel when the cannon joined the argument. In the last example (8), the forest is able to hide and reveal the enemies in maneuver, as if protecting them.

In the same breath, Dickens uses his salient power to animate the motionless. The opening of chapter 15 in *Martin Chuzzlewit* shows the same technique employed chapter 1 of *The Red Badge*:

> And now the morning grew so fair, and *all things were* so wide *awake* and gay, *that the sun seeming to say* . . . streamed out in radiant *majesty. The mist*,

> *too shy and gentle* for such *lusty company, fled off, quite scared,* before it; and as it swept away, *the hills* and *mounds* and distant pasture *lands*, teeming with placid sheep and noisy crows, *came out* as bright as though they were unrolled bran new for the occasion. In compliment to which discovery, *the brook stood still no longer*, but *ran briskly off to bear* the tidings to the water-mill, three miles away. (Dickens 73)

The personifications in this excerpt do the same effect as the Cranes opening. *Things* are brought to life being awake, and the majestic *sun* is about to speak. *The mist*, given human qualities as shyness, gentleness, lust, and flees off sacredly. The scene becomes more attractive when *the hills, mounds*, and *lands* come out to attend the party. The still *brook* runs again, as though surprised by the scene, and starts to give birth to waves and tides. Animating *things, the sun, the mist, the hills, the mounds, lands*, and the *brook* and giving them human qualities makes a dynamic effect and a live scene that one cannot but remember it. Here are some other examples in which this stylistic device appears:

1- It was pretty late in the autumn of the year, when **the declining sun**, **struggling through the mist** which had obscured it all day, **looked** brightly **down** upon a little Wiltshire village (Dickens 18).

2- The **light** was all **withdrawn**; the shining **church turned cold** and dark; **the stream forgot to smile**; **the birds** were **silent**; and **the gloom** of winter **dwelt on everything** (18).

3- The **lively water** might, of its **own free will**, **have stopped**– in Tom's **glad mind** it had– **to look upon the lovely morning**. And lest **the sun should break this charm too eagerly**, there **moved** between him and the ground a **mist** like that which **waits upon the moon** on summer nights (Dickens 71).

4- **The earth covered with a sable pall** as for the **burial of yesterday**; the clumps of dark trees, its giant **plumes** of funeral feathers **waving sadly to and fro**: **all hushed, all noiseless**, and in **deep repose**, save the swift clouds that skim across the moon, and the **cautious wind**, as, creeping after them upon the ground, **it stops to listen, and goes rustling on, and stops again, and follows**, like a savage on the trail (240).

5- But at the **coming on of night**, **the air** grew **cool**, and in the mellowing distance, **smoke** was rising **gently** from the cottage chimneys (318).

6- **the sun** was rising **cheerfully**. Lighter and lighter grew the sky, and noisier the streets; and high into the summer air uprose the smoke of newly kindled fires, until **the busy day** was broad **awake** (396).

7- Brilliantly **the Temple Fountain** sparkled in the sun, and **laughingly its liquid music played**, and **merrily the idle drops of water danced** and **danced**, and **peeping out in sport** among the trees, **plunged lightly down to hide themselves**, as little Ruth and her companion came towards it (762).

8- Nature erring, in that lady's case, upon the slim side (777).

In example (1) "**sun**, **struggling through the mist**… **looked** brightly **down**," the personification is multi-layered: overt and a covert. The overt one suggests that the sun is described as a man struggling in the mist to see the village. The covert one describes the rays of the sun as the act of looking down to the little village. In (2), personification appears when the night withdraws the light and the church feels cold. This description does not only animate the light, but also gives the church a sense of coldness. Other human features appear in the ability of *the stream* to forget and smile and the ability of the gloom to dwell on the atmosphere. The same goes for (3), *water* is animated and given human characteristics like liveliness, freedom, and movement. *The mist*, too, is able to move and wait for the moon.

In example (4), Dickens makes the images alive as he describes the alternation of day and night as the process of birth and death. The passing of the day is a funeral performed in the night. There, *the earth* wears dark yellowish brown cloth to attend the funeral of yesterday. This animation is a vivid rendering of the coming night. The *plumes* are moving sadly to and fro as if waving their hands to say goodbye and rest forever. Dickens also creates the atmosphere of funeral as he gives the inanimate things the ability to move silently in respect to this event. *The wind* is cautiously moving not to disturb the burial of yesterday. *It* stops to listen then goes on over and over. Similarly, in (5), Dickens animates the night and the smoke.

In the last three examples Dickens animates all the objects as usual, but two of them express an atmosphere of happiness, namely in (6) where the sun rises happily and in (7) as the fountain sound makes music and the drops dances with joy. In (8) however, there is a shift from animism to mannerism. Nature has the quality to make mistakes the same as Man, as if Dickens expresses the famous saying "to err is human" using nature.

As aforementioned, the objective behind the use of personification is to embed the action in the mind of his reader, focusing on different human qualities. Besides the expressive means of the ordinary language, personification adds functional dimension to it. That is, personification makes the story, dynamic, alive, and memorable. As for the employment of this stylistic device, George Ford claims that at the peak of Dickens's career[24], he moved towards the esthetics of fiction beside his realistic style, which brought about misunderstanding of his writings from critics and reader (Ford 128).

[24] Dickens considers Martin Chuzzlewit his best work, though it received little attention from readers and critics.

3.3.2 Metaphor

In literature, metaphor adds semantic flavor to a literary work because its author presents language in an unusual way. This denotes that language is foregrounded or coded in a way that is difficult for lay readers to understand, unlike the literal meaning. Metaphor contributes to foregrounding as other stylistic devices do because it shows the deep aspects of discourse meaning. Leech discusses foregrounding in his book *A Linguistic Guide to English Poetry* and divides figurative language into two categories: schemes and tropes. The former deals with the repetitive phonological or graphological patterns of language like assonance, consonance, alliteration, rhyme, and so forth while the latter is concerned with the semantic deviation of language from the norms like simile, metaphor, irony, etc. (75).

Since metaphor is not a direct language, words combination may seem odd if interpreted literally. The oddness is due to unlike things compared and the unusual collocation. Jonathan Picken illustrates the difficulty of linguistic metaphor having "the property of being words or combinations of words that seem incoherent in context as a result of unusual collocation or unusual reference" (40). Accordingly, a metaphor occurs when a concept, an object, or a person is viewed in respect to the properties of another.

The ambiguity disappears when metaphor is closely analyzed. Leech proposes a formula to understand any metaphor. He thinks that all metaphors can be implicitly represented in the form of "X is like Y in respect to Z, where X is the tenor, Y is the vehicle, and Z is the ground" (151). Thus, the tenor can be the concept, the object, or the person under comparison, the vehicle is the referent or what it is compared to, and the ground is the similarities between the tenor and the vehicle. Taking this formula into account, the analysis will be based on these components of metaphor, i. e. tenor, vehicle, and ground. In the course of analyzing metaphor Metaphors can be understood via comparison or through categorical

assertion. Glucksberg suggests that assertions like *X is like Y* can be approached via two processes:

1- By matching features of X and of Y

2- By finding the nearest category for X and Y (3).

Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit* are full of metaphorical expressions that make their language foregrounded and the novel complex. The examples derived from both novels will be restricted to eight instances to cover some varieties of this stylistic device. *The Red Badge* is a novel that deals with the American Civil War and its effects such as fear, death, and destruction. The following are some examples where metaphorical language is employed:

1- **The shells**, which had ceased to trouble the regiment for a time, came swirling again, and exploded in the grass or among the leaves of the trees. They **looked to be strange war flowers bursting into fierce bloom**. (Crane 67)

2- At length he reached a place where **the high, arching boughs made a chapel**. He softly **pushed the green doors aside and entered**. **Pine needles were a gentle brown carpet**. (81)

3- He wished that he, too, had a **wound**, a **red badge of courage** (93)

4- They began to have thoughts of a **solemn ceremony.** There was something **rite-like** in these movements of the doomed soldier. And there was a resemblance in him to a devotee of a mad religion**, blood-sucking, muscle-wrenching, bone-crushing**. (98)

5- The youth desired to screech out his grief. **He was stabbed,** but **his tongue lay dead in the tomb of his mouth.** (102)

6- **He would truly be a worm** if any of his comrades should see him returning thus, the **marks of his flight** upon him. (Crane 112)

7- The army, helpless in the matted thickets and blinded by the overhanging night, was going to **be swallowed. War, the red animal, war, the blood-swollen god**, would have bloated fill. (119-20)

8- **It was a woman, red and white, hating and loving**, that called him with the voice of his hopes. (187)

In the first example, the metaphor *the shells… looked to be strange war flowers bursting* can be written as "*the shells* are like *strange war flowers bursting"*. Therefore, *the shells* is the tenor of the metaphor, *war flowers* its vehicle, and the ground *bursting into fierce bloom* is the similarity between flowers and shells is in shape and color. The *burst* of the shells is similar to red flowers *blooming* on the grass. In example (2), there are three metaphorical expressions in (a) *the high, arching boughs made a chapel*, (b) *pushed the green doors aside and entered,* and (b) *pine needles were a gentle brown carpet*. In (a) *boughs* is the tenor, *chapel* is the vehicle, and the ground *high, arching* is the similarity between the boughs and the chapel. Thus, the comparison is clear if the metaphor is read as the boughs are like a chapel in height and the arch they decorate it. In (b) *branches* is the absent tenor, the vehicle is *doors*, and the ground is *green, pushed*, and *entered.* The metaphor is easily understood if it is read as the branches are like green doors that can be pushed and entered in.

In the example (3) the elements of metaphor can be identified as: the tenor *wound*, the vehicle *badge*, and the ground *red*. Soldiers get a red badge hang on their chests as an acknowledgement for their courage. Crane compares a soldier's wound as a red badge of courage. The similarity between the wound and the badge is the color red because both of them indicate courage, sacrifice, and blood. In (4), metaphor is complex because it hints indirectly to the tenor. The tenor *death* is not mentioned. Instead, it is metaphorically replaced by the vehicle a *solemn ceremony*. What is in common between death and a solemn ceremony is the ground *rite-like, blood-sucking, muscle-wrenching,* and *bone-crushing.* In (5), the

metaphor *his tongue lay dead in the tomb of his mouth* clearly compares the henry's tongue to a dead man and his mouth to a tomb. The comparison is based on that his tongue does not move like a dead man and his mouth is closed like a tomb.

The metaphors in the examples (6), (7), and (8) are so elegant and creative. Crane uses his powerful imagination to make the reader think deeply and invites him to compare between unlike things. In (6), Henry Fleming is ashamed of his desertion and goes back to his regiment. Crane describes his inner fear of being discovered of his guilt. The metaphor *he would truly be a worm* contains the tenor *he* and the vehicle *worm.* The ground is not mentioned but can be guessed from the context that Henry's flight makes him feel that his esteem becomes short to size of a warm. In (7), war is the tenor to *the red animal* and *the blood-swollen god* are vehicles and the ground is the similarity between these creatures in causing bloodshed and death. In (8), the vehicle *nature* is not stated but it is indicated by the corresponding pronoun *It*. The vehicle is *woman* and the grounds are *red and white, hating and loving.* This metaphor is a complex one because it reveals two levels of meaning: indirect comparison and symbolism. In many instances in *The Red Badge*, Crane personifies "Nature" with capital letter as caring or indifferent. Now, he uses colors red and white to make the metaphor more and more complex. From (7) it is clear that red symbolizes blood and war, death and many negative connotations while white is clearly the color of positive connotations. Therefore, red and white may symbolize punishment and forgiveness, respectively, and the metaphor *It was a woman, red and white, hating and loving* compares nature to a woman because nature , for Crane, sometimes punishes and forgives, loves and hates just like a woman does.

Martin Chuzzlewit is a social novel represents family relationships and social classes. In essence, it deals with Chuzzlewit family members, selfishness, interest pursuit, as well as

represents Dickens's travel to America. The following are some examples of metaphorical expressions used by Dickens.

1. The strong smith and his men dealt such strokes upon their work, as **made even the melancholy night rejoice**; **and brought a glow into its dark face** as it hovered about the door and windows (Dickens 20).
2. Because your wandering about this little place all your spare hours, **reading** in ancient books, and **foreign tongues** (33).
3. 'In his very first words he asserts his **relationship**! I knew he would: they all do it! **Near or distant**, **blood or water, it's all one** (45).
4. **Life's a riddle**: a most infernally **hard riddle to guess**, Mr Pecksniff (events of life cannot be explained or guessed like a riddle. (57)
5. What was that which checked Tom Pinch so suddenly, in the **high flow of his gladness**: bringing the blood into his honest cheeks and a remorseful feeling to his honest heart (190).
6. He was easy to manage, could be made to consult the humours of his Betrothed, and could be shown off like a lamb when **Jonas was a bear** (481).
7. You told me you would **break my spirit**, and you have done so. Do not **break my heart** too!' (671).
8. Mrs Gamp's **apartmen**t in Kingsgate-street, High Holborn, **wore**, metaphorically speaking, **a robe of state**. It was swept and garnished for the reception of a visitor (698).

The first example *made even the melancholy night rejoice**;** and brought a glow into its dark face* exemplifies personification, symbolism, and metaphor at once. Dark as it is the natural color of night symbolizes sadness. Thus the metaphor *dark face* can be expressed as the dark night is like a sad face. The example (2) the metaphor *foreign tongues* compares

foreign languages to foreign tongues. The similarity between language and tongue is that both of them indicate non-native person or place and both of them are concerned with the act of reading.

In (3) metaphor describes family relationship. The tenor is *relationship* and the vehicles are near, distant, blood, and water. If this comparison is clarified with the comparison indicator "like", it becomes clear: relationship is near like blood and distant like water. The example (4) measures life complexity to a riddle. Therefore, the metaphor *life's riddle* is easy to understand if it is written like this: the meaning of life is hard to understand just like a riddle is hard to guess. In (5), gladness is compared to fluid because it flows. The comparison is valid when someone is extremely happy that his gladness is endless flow. In (6) the metaphor Jonas is a bear is composed of all the elements. Jonas is the tenor and bear. It seems that there is nothing in common between Jonas, the wicked character, and the bear but brutality. Bears hibernate in winter and wake up in spring hungry and dangerous. This can be the ground and the similarity between Jonas and the bear.

In (7), spirit and heart are compared to something fragile and easy to break. They can be read as spirit and heart can be broken like glass, once broken, it cannot be fixed. In the last example (8), apartment and state are metaphorically compared to a woman wearing a robe. The ground of comparison is that the apartment is decorated for celebration the same as a woman wears a robe.

These implicit comparisons cannot be understood by ordinary readers and are not aimed for low educated people because of the complexities they convey. The language has been violated from the ordinary one to address certain level of education, and is intentionally foregrounded to make readers think about the compared elements in an unusual way.

3.3.3 Simile

Simile is by far the most recurrent stylistic device in *The Red Badge* and *Martin Chuzzlewit*. In fact, it is the most common figure of speech in fiction, poetry, drama, and even everyday life. While metaphor is a covert comparison between two unlike elements, simile is overt. Colston and Gibbs define simile as a "figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them" (40). This means that simile and metaphor are similar in comparing things and different only by means of being explicitly or implicitly expressed. Simile can be easily identified by looking for its indicators such as *like* and *as.* Crane and Dickens use simile to make some effects on readers and to give their novels such a tasteful flavor.

As for *The Red Badge*, Crane employs simile effectively and foregrounds the language he uses to make an impact on his readers and force them to think of the common things between the compared elements. Some examples are listed for analysis:

1. He had long despaired of witnessing a **Greeklike struggle**. Such would be no more, he had said (Crane 7).
2. The ground was cluttered with vines and bushes, and **the trees grew close and spread out like bouquets** (79).
3. **The battle was like the grinding of an immense and terrible machine** to him, its complexities and powers, its grim processes, fascinated him (86).
4. **The tattered man . . . His voice was gentle as a girl's voice** (Crane 90).
5. Finally, the chest of the doomed soldier began to heave with a strained motion. It increased in violence until it was **as if an animal was within and was kicking and tumbling furiously to be free** (99).
6. At last, with a twisting movement, He **got upon his hands and knees**, and from thence, **like a babe trying to walk, to his feet** (123)

7. "By thunder, I bet this army'll never see another new reg'ment like us!" "You bet!" "**A dog, a woman, an' a walnut tree,**

   Th' more yeh beat 'em, th' better they be!

   That's **like us**." (169-70)

In these examples, Crane uses similes to create mental images by comparing two different things and lets readers guess the similarities themselves. He confidently states, "I try to give to the readers a slice of life; and if there is a moral lesson in it, I do not try to point it out. I let the reader find it for himself" (Stallman and Gilkes 31-2).

In example (1), Henry Fleming dreams of the Civil War to be a struggle like those of the ancient Greek warriors. His perception of war is romantic. In example (2), the trees are animated to have the ability to arrange themselves like flowers in a bouquet: tight at the bottom and spread out at the top. In (3), the simile *The battle was like the grinding of an immense and terrible machine* pictures the battle as a grinding machine, as if battle crushes soldiers as a grinding machine does with grains. This image is more effective than ordinary expression. In (4), the tattered man changes his voice gently to befriend Henry. Crane compares his voice to one of a girl because their voice is relatively smooth and gentle. While the word *gentle* is not sufficient to convey the meaning intended by Crane, he compares the tattered man's voice to a girl to state the degree of gentleness.

In the examples (5), (6), and (7) the similes are beautiful per se. In (5), the beating heart in Henry's chest increases because of fear. This action is compared to an animal within his chest struggling furiously to get out. In (6), out of fear Henry's legs betray him and in an attempt to walk he uses his hands and his legs like a baby trying to stand up and walk. In (7), however, puts the tenor, the vehicle, and the ground of the simile in separate lines to make it more complex. The tenor is *the soldiers*, the vehicles are *dog, woman,* and *walnut tree*, and the ground is beating. Crane thinks that the more soldiers are tested in battles the better they

are just like the more a woman or a dog is beaten the more they obey. The same goes for walnut tree that the more beaten the more it gives walnuts.

In the same way, Dickens tries to create mental images to describe his characters and the events in his novel. Simile takes a great part of Dickens works especially *Martin Chuzzlewit*. Here are some explained examples:

1. And polished foreheads of so transparent a texture that the **blue veins** might be seen **branching off in various directions, like so many roads on an ethereal map** (Dickens 17).
2. In this particular **he was like the girl in the fairy tale** (23)
3. **The voice of Mr Pecksniff** trembled as he spoke, and sobs were heard from **his daughters**. Sounds floated on the air, moreover, **as if two spirit voices had exclaimed**: one, 'Beast!' the other, 'Savage!' (30).
4. That like that celebrated conundrum, "**Why's a man in jail like a man out of jai**l? there's no answer to it" (57).
5. **Tom cast down his eyes** involuntarily, and **felt as if he himself had committed some horrible deed** and heinous breach of Mr Pecksniff's confidence (91).
6. Still Mr Pecksniff led her calmly on, and **looked as mild as any lamb** that ever pastured in the fields (Dickens 458).
7. 'There she identically goes! Poor sweet young creetur, there she goes, **like a lamb to the sacrifige**! (590).
8. s lips to speak again, **Jonas set upon him like a savage**; and in the quickness and ferocity (673)

In the first example, Dickens uses his powerful imagination and compares blue veins that appear in foreheads like so many roads on a ghostly map. This comparison creates a

sense of exaggeration and Gothicism. In the second example, the simile *he was like the girl in the fairy tale* goes one step further in romantic imagination creating kind of fantasy. Mr Pecksniff is compared to a girl in a fairy tale in terms of beauty and gentleness. In (3), Dickens goes on in his romantic comparison with metaphysics when the voices of Mr Pecksniff and his daughter are comparable to voices of spirits. The common ground between human voice and spirit voice can be seen in loudness and abnormality. In example (4), there is vivid comparison between a prisoner and a free man. The ground of similarity is that prisoners have certain freedom to look like freemen. In (5), Dickens describes Tom's eye contact as one who committed crime. The ground between here is the involuntary action done by Tom, i.e. casting down his eyes, and the same look by a convicted of ashamed deeds.

In the last three examples, Dickens turns his examples into an allegorical simile by symbolizing the comparisons. In (6), Mr Pecksniff looks like a gentle lamb walking with his young pray, Marry. Pecksniff has wicked intention but Dickens changed that by describing him as a lamb with innocent intention. In (7), Mrs Gamp is sympathetic and with her wisdom compares a girl in a marriage ceremony like a lamb goes to be sacrificed. For Mrs Gamp marring a wicked man is like getting killed. In (8) Tom is trying to calm down Jonas but Jonas cannot listen to his words and attacks Tom like a wild animal. The ground here between Jonas and the savage is that both attack without mercy or consideration to others.

The similes written by Crane and Dickens cannot be taken for granted. They communicate a high degree of complexity giving readers the opportunity to see their comparison in an imaginable fashion. The effect of simile lies in a beautiful realistic description interwoven with romantic imagination.

3.3.4 Hyperbole

Hyperbole is one of the neglected tropes in literature, yet it is commonly used by writers. The reason why such a stylistic device is not fully studied lies in the disagreement between linguists and critics of where to position of hyperbole either as metaphor-like or irony-like. Herbert Clark, Robert Fogelin, Nelson Goodman, and Herbert Colston categorize it within the frame of irony while Samuel Guttenplan and Josef Stern classify it as a kind of metaphor. But wherever hyperbole is classified, its significance and effect in any literary work is noticeable. The writer intentionally makes an exaggeration to emphasize his idea while the reader recognizes the fact. Hyperbole, then as its name suggests, proposes hyper statement to reinforce mundane facts.

In *The Red Badge* and *Martin Chuzzlewit*, Crane and Dickens overuse hyperbole to express subjective attitudes towards certain issues. This trope can be considered out of the realm of Realism because it states matters beyond the objective frame. However, the artistic flavor it adds and the effects it creates are considerably noticeable. In *The Red Badge* and *Martin Chuzzlewit*, there are many instances where hyperbolic expressions appear in different shapes. To start with *The Red Badge*, Crane seems to foreground language to reach a given point each time he uses hyperbolic statements. Here are some examples:

1. The separation was as great to him as if **they had marched with weapons of flame and banners of sunlight** (Crane 110-1)
2. The youth was horrorstricken. He stared in agony and amazement. He forgot that he was engaged in **combating the universe** (119)
3. The youth went with his friend, feeling a desire to throw his **heated body** into the stream and, **soaking** there, **drink quarts** (172)
4. These happenings had occupied an **incredibly short time**, yet the youth felt that in them he **had been made aged** (175)

5. The youth had a **vague belief** that he had **run miles**, and he thought, in a way, that he was now in some **new and unknown land** (182)
6. Between him and the lieutenant, scolding and **near to losing his mind with rage**, there was felt a subtle fellowship and equality (182)
7. The youth, peering once through a sudden rift in a cloud, saw a brown mass of **troops**, **interwoven and magnified** until **they appeared to be thousands** (193)
8. 'Of course we did,' declared the friend stoutly. '**An' I'd break th' feller's neck if he was as big as a church** (205)

In these exaggerations, Crane wants to communicate a degree of something. In the first example, enemy soldiers appear to be chosen creatures with weapons of flame and banners of sunlight. The exaggeration made here aims to distinguish between the power of the rebel army soldiers and those of the Union army. To create an overstatement, Crane makes, in the second example, Henry mentally in combat with the whole universe which includes soldiers, the earth, the sun, etc. it sounds that universe is showing him enmity. In the third example the author, also, brings his imagination to the edge. Henry Fleming feels so hot as if heated on fire and wants to soak and drink beyond his needs to cool his body. In the example (4), describes some events happening in a moment but they seem in Henry's perspective to take ages and ages. Psychologically, this happens when someone waits eagerly for an event to begin or to end. Similarly, in (5), Henry runs far away from the battle. Thought the distance is not relatively far, it sounds for him that he runs for *miles* and reaches a *new and unknown land*.

In (6), *near to losing his mind with rage* exemplifies the degree of Henry's feeling of anger to the extent he is about to lose his mind. It is known that losing mind is the ultimate stage of rage that a person does not really know what he does or says. The author, thus, wants to capture Henry's rage in its highest point raising it to madness. In (7) Crane describes the

illusion made by the shade of a cloud and the light of the sun on troops. This illusion make it clear for Henry to see the troops magnified in number as thousands. In (8), the hyperbole is creative because it suggests an impossible comparison between the size of a neck of a person and the size of a church, but the effect is humorous. The soldier is confident of his strength to break the fellow's neck even if it is as big as a church.

Dickens in particular employs different types of hyperbole, but he focuses somehow on quantitative and numerical ones. In this regard, McCarthy and Carter claim that hyperbole can be generated by numerical, quantitative, and accumulative expressions (170).

1. It has been remarked that Mr Pecksniff was a moral man. So he was. Perhaps **there never was a more moral man than Mr Pecksniff**. (Dickens 23)
2. **I have never found one nature, no, not one, in which, being wealthy and alone.** (48)
3. '**I have never wronged you by the lightest doubt**, and **have never for an instant ceased to feel that you were all; much more than all.** (464)
4. And there he sat. Silent and cool, as if the house were his; **smoking away like a factory chimney**. (492)
5. '**I ask your forgiveness a thousand times,** my dear fellow,' said Martin. (362)
6. …and louder **howl the winds**, and more clamorous and **fierce become the million voices in the sea**, when the wild cry goes forth upon the storm 'A ship!' (Dickens 242).
7. **A year had passed,** since those same spires and roofs had faded from their eyes. **It seemed to them a dozen years** (516).
8. **'Good bye! a hundred thousand times good bye!'** said Martin to their friend (516).

In the first example, Dickens seems careful when exaggerating his judgment about Mr. Pecksniff. The hyperbole *there never was a more moral man than Mr Pecksniff* is

preceded a doubtful expression "perhaps" that might assert the ironic side of his exaggeration[25]. In the second example, Old Martin Chuzzlewit is a wealthy man but lives alone which he does not enjoy. He exaggerates his miserable and sad life by negative assertion of being happy even once in his life: *I have **never** found one nature, **no**, **not** one.* In the third example, Mary asserts her positive attitude towards Tom Pinch with mixture of negative and affirmative exaggerations. *I have never wronged* or *ceased* denotes a negative exaggeration while *you were all; much more than all* is an affirmative one. In the fourth example, Dickens overstates the way Mr. Chollop smokes comparing him to a factory chimney. The reason why Dickens makes this comparison is that Mr. Challop seems to smoke one cigarette after the other like a non-stopping factory chimney.

In the examples (5), (6), (7), and (8), Dickens uses quantitative and numerical hyperboles to express a notion beyond the expected quantity or amount. In (5), Martin Chuzzlewit apologizes just one time, but he multiplies it by *a thousand times* to seek forgiveness and express how sorry he is. In (6), Dickens describes the changing sounds of the wind as *a million* winds blowing in the sea. In (7), the exaggeration *A year had passed… seemed to them a dozen years* indicates that the massive changes that happened to *spires and roofs* in one year seem as if they take dozens of years. In (8), Martin also exaggerates his feelings in whishing goodbye to his friend *a hundred thousand times*. The numerical hyperbole suggests that it is impossible to say goodbye a hundred times, but it express how much Martin cares for his friend.

[25] For Mr. Pecksniff discussion, see irony and satire

3.3.5 Irony and Satire

Irony is a stylistic device which contrasts between reality and appearance and it is contradiction that makes the basic of ironical situations the real and the expected results. However, Andrew Wright makes irony more complex adding some uncertainty to the ironist:

> [T]he ironist is deeply concerned with both aspects of the contradictions he perceives; and this concern leads to an ambivalence of attitude to one side and to the other [. . .] he finds the bittersweet apple of confusing appearance and ambiguous essence—and he becomes a man of the divided, the ironic, vision. "This has led some to feel that the basic feature of every irony is contrast between a reality and an appearance. But the matter is not so simple: the ironist is not sure which is and which merely seems. (113)

Satire, on the other hand, is like sarcasm in terms of humor and criticism it generates. Frye distinguishes satire from irony as the former is aggressive irony. He attributes two qualities to satire, "one is wit or humor, founded on fantasy or a sense of the grotesque or absurd, the other is an object of attack" (233-4).

When reading the novel, the first thing to consider in *The Red Badge* is its irony. Berryman states, "I want to say something of an aspect of his art…Crane's work is a riot of irony of nearly every kind" (277). For Berryman, Crane's irony is not simple, but mixture of all kinds. In agreement with such an argument, Cady claims that along with his other gifts, Crane possesses so deep and powerful irony an irony at an age so young (96). Though irony is not directly stated in *The Red Badge*, it is apparent in the title of Crane's collection of poetry "War Is Kind". The war was and is never kind to humans. Instead of saying "war is cruel," which is known for all, he used irony to emphasize his message. Harbaugh makes comparison between the ironic titles of both works, saying "*The Red Badge* is, like his most famous poem, 'Do not weep maiden, for war is kind,' imbued with both unrelenting sarcasm

and moral seriousness. The 'red badge' is a lie: our hero Fleming, a sympathetic hypocrite" (19).

In *The Red Badge*, however, the irony is hidden. The first impression for a new reader is that the novel about "courage" and "heroism" at war. However, most of the novel is about "fear". The phrase "red badge" indicates gratitude and acknowledgment of Crane for Henry's courage. In fact, Crane means just the opposite; that is, the "red badge of shame". Crane makes more ironies on his fake hero saying: "He saw that he was good . . . He felt a quiet manhood . . . He was a man… he was now what he called a hero" (Crane 156, 157, 158, 169).

Though these sentences can be understood as either straightforward or ironic expressions, the following irony is the bitterest of all. "He had performed his mistakes in the dark, so he was still a man" (Crane 105). His desertion has been hidden at night and no one sees his ashamed deeds. If we ask why Crane has to write in an ironic tone, Richard Chase shows Crane's embarrassment "about the necessity of pointing a moral" (xii). For Chase, Crane was obliged to use irony so that he would not face the enmity of his public readers

Another window to the novel reveals the ironic tone of Crane in the first chapters. Henry's first expectation of war to be "*one of the great affairs of the earth"* (Crane 6), a "*play affair,*" a "*Greeklike struggle*" (Crane 7), and *"a series of death struggles with small time in between for sleep and meals"* (7) fades quickly after seeing the real brutal face war. The difference between the imaginable and the real perception of war is totally ironic. Henry's mother warns him of his view of "the quality of his war ardor and patriotism" (8), while after discovering real facts about war, he "wished, without reserve, that he was at home again" (29). The irony appears in his illusion of war as heroic and his buried shame.

Henry's perception of nature is also disposed to irony. At first, "He conceived Nature to be a woman with a deep aversion to tragedy "(80). Later on, this woman changes her attitude and "seemed now that Nature had no ears" (80). The irony goes on when nature

rejects his proposal and "seemed that Nature could not be quite ready to kill him" (85). Finally, Henry's realization becomes an understanding of its ironic process as "red and white, hating and loving," and even though "He kept near, as if it could be a saver of lives" (186).

In *The Red Badge*, satire and sarcasm have their roots to shape the foregrounded meaning of the novel. The following are some examples where Crane makes fun of his unsung hero, Henry Fleming, when he deserts from his regiment:

1- His eyes had the expression of those of a criminal who thinks his guilt little and his punishment great, and know that he can find no words (Crane 79).
2- He dreaded lest these noisy motions and cries should bring men to look at him. So he went far, seeking dark and intricate places (79).
3- He had fled as fast as his legs could carry him; and he was but an ordinary squirrel, too— doubtless no philosopher of his race (Crane 80).
4- The youth felt comforted in a measure by this sight. They were all retreating. Perhaps, then, he was not so bad after all (109).
5- Heroes, he thought, could find excuses in that long seething lane. They could retire with perfect self-respect and make excuses to the stars (Crane 111).

Dickens, on the other hand, is a master of irony, sarcasm, and satire in all his works. David Gervais describes Dickens's style as a "wavering style: it may tend to elegant irony but is just as likely to run to sarcasm or effusive sentiment" (1). However, *Martin Chuzzlewit* represents Dickens's peak of irony and sarcasm in his representation of America. Dyson reports:

> The novel, taken as a whole, has many of the characteristics of an ironic quest. America is the land of romantic promise, a green world, where Eden blooms again; but it turns out to be a waste land, a cruelly ironic hoax. Yet the hero is flawed, and his visit to America becomes a purgation of disabling pride. So

> one returns to the more normal, chaotic world of England from which one started, where people bump together and exploit one another in selfishness, but where life and resilience splendidly go on. (252)

The driven irony is poisoning the utopian American scene presented by Dickens. Young Martin Chuzzlewit travels to America in prospect to find a good "fortune" and "opportunity." More than settling in America, he goes to his expected "Eden paradise" but finds it just in the opposite sense i.e. full of misery and despair. Dickens foreshadows this in the title of chapter 33: *Further Proceedings in Eden, and a Proceeding out of it. Martin makes a Discovery of some importance.* The important thing Martin discovers is that his expectations fade away in real Eden, and Martin's hope to make money in his "Promised Land" ends soon and goes home penniless. A. E. Dyson sees the portrayal of America as "the most savage satire in English if they had existed in any other novel than this" (81).

Dickens criticizes America as being exaggerated in perception and conception. The concept of a "free land" is ironic per se. Not all Americans are free and freedom in this respect is ironic. African Americans are enslaved and treated as animals in the land of freedom. Dickens depicts this concept linguistically in Mr. Challop's words "It re-quires *An* elevation, and *A* preparation of the intellect. The mind of man must be prepared for *Freedom*, Mr Co." (492). Capital letters in these words indicate emphasis and self-pride. The concept of freedom appears over and overs in the American scene, and it reveals Dickens's mock of this kind of freedom. Here are some examples:

1- He had come to Eden on a speculation of this kind, but had abandoned it, and was about to leave. He always introduced himself to strangers as a **worshipper of Freedom** (Dickens 493).
2- 'Did you, indeed!' said Mark, without the smallest agitation. '**Very free of you**. And very independent!' (493).

3- That for a **free and enlightened citizen** of the United States to convert another man's house into a spittoon for two or three hours together, was a delicate attention, full of interest and politeness, of which nobody could ever tire (495)

4- 'Mr Pogram,' said the introducer, 'is a public servant, Sir. When Congress is recessed, he makes himself acquainted with those **free United States**, of which he is the giftedson' (504).

5- He is a true-born child of this **free hemisphere!** (505).

While Dickens criticizes American concepts ironically and indirectly, he proceeds in sarcasm and satire directly. Martin speaks on behalf of Dickens, revealing his discontent of the American institution as a whole:

> What an extraordinary people you are!' cried Martin. 'Are Mr Chollop and the class he represents, an Institution here? Are pistols with revolving barrels, sword-sticks, bowie knives, and such things, Institutions on which you pride yourselves? Are bloody duels, brutal combats, savage assaults, shootings down and stabbing in the streets, your Institutions! Why, I shall hear next, that Dishonour and Fraud are among the Institutions of the great republic! (Dickens 506)

This attack shows Dickens disappointment when he first visited America in 1842. The principles America was based on at Dickens time were a mere joke. But Dickens is not yet satisfied with his disdain to America. Dickens keeps generating ironies, even with his characters' names. Philip Allingham suggests that some English names are ironic like Mercy and Charity who are neither merciful nor charitable (par. 2). Besides, Mercy is named Merry which denotes that her life is supposed to happy and merry, but her marriage with Jones turns her life to bitterness and suffering. Pecksniff, too, is ironic as he is presented in chapter II as

a moral man, yet the adjective "pecksniffian" has entered the *Dictionary of Meriem Websters* as an unctuously hypocritical (Def. 1). Dickens ironically says of him:

> It has been remarked that *Mr Pecksniff* was a *moral man. So he was*. Perhaps there *never was a more moral man than Mr Pecksniff: especially in his conversation and correspondence*. It was once said of him by a homely admirer, that he had *a Fortunatus's purse of good sentiments in his inside*. In this particular *he was like the girl in the fairy tale,* except that if they were not actual diamonds which fell from his lips, they were the very brightest paste, and shone prodigiously. *He was a most exemplary man: fuller of virtuous precept than a copy-book.* (Dickens 23)

3.4 The Linguistic Stylistic Analysis of *The Red Badge* and *Martin Chuzzlewit*

Besides the literary stylistic analysis of the elements of style, some aspects of language like phonological and lexical, and grammatical variations can be approached linguistically. The language used in both novels is divided into two forms: the standard form of the narrators Crane and Dickens, and the non-standard forms of dialects and idiolects of characters' speeches. The focus will be on the deviations in non-standard speech of characters in dialogue passages in both novels.

Jane Raymond Walpole mentions Crane's writing techniques as follows:

1. The use of the typographical convention of quotation marks around the speech utterances of individual characters
2. The paragraphing of each separate chunk of speech, another typographical convention
3. The use of long loosely structured sentences, of redundant subjects, of repetitious statements, of colloquialisms, and of generally simple everyday diction-all well

chosen to reproduce the natural rhythms and patterns of conversation appropriate to the speakers

4. The use of ungrammatical word forms and syntax
5. The use of eye dialect (192).

These techniques are almost identical to Dickens' *Martin Chuzzlewit* with slight difference in the length of sentences, which Dickens to tend to use long ones.

3.4.1 The Phonological Stylistic Analysis

On the very basis of language, sounds and letters, Crane and Dickens manipulate the building blocks of language to create a sort of phonological and graphological deviations. These appear in the use of eye dialect, which works on two levels: sound and spelling, to represent colloquial speech in given dialects. Eye dialect is distinctive feature of the nineteenth century American literature where writers tended to paint their works with certain local color of regional speech. Surprisingly, however, Dickens uses this kind of linguistic paint to color different accents, including New York and Cockney.

In *Martin Chuzzlewit*, eye dialect represents three different accents, including standard English of Pecksniff Chuzzlewit, Cockney of Mrs. Sairey Gamp, New York accent of American characters. The deviations in spelling represent deviations in pronunciation if Dickens's London accent is taken as a reference. Mr. Pecksniff and Mrs. Gamp represent English accents and Colonel Diver and Scadder represent American ones.

3.4.1.1 Mr. Pecksniff

Pecksniff is a central character in *Martin Chuzzlewit* of whom Dickens seems to devote linguistic energy to form his standard "genteel register":

> Mr Pecksniff was in the frequent habit of using any word that occurred to him as having a *good sound*, and rounding a sentence well, without much care for

> its meaning. And he did this so boldly, and in such an imposing manner, that he would sometimes stagger the wisest people with his eloquence, and make them gasp again. His enemies asserted, by the way, that a strong trustfulness in *sounds and forms*, was the master-key to Mr Pecksniff's character. (Dickens 25)

There is nothing to say about his London accent in terms of phonological or graphological deviations because all his speech accords the standards of English. Mr. Pecksniff uses such words to confirm his middle class status, by imposing a polite register arrangement of good words that sound good to impress his listeners.

3.4.1.2 Mrs. Gamp

If Pecksniff represents the extreme side of standard accent, Mrs. Gamp represents just the opposite extreme. The deviations in her speech are often described in sociolinguistic terms as idiolect. Sairey Gamp uses a mixture of Cockney dialect and some individual variations that are particular to her. Golding describes her idiolect as "the most individual, certainly the most complex idiolect in the whole of Dickens'" (109).

Some Cockney accent features are illustrated in the following table.

Type of Deviation	Example	Standard form
H-dropping	'art, 'ouse , 'andsome	/hɑːt/, /haʊs/, /hændsəm/
G-dropping	Meetin', flowring', comin'	/miːtɪŋ/, /flaʊərɪŋ/, /Kʌmɪŋ/
V/W-replacing	indiwidgle, walley, wexagious	/ɪndɪvɪdʒuəl/, /væli/, /vekseɪʃəs/
Glottalizatin	a'	/æʔ/

Table 2: Types of Deviation in Mrs. Gamp's Speech

There are some idiolect features that are reserved to Mrs. Gamp represented in eye dialect. The spelling of *g* instead of *s* marks the shift from /s/or /z/ sounds to /ʒ/ or /ʤ/ sounds

as in the pronunciation of *excuge* for the verbs /ɪksj:uz/, *expredge* for /ɪkspres/, *experienged* for /ɪkspɾɪərɪənst/, and the nouns as in *satigefaction* for /sætɪsfækʃn/, *notige* for /nəʊtɪs/, and *surprige* for /səpraiz/ . Dickens uses eye dialect to represent Mrs. Gamp's eccentric speech in unusual spellings as in the words *nater* and *natur'* for nature, *creeter* and *creetur for* ceature, *reether* for rather *ooman* for omen, *wot* for what, *biled* for boiled, *worritin'* for worrying, and *drat* for that. Adolfo Vázquez points out that Mrs. Gamp is the salient character to support Dickens's malapropisms and paly of words and sounds (271). Perhaps, this linguistic malapropism is the key to Dickens success as a realist writer.

3.4.1.3 Colonel Diver

Colonel Diver, the editor of the New York Rowdy Journal, is the first American character who meets young Martin Chuzzlewit. His idiolect is described by Dickens as "odd enough, for he emphasized all the small words and syllables in his discourse, and left the others to take care of themselves" (Dickens 251). This eccentricity is linguistically represented in eye dialect. The phonological deviations can be seen in his speech like elision in *'em* for /ðəm/, *p'raps* for /præps/, *cap'en* for /cæptɪn/, the replacement of the diphthong /ɔɪ/ with /aɪ/ as in biler for /bɔɪlə/, *pints* for /pɔɪnts/, *jine* for /dʒɔɪn/, the strong form of *Toe* for /tu:/, and sometimes *r* omission as in *bust* for /bɜ:st/.

Dickens also reveals some American characters' speech in eye dialect indicating the stress in the second syllable though hyphenation as in *ac-quire, a-larming, a-live, as-TONishing, a-mazing, e-motion, con-sider, po-session, U-nited States.* Hyphen, here, does the same as apostrophe mark (') in phonetic transcription which indicates. Another feature in American speech is the elision of schwa /ə/ in medial position syllable as *Gen'ral, circ'lar, partic'lar.*

3.4.1.4 Zephaniah Scadder

Dickens colors Scadder's speech in Americanism the same way he does with Diver, for example, *p'raps, 'em*, and *Toe*. However, he adds a new flavor for his idiolect and make his sppech distinct from other character of the same dialect. The eccentricity appears in eye dialect used by Dickens to represent the pronunciations of *Air* for /ɑ:/, *critturs* for /kri:tʃəz/, Natur' for /neɪtʃə/. These can be noticed in his speech, especially the pronunciation of *air* (are).

In *The Red Badge*, Stephen Crane tends to use eye dialect carefully to represent different dialects. There are different characters speaking different accents, including Henry Fleming, Tatterd man, Jim Conklin. However, the focus will be the protagonist Henry, Jim Conklin, and the tatterd man as working class characters.

3.4.1.5 Henry Fleming

Though Henry Fleming is a central character in *The Red Badge*, Crane takes little attention to his idiolect than his psyche and his psychological development. Eye dialect appears to represent Henry Fleming's pronunciation in different psychological states of mind. Henry phonological deviations are exemplified in words like: *Gawd* and *Gosh* for /gɔd/, the elision of unstressed syllable in medial position syllable as in *reg'ment ,Ter'ble, b'fore,* or in initial position as in *'most* for almost*, 'round* for around*, 'a'* for have, and *'nough* for enough. Crane also shows the weak forms in *t'* for to*, th'* for the, *yerself* for yourself, *jest* for just, the shift from /e/ to /ɪ/ as in *git* for get, and *yestirday* for yesterday. There are some features in non-standard spellings which can be representative for either standard or non-standard pronunciation as in *minint* for minute, *yeh* for you, *hol'* for whole.

3.4.1.6 Jim Conklin

Jim Conklin shows a raised degree of eccentric idiolect compared to Henry Fleming. Some aspects are similar to Henry's speech since they fall in the same dialect. Crane gives some examples of eye dialect representing the phonological deviations in Jim's speech. These deviations can be classified as*:*

- Elision of the initial unstressed syllable as in *t'morrah* for tomorrow, *'way* for away *b'lieve* for believe*, 'specially* for especially*, t'-day* for today*, 'fraid* for afraid.
- *Alternating weak* and *strong forms as yeh* and *you*, *git* and *get, er* and *or, fer* and *for*, *t'morrah* and *to-morrow.*
- *Others: mebbe* for may be, *keeled* for killed, *oncet* for once, *allus* for always, hull for hole, and cuss for curse, *tech* for touch.

3.4.1.7 Tatterd Man

The tattered man is Crane's most eccentric linguistic manifestation of idiolect. The deviations show Crane skills in representing the casual speech of his time linguistically with all its variety and diversity. The phonological representation through eye dialect can be compared to phonemic transcription. The tattered man's idiolect is similar to the other characters, but it can be distinct in many aspects:

- The elision of the last sound in words like *ol'* for old *comin'*for coming, *th'* for the, *an'* for and, *t'* for to, *a'* for of, *m'* for my.
- The aspects of connected speech as in *gota* for go to, *wanta* for want to *kinder* for kind of, *oughta* for ought to.
- The elision of /h/ sound in the pronouns *'e* for he (though sometimes the tattered man pronounces it *hi* or *he*), *'im* for him, and *'a* for have
- Shift from diphthongs to long /i:/ as in *queer* and *keer* for care, and *idee* for idea

- Elision of some vowel and consonant sounds in unstressed syllables as in *batt'ry* for battery, *reg'lar* for regular, *stren'th* for strength, *chil'ren* for children, *m'self* for myself, and *b'fore* for before.
- The aspects of regional accents in the south as the shift occurs from short /e/ to short /ɪ/ as in *kin* for can, *git* for get, and *yit* for yet or in replacing some sounds with /d/ sound as in *Furder* for further, *pardner* for partner.
- Others: *Yer* for your, *yeh* for you, *ses* for says, *fer* for for, *sech* for such, and *yerself* for yourself.

3.4.2 The Lexical and the Grammatical Analysis

The second level in which dialect can be analyzed is the lexical and the grammatical one. Deviations in both novels occur in terms of vocabulary and grammar structure differences from the standard dialect. The characters deviations in pronunciation is studied in terms of phonology and it represents individual deviations in accents or idiolects. However, dialects represent community speech shared among members.

In *Martin Chuzzlewit*, Dickens shows linguistic variations of substandard dialects like Cockney and American. These differences are revealed in terms of lexical and grammatical shifts from the standard. Characters from America and England use strange vocabulary in their dialects, for examples:

- Superlative*: Smilinest* for most smiling
- Archaic forms: *thy* for your, *thou* for you (subject), *thee* for you (object), *yourn* for yours, *hath* for has, *hadst* for had, *her'n* for her, *nigh* for near, *pray* for please, *nay* for no, *why* to show surprise, and *aye* for yes.
- A-gerund form: *a-contradicting, a-turnin', a-comin', a-slippin', a-jerking, a-taking*

- Others: *papa* and *pa* for father, *ma* for mother, *degraded help* for slaves, *afore* for before, and *jolly* for enjoyable,

Dickens is able to make use of American vocabulary, especially after his first visit to the country in 1942. We see a variety of lexicon particular to Americans or refer to what Dickens calls "Americanisms[26]" like: *tongue-y* for talkative, *smart* for clever, and the verbs *guess, reckon, calculate, and expect* for the verb suppose. Other vocabulary includes: *Almighty dollar, darnation, disputate, kiender* for kind of, *opinionate*, and *this here*, tongue-y (qtd. in Pound 127).

The Red Badge shows also deviations in vocabulary that can be compared to the American dialect of *Martin Chuzzlewit.* Similar vocabulary may include *ma* for mother, *your'n* for yours*, his'n* for his, and *why* to show surprise or in a-gerund forms like a-standin', a-shootin', and a-comin'. However, the distinction can be seen in swearing words like by heavens, by thunder, b'jiminey, be jiminey, Gee, and b'Gawd. There are also some vocabulary which reflects the dialect spoken by Americans in Crane's time like *outa* for out of, *hot work* for good work, *bethink* for remind, *thence* for following that or then, *them* for those, *what* for who, *wanta* for want to, *gota* for got to, *oughta* for ought to, *nary* for not.

The grammatical deviations are rich and represent the uneducated working class characters in both novels. These foregrounded versions of grammar by Crane and Dickens are either to make fun of their characters or to feel sympathy towards them. In *Martin Chuzzlewit*, Dickens extends his attention to the third level of dialect features: grammar. Grammar deviations are easy to detect and they appear once the rules of standard dialect are broken. British characters use grammatical forms usually attributed to working class characters such as:

- The use of the simple past for the past participle as in *bein' took* and *wot is wrote.*

[26] The term is mentioned in a letter to his biographer John Forster in February 24th, 1842.

- The use the past participle for the simple past form like *seen* and *gone*
- The use of *knowed* form for knew
- Double negation *ain't no* or *ain't nothing*
- Verbs which agree with third singular person pronouns appear with plural persons like we was, you was, and they does, etc.
- Verbs which agree with plural persons appear with the third singular person pronouns like it have, he say, and she were, etc.

American characters, too, have their share in shaping the linguistic mosaic of *Martin Chuzzlewit.* Throughout the novel, we come across expressions which represent "pure Americanisms" like *where do you hail from?* or *Where was you rose?* which are deviations of the "where do you come from" and "where were you born" in standard language. Question forms are, sometimes, shortened to one word indicated by right rising intonation as *Yes?* or an affirmative sentence with a tone of interrogative like *You air from Europe, Sir?* and *A splendid example of our na-tive raw material, Sir?*

What is worth noting, too, is the linguistic emphasis by adding "do" forms. These forms are used by Dickens to create a stressed meaning in the American speech. For examples, the sentence *Well! I do admire at this, I do!* Shows the degree of emphasis of admiration. There are many examples using emphatic do, including *They did ex-pect you was a-going to settle* and *It ain't the thing I did expect.*

Moving to *The Red Badge*, Crane breaks down language to show the way people speak in real life. There are many instances where interrogative forms lack some elements of the question. In the sentence, *Where you goin' t' sleep?* The auxiliary "are" is missing, which indicates non-standard grammatical form of the question. In some examples, the auxiliary and the personal pronoun are both omitted as in *'Going to be a battle, sure, is there, Jim?'*

Or 'Think any of the boys 'll run?' Another example indicates the omission of the auxiliary and the question mark, namely in *Where yeh been to.*

The grammatical deviation is not limited to question forms. It includes the aspects of double negation, double subject, disagreement, and parallelism throughout the novel:

- Double negation in *you didn't see nothing of the fight*, and *can't bet on nothing*
- Double subject in *An' Jack, he never paid no attention,* and in *he ses, an' th' lieutenant, he speaks up.*
- Disagreement between the verb and the subject as in *yeh was, they was going, they be,* and in *they first goes.*
- Other issues of disagreement and parallelism appear in *started and run* for ran or *git runned over, Oughta heard, A feller what seen'em go,* and *leave me be.*

3.5 Conclusion

This chapter applies methods of literary and linguistic stylistics in the analysis of *The Red Badge* and *Martin Chuzzlewit*. It shows the coexistence of different literary styles in both novels. Besides Realism, There are Romanticism, Impressionism, and Naturalism styles which make the novels a melting pot for Crane and Dickenss's literary creativity. The chapter also analyses some stylistic devices at different linguistic levels, including the phonological, the lexical, the grammatical, and the semantic levels.

Result show a variety of styles and richness of stylistic devices like eye dialect, dialect, personification, metaphor, hyperbole, simile, satire and irony which contribute to the foregrounded language used by Crane and Dickens. Language and styles in *The Red Badge* and *Martin Chuzzlewit* prove complexity at diverse layers of analysis and can be interpreted as an ironic version of life in the 19th century rather than a straightforward on.

Chapter Four

Statistics and Concordance in Corpus Stylistics

4.1 Introduction

As the discipline of corpus linguistics evolved, it opened up new vistas for the study of language and style of literary texts. Stylistics adapts itself to this linguistic change to approach literary style through corpus study and computation. There are interesting similarities in the approaches of corpus stylistics and corpus linguistics, including categorization and analysis of linguistic features, the use of computers, and corpora. In her article "Corpus Stylistics: Bridging the Gap Between Linguistic and Literary Studies," Michaela Mahlberg expresses the emergence of a new offshoot of stylistics called "corpus stylistics" out of corpus linguistics and literary stylistics.

4.2 Corpus Stylistic Analysis

Doing a corpus-based analysis, which entails quantification, does not mean that we have stopped doing the qualitative analysis. In fact, interpretation of the quantified results still serves the critical interpretation as it is the heart of stylistics, and even though, some qualitative work will be present in corpus analysis. Some practitioners of the approach admit the close relationship between literary and corpus stylistics, including Stubbs who says:

> Corpus stylistics focuses on interpretation and on answering the question of how a text means, which is appropriated from stylistics. This will then advance corpus linguistic procedures by not only describing achieved results, but also by interpreting them and answering the question of 'So what?.If then similar findings to those already claimed within literary critical interpretations can be found, this is not a problem, because at least it can be proved that the methodology employed was right. (6)

One of the most famous practitioners of corpus stylistics is Michaela Mahlberg who incorporated the methodology to six functional groups that characterize Dickens's style,

namely: label clusters, character speech clusters, body parts clusters, as if cluster, time and space clusters, and suspension clusters. Taking this heritage into consideration, the researcher will follow the steps of Mahlberg and apply the same method on some functional groups while analyzing language and style in *The Red Badge* and *Martin Chuzzlewit*, in addition to other lexical items that serve the hypothesis.

The data derived from the corpus will be classified under language and style headings. On language heading, data include concordances for dialect use in the corpus to cover phonological, lexical and grammatical aspects that show the complexity of language use. On style heading, however, data contain concordances of some stylistic devices like metaphor, simile, alliteration, and personification, in addition to realistic, romantic, and impressionistic clusters.

4.3 Corpus Language in *The Red Badge* and *Martin Chuzzlewit*

In corpus language, we intend to describe the elements and the workings of the language used in the corpus. Starting from where Michaela Mahlberg stopped, it is important to see how some functional groups are embedded in the fabrics of *The Red Badge* and *Martin Chuzzlewit*. We will then start the concordances of body language, polite language, dialect and eye dialect clusters, and suspension clusters. These will render the similarities and differences between *The Red Badge* and *Martin Chuzzlewit.*

4.3.1 Body Language

Body language is one of the expressive means of communicating thoughts or feelings by moving body parts rather than saying words. It is a nonverbal communication by facial expressions, hand signals, and body movements that convey the same meaning as words do, if interpreted in the right context. Charles Darwin was the first to study body language technically in his book *The Expression of the Emotions in Man and Animals* published in

1872. Several books were published later on the same subject, but they were on interpreting body language in real life rather than fiction.

In literature, writers use body language to put additional information about characters' dialogues, including their thoughts and feelings. Lambert and Korte are two of the pioneers in the study of body language in fiction. In his article "Dickens and the Suspended Quotation", Lambert thinks that suspended quotations[27] can be a "handy place to put information, gestures, facial contortions" (42), hence body language. Likewise, Korte suggests that suspension, the interruption of the speech of a character by means of body language, is an indicator that speech and body language happen synchronically (97). Here are some statistics of suspended quotations in the corpus.

Punctuation	***Martin Chuzzlewit***	***The Red Badge***
Suspended quotations (' ') (" ")	8402	516

Table 3: Suspended Quotations in *The Red Badge* and *Martin Chuzzlewit*

It is important to put these statistics into context and see how body language, as a linguistic device, contributes to the meaning of the characters' speeches. There are different indicators for body language to look for in a corpus, including a list of body parts such as *head, face, eyes,* and *hands*; and verbs like *nod, stare, wave, cross,* and *smile*. These lexical items will be the key to detect body language in the corpus.

4.3.2 Body Parts

A list of body parts can be used to detect body actions and, hence, body language. The inclusion of the possessive adjectives *his, her,* and *there* is to show synecdoches in representing part of the body for body language.

[27] Suspended quotation is an interruption of a character's speech by the narrator

Body Parts Clusters	*Martin Chuzzlewit*	*The Red Badge*
His/her/their leg	49	17
His/her/their knee	29	11
His/her/their foot-feet	39	16
His/her/their arm	117	21
His/her/their elbow	17	1
His/her/their hand	401	40
His/her/their finger	46	9
His/her/their neck	11	4
His/her/their shoulder	35	11
His/her/their chest	6	2
His/her/their head	270	41
His/her/their face	168	56
His/her/their mouth	30	11
His/her/their lips	52	11
His/her/their teeth	7	5
His/her/their eyes	219	47

Table 4: Body Part Clusters in *The Red Badge* and *Martin Chuzzlewit*

There is a huge amount of body part clusters used in the corpus which indicates the significance of body language in literature as a nonverbal communication. There are estimates suggesting the percentage of body language used in everyday communication is practically more than the verbal one. For example, Albert Mehrabian thinks that "[t]he impact of a message is about 7 per cent verbal (words only) and 38 per cent vocal (including tone of voice, inflection and other sounds) and 55 per cent non-verbal," while Professor Birdwhistell suggests that "[t]he verbal component of a face-to-face conversation is less than 35 per cent and that over 65 per cent of communication is done non-verbally" (qtd. in Pease 3).

Looking at occurrences of body parts, it is clear that arms, hands, head, face, eyes are the most frequent parts involved in nonverbal communication[28]. This is normal as these parts are used to support character's speeches. Face and its parts are the most commonly used body parts in the corpus, namely 917 hits in the corpus, which indicate the emotive moods employed by the authors. In essence, they express emotions and psyche of characters. These are some examples of head body parts in context.

N	Concordance
1	, looking up, and gradually exchanging his abstracted face for one of joyful recognition. 'Here already!
2	' muttered Mark, pressing one hand upon his aching head and looking round him with a rueful grin.
3	instantly changed his place, and brought his active eye to bear upon him. 'Feel of my hands, young
4	from her hands; spread them before her altered face, and burst into tears. 'Oh, Mr Pinch!' she said
5	him lately, almost without rest or relief;' his anxious face and bloodshot eyes confirmed it. 'I little
6	that he was pale and worn, and that his anxious eyes were deeply sunken in his head. His dress of
7	bed. 'Don't go,' said Jonas, putting his ashy lips to Mr Pecksniff's ear and whispered across the
8	and profound dignity in the firm lines of his awful face. He was invaded by a creeping strangeness
9	down, and neutralised in the barber; just as his bald head--otherwise, as the head of a shaved magpie--
10	stammered the youth struggling with his balking tongue. The man screamed: "Let go me! Let go
11	sir,' added Tom, raising his eyes to his benefactor's face, 'of saying, as I always will and must, with
12	. A dagger-pointed gaze from without his blackened face was held toward the enemy, but his greater
13	and scampering all about him. Their blanched faces shone in the dusk. They seemed, for the most
14	strangers,' said Chevy Slyme, turning his bloodshot eyes towards Tom Pinch. 'I am the most miserable
15	arm upon her father's knee, and laid her blooming cheek upon it. Miss Charity drew her chair nearer

Figure 8: Screenshot for Body Parts in *The Red Badge* and *Martin Chuzzlewit*

In the aforementioned concordance, the lines from (1) to (15) can be classified as informative body language where characters are giving unconsciously information to the reader about their psyches, except in line (3) where the Mr. Scadder intentionally sharpens his eye to find Martin.

[28] Body parts send informative or communicative messages about characters. However, not all occurrences of body parts necessarily indicate body language. Some contexts show neutral cases where body parts do not point to body language.

Arm and hand parts are also frequent, that is 652 hits in both texts, because they are used to emphasize the meaning of written language. Arm and hand parts[29] are used to defend, threaten, express feelings, and send informative or communicative messages.

4.3.3 Verbs of Body Language

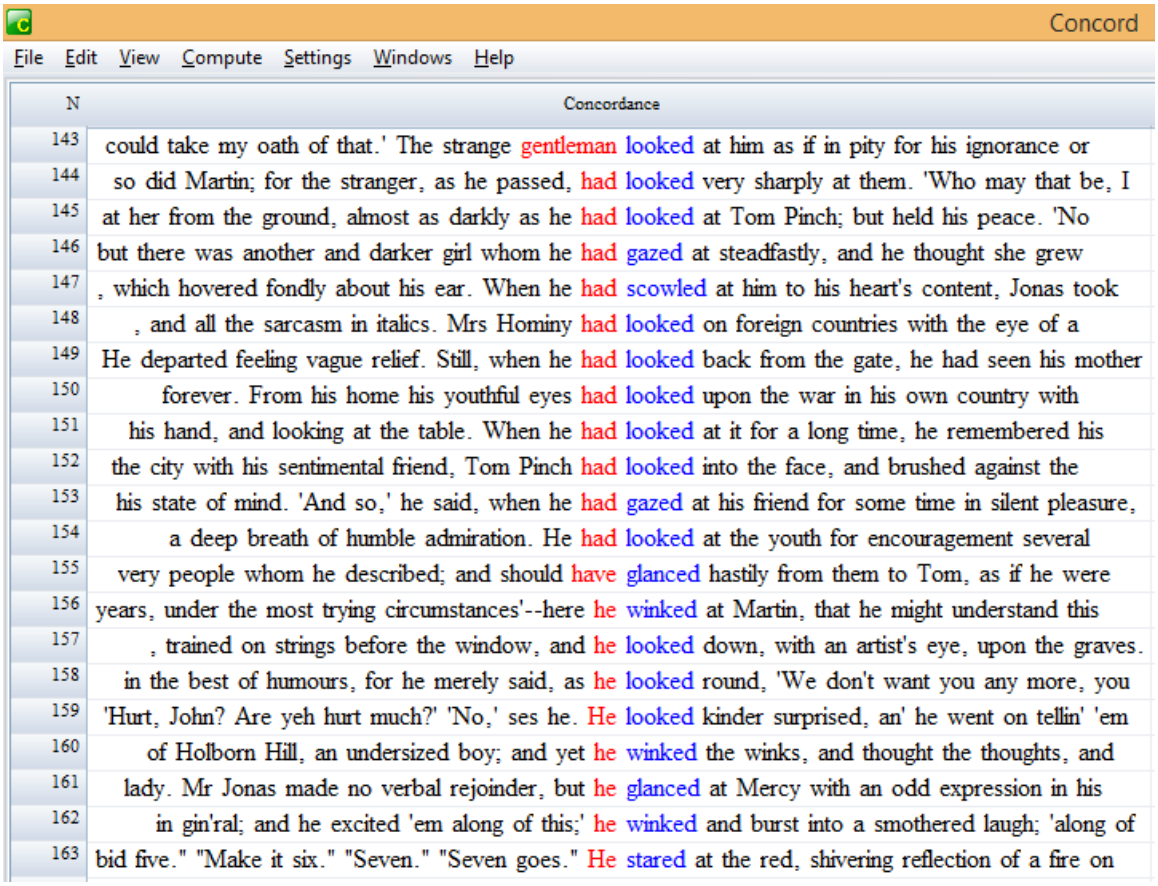
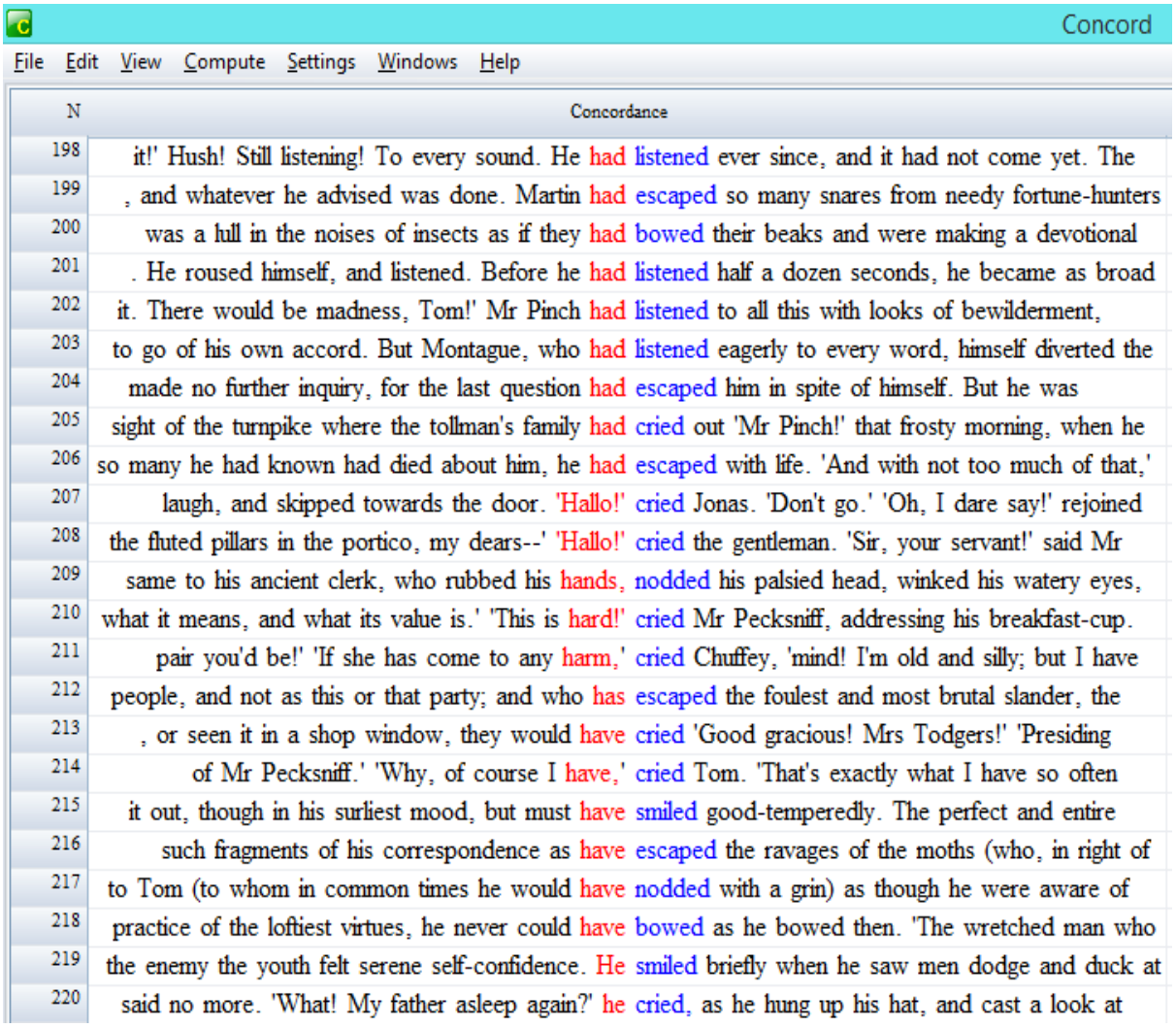


Figure 9: Random Sample of Eye Verbs in *The Red Badge* and *Martin Chuzzlewit*

[29] For more details about the interpretations of arm, hands, fingers and their positions in body language see Allan Pease's *Body Language: How to Read Others' Thoughts by Their Gestures* (1984).



Concord

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N	Concordance
198	it!' Hush! Still listening! To every sound. He had listened ever since, and it had not come yet. The
199	, and whatever he advised was done. Martin had escaped so many snares from needy fortune-hunters
200	was a lull in the noises of insects as if they had bowed their beaks and were making a devotional
201	. He roused himself, and listened. Before he had listened half a dozen seconds, he became as broad
202	it. There would be madness, Tom!' Mr Pinch had listened to all this with looks of bewilderment,
203	to go of his own accord. But Montague, who had listened eagerly to every word, himself diverted the
204	made no further inquiry, for the last question had escaped him in spite of himself. But he was
205	sight of the turnpike where the tollman's family had cried out 'Mr Pinch!' that frosty morning, when he
206	so many he had known had died about him, he had escaped with life. 'And with not too much of that,'
207	laugh, and skipped towards the door. 'Hallo!' cried Jonas. 'Don't go.' 'Oh, I dare say!' rejoined
208	the fluted pillars in the portico, my dears--' 'Hallo!' cried the gentleman. 'Sir, your servant!' said Mr
209	same to his ancient clerk, who rubbed his hands, nodded his palsied head, winked his watery eyes,
210	what it means, and what its value is.' 'This is hard!' cried Mr Pecksniff, addressing his breakfast-cup.
211	pair you'd be!' 'If she has come to any harm,' cried Chuffey, 'mind! I'm old and silly; but I have
212	people, and not as this or that party; and who has escaped the foulest and most brutal slander, the
213	, or seen it in a shop window, they would have cried 'Good gracious! Mrs Todgers!' 'Presiding
214	of Mr Pecksniff.' 'Why, of course I have,' cried Tom. 'That's exactly what I have so often
215	it out, though in his surliest mood, but must have smiled good-temperedly. The perfect and entire
216	such fragments of his correspondence as have escaped the ravages of the moths (who, in right of
217	to Tom (to whom in common times he would have nodded with a grin) as though he were aware of
218	practice of the loftiest virtues, he never could have bowed as he bowed then. 'The wretched man who
219	the enemy the youth felt serene self-confidence. He smiled briefly when he saw men dodge and duck at
220	said no more. 'What! My father asleep again?' he cried, as he hung up his hat, and cast a look at

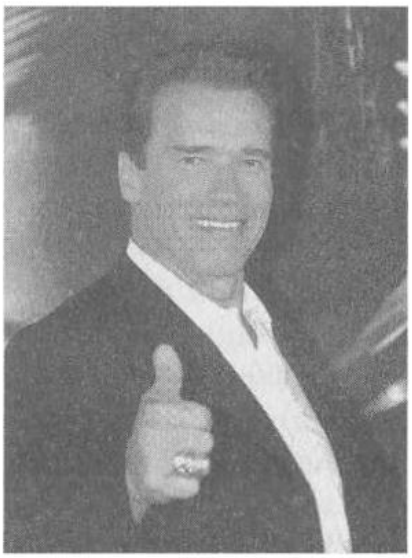
Figure 10: Random Sample of Body Verbs in *The Red Badge* and *Martin Chuzzlewit*

According to figures 6 and 7, there are different body language gestures that go in parallel with the written language according to the context and they can be classified as:

- Romantic body language like winking, glancing, kissing, gazing, hugging, or smiling.
- Greeting body language like handshaking, bowing, raising hat, salutation, waving, hugging, kissing, or smiling.
- Emotional body language such as sweating, shaking, reddening, staring, gaping, mouth drying, tears, crying, or smiling.
- Defensive body language such as covering face, hiding, or escaping

- Aggressive body language as shouting, frowning, glaring, glowering, fisting, or threatening.
- Attentive body language like listening, gazing, nodding, paying attention, or stillness.

These body language gestures might have something in common like "smile" which can be interpreted differently based on its surrounding context. In literature, the context is written language, and body language interpretation should be linked to its adjacent context. Besides, there is a key element that should be regarded in understanding body language: culture. Culture serves as a social context in interpreting body language because what is regarded as a good gesture in a culture might even be considered offensive in another. Allan and Barbara Pease illustrate the phenomenon in the following photograph.



This is 'good' to Westerners, 'one' to Italians,
'five' to Japanese and 'up yours' to the Greeks

Source: Pease, Allan, and Barbara Pease. *The Definitive Book of Body Language.* Austarlia: Pease International, 2004. (7)

4.3.4 Suspended Speech and Hesitation

Crane and Dickens are skillful writers not just for incorporating body language in *The Red Badge* and *Martin Chuzzlewit*, but also for using different punctuations to mark hesitation and suspended speech in their characters' dialogues. Double hyphen is used to indicate suspension at the end of a character's speech or to indicate hesitation in broken or between separate words. A concordance of the phenomena shows the following findings:

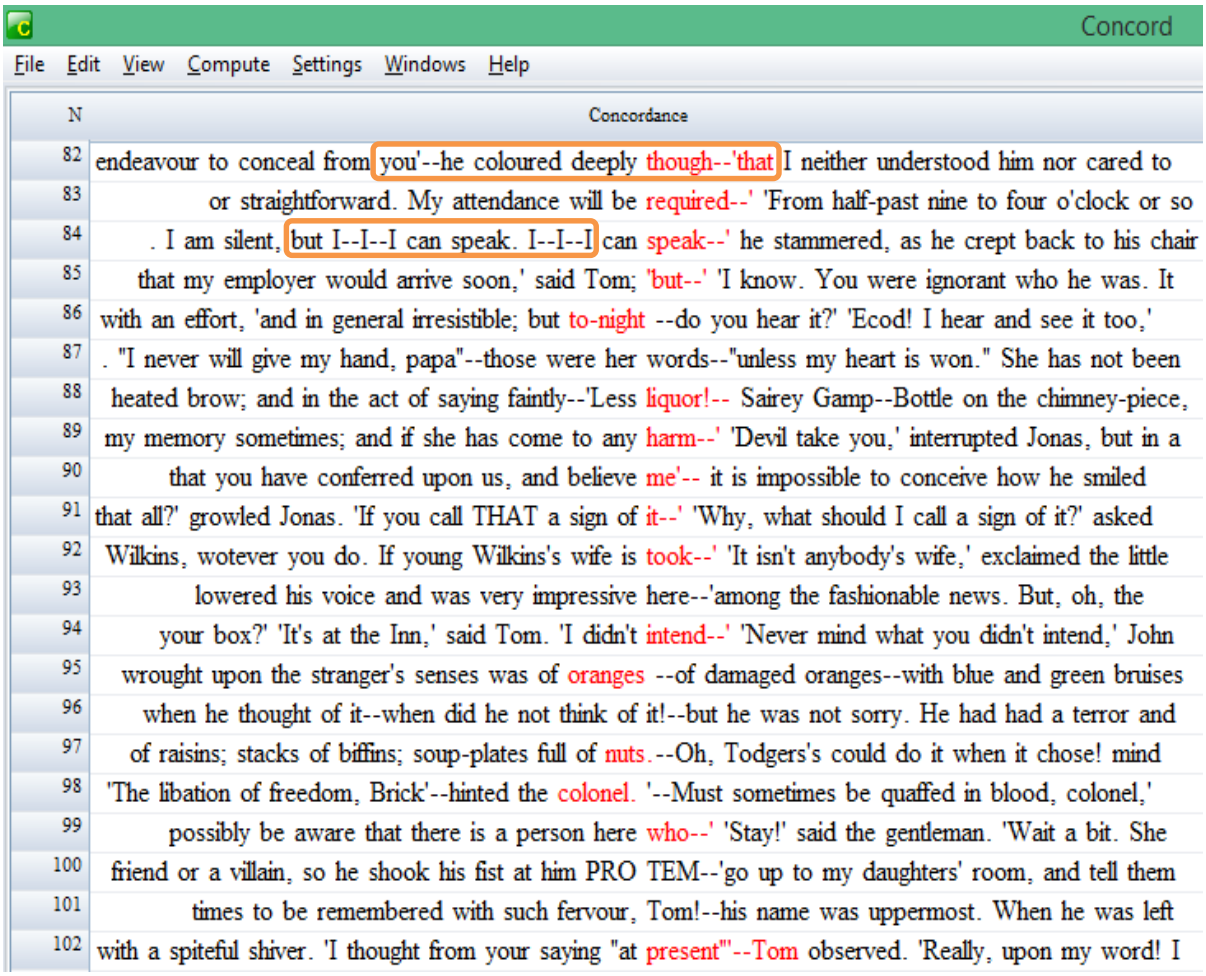


Figure 11: Suspension and Hesitation in *The Red Badge* and *Martin Chuzzlewit*

The concordance shows 470 instances of suspension and hesitation in *Martin Chuzzlewit* and only 43 instances in *The Red Badge*. Because of the use of these techniques, Lambert accuses Dickens for showing aggressiveness towards his characters for his heavy use of provocative explanation of suspensions (59). However, these techniques are very

important to show characters' psychological states of mind. Crane and Dickens manipulate language to describe emotions and feelings as they do with thoughts, opinions, personalities, and physical appearances. For this, Allan and Barbara Pease claim that "The key to reading body language is being able to understand a person's emotional condition while [reading . . .] what they are saying and noting the circumstances under which they are saying it" (12).

Suspended speech and hesitation are not only expressed via hyphens, the lemmas *silence* (silence, silent) and *pause* (pause, paused, pausing, pauses) which indicate speech break are also employed to express suspensions and hesitations in characters' speeches. Table 5 shows the frequent use of these lemmas in context.

Lemmas	***Martin Chuzzlewit***	***The Red Badge***
Silence	133	19
Pause	54	14

Table 5: "Silence" and "Pause" Lemmas in *The Red Badge* and *Martin Chuzzlewit*

4.3.5 Literary Dialect

Dialect is not the 19th century literary invention. Its use dates back to the 17th century Renaissance literature when John Bullokar wrote *An English Expositor* (1616) which was the first vernacular dictionary to include the term regional dialect:

> Dialect, a difference of some words, or pronunciation in any language: as in England the Dialect or manner of speech in the North, is different from that in the South, and the Western dialect differing from them both […]. So every country hath[30] commonly in divers parts thereof some difference of language, which is called the Dialect of that place. (qtd. in Blank 7)

[30] The archaic form of *has*

As aforementioned in chapter 3, dialectal language can be studied from different linguistic levels: lexical, grammatical, and phonological. The phonological concordances will be included under eye dialect heading in which nonstandard spellings represent standard and nonstandard pronunciations.

Being a large corpus, *Martin Chuzzlewit* will be used as a reference in comparison to *The Red Badge* simply because there can be similarities between the dialectal varieties used in the novels. Dialect clusters are not all included in the following table, but they are representative samples out of large clusters and nodes reoccurring in this corpus. Table 6 includes some grammatical and lexical clusters used in characters' dialogues.

Dialect Clusters	*Martin Chuzzlewit*	*The Red Badge*	Meaning
Aye	67	0	Yes
Ma	2	2	Mather
Pa	35	0	Father
Papa	17	0	Father
Nay	7	0	No
Thou	18	0	You (subject)
Thy	34	0	Your
Thee	33	0	You (object)
Yourn	3	1	Belongs to you
His'n	0	1	Belongs to him
Them	0	11	Those
a-	20	0	Prefix[31]
Ain't	93	41	Are/is not
Why	186	15	Showing surprise
We/they/you *was*	36	16	Were
You/they *does*	2	0	Do
You *is*	3	0	Are

[31] Prefix added to present continuous tense or to a gerund form

They *is*	1	0	Are
You *has*	2	0	Have
Hath	2	0	Has
Afore	32	0	Before
Hadst	1	0	Had
As how	1	0	That
Begone	2	1	Go away
Her'n	1	0	Belongs to her
Kin to	2	0	Related to someone
Nigh	6	0	Near
Seen	2	3	Saw
He *say*	4	0	He says
She *see*	1	0	She sees
He *see*	1	0	He sees
He *tell*	3	0	He tells
Pray	47	0	Please
Jolly	55	0	Enjoyable
Knowed	3	4	Knew
I +verb+ s	65	4	I says/ I tells …etc.
Double negation	45	16	Ain't no/ nothing

Table 6: Grammatical and Lexical Clusters of Dialect in *The Red Badge* and *Martin Chuzzlewit*

Though Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit* are distant in time and space, they show some linguistic similarities in dialect. This is, perhaps, because both works intersect with American setting, added to the fact that American dialect descendent from British dialect.

4.3.5.1 Similarities

The aforementioned table shows eight cases[32] where dialect of *Martin Chuzzlewit* is similar to *The Red Badge*, namely:

1. The short form "ma" is used for the full form *mother*.
2. "Ain't" and is used in both corpora to represent *aren't, isn't , hasn't*, and *haven't*
3. "He have" cluster is common in both dialects instead of *has*
4. "Was" is used sometimes with plural pronouns like *they, you,* and *we*
5. The use of the past participle "seen" as a past form of the verb *see*
6. Knowed is commonly used in 19th century instead of *knew* in spoken language
7. The simple present forms like *tells, has, does, say,* and so on, are sometimes used with the first pronoun *I*. Working class characters simply do not care about violating grammatical rules. Instead, they tend to be pragmatic in their speech, i.e. expressing their ideas whatsoever the violation is, and the same goes for *they was* or *they comes*. A screenshot for the concordance of the phenomenon is illustrated in figure 9.

[32] The data found in *The Red Badge* and *Martin Chuzzlewit* are immensely huge that this dissertation cannot afford covering them. We selected the most common clusters to show the similarities and differences in the corpus.

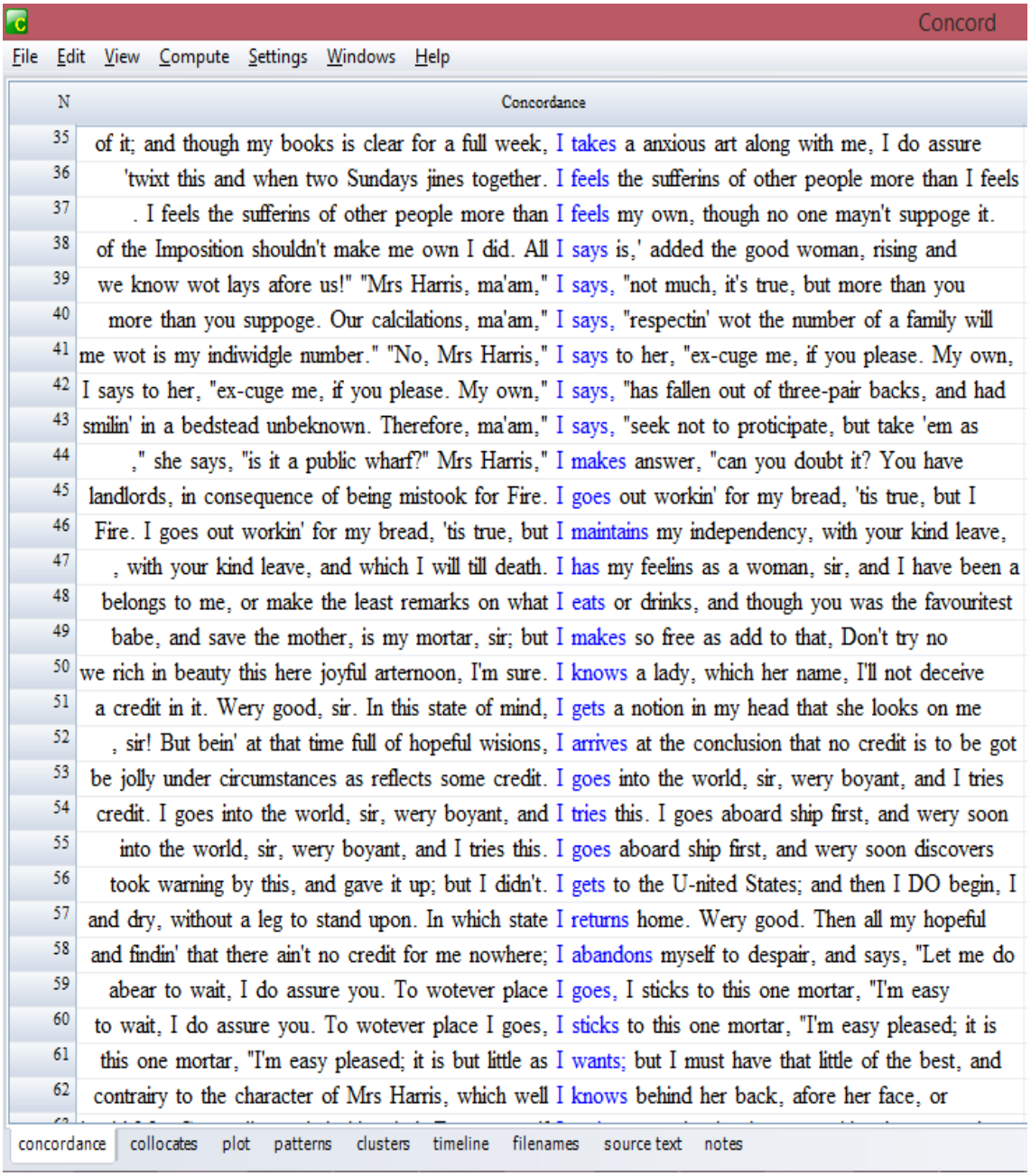


Figure 12: Random Sample of "I Verb + S" in *The Red Badge* and *Martin Chuzzlewit*

8. Double negation was also a common feature of the working class of the 19th century and is a standard feature of many modern dialects of English. To put this phenomenon under analysis, a sample of concordance of double negation is shown below in which double negation occurs 17 times in *The Red Badge* and 50 times in *Martin Chuzzlewit.*

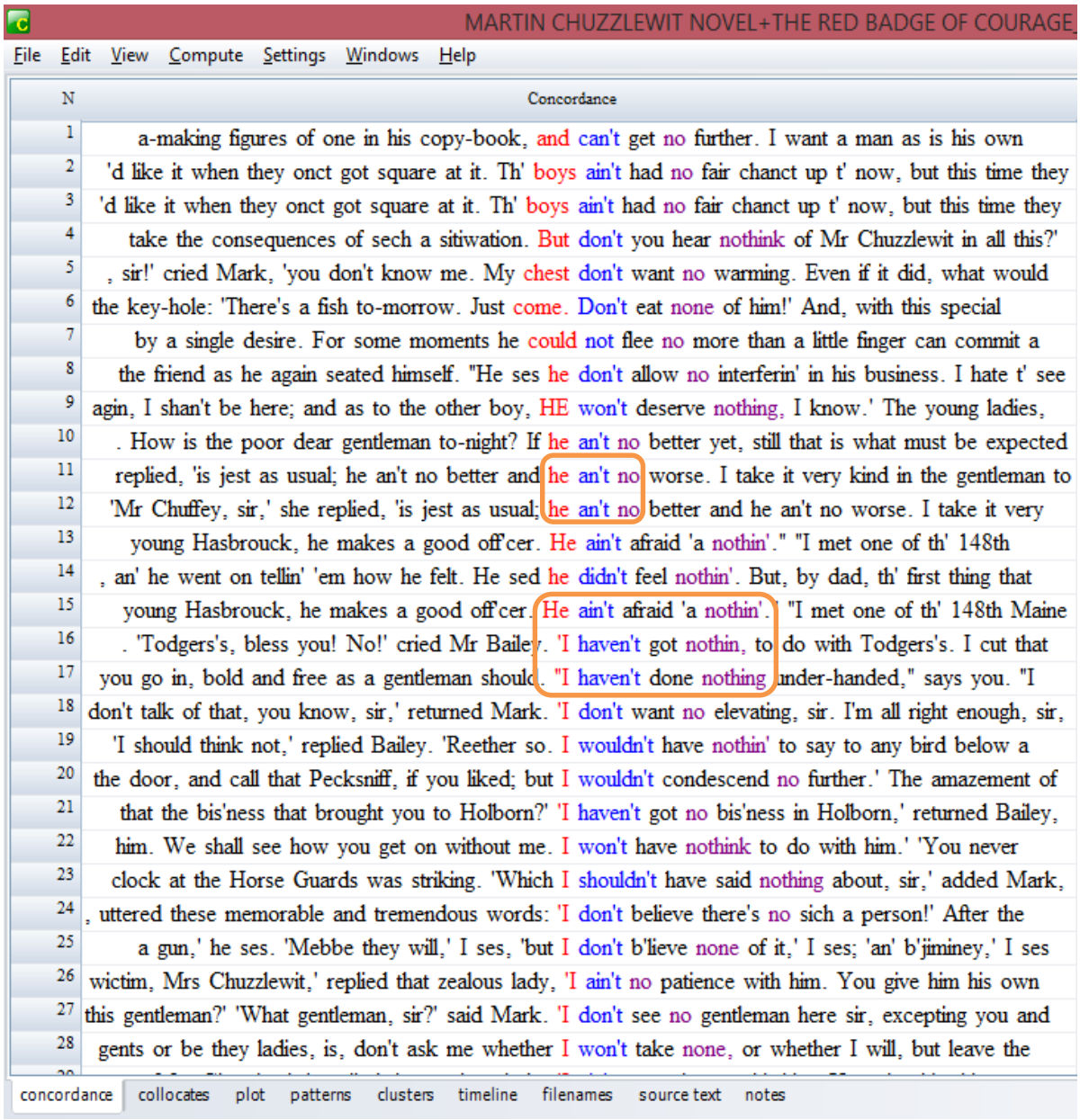


Figure 13: Double Negation in *The Red Badge* and *Martin Chuzzlewit*

Worth noticing that in the corpus when the verb is negated the indefinite pronouns "all", "any", "anybody", "anyone", "each", "everyone", "few", "neither", "one", "several", and "something", "somebody", and "some" are negated as well and become: *nothing*, *nobody*, and *none*. This is a common feature of substandard dialects of the working class, especially those of the south in America like Black English and Cockney in England. This does not mean that all dialogues in *The Red Badge* and *Martin Chuzzlewit* are dialectal. Rather, there are many instances where standard forms of language are respected, especially in *Martin Chuzzlewit* because some characters belong to the middle class.

4.3.5.2 Differences

Yet *The Red Badge* and *Martin Chuzzlewit* show similar instances of dialect nodes, which this humble study is unable to cover, there are of course differences in the dialects represented due to the distances in time and space. Charles Dickens expresses some dialects and idiolects of the 1840's London to capture the language varieties spoken then, while *The Red Badge* depicts New York dialect of the 1890's. In addition to standard and nonstandard varieties of London, Dickens uses American dialect where he suddenly sends his protagonist young *Martin Chuzzlewit* to America to seek new fortunes. A concordance for some American lexical and grammatical clusters in *Martin Chuzzlewit* against *The Red Badge* shows the following results:

Archaic forms in the substandard speech of both England and America are present in *Martin Chuzzlewit*, but occur less or none in *The Red Badge* such as: *nay* and *nary* (not), *thou* and *thee* (you), *thy* (your), *his'n* (his), *her'n* (hers), *yourn* and *your'n* (yours) *a-* (with continuous or gerund form), *afore* (before), *pray* (please), and *jolly* (enjoyable).

4.3.6 Eye Dialect

Writers of literary dialect often use nonstandard spellings to indicate standard or nonstandard pronunciations. For example, "kin" is nonstandard spelling for nonstandard pronunciation of the word "can" which, if properly pronounced, could be represented phonetically as /kən/ in normal speech or as /kæn/ in careful pronunciation. "kin" in this case represents the dialect spoken in the south regions of the U.S. and the U.K., hence, this dialect is regional. The employment of this technique of representing the pronunciation of words in nonstandard spelling is often referred to as "eye dialect," because, for George Philip Krapp[33], "the convention violated is one of the eye, not of the ear" (qtd. in Powdre 3).

Eye dialect appears in both corpora though it is less complex in *Martin Chuzzlewit*. Despite the distance in space and time between the two works, some spellings seem identical like in the *in* or *in'* (ing) endings of word *nothin* or *nothin'* or endings of gerunds and continuous of verb forms. Crane and Dickens purposely intend to catch the attention of their readers through the use of eye dialect to add another flavor to the language used for actual speech.

Eye dialect clusters	***Martin Chuzzlewit***	***The Red Badge***	**Translation**
Feller	5	26	Fellow
Sech / sich	21	12	Such
Jest / jist	6	28	Just
Dat	2	0	That
Et	2	0	Past of *eat*
Ye	14	1	You
Yow	1	0	You
Yah	1	0	Yes
Reether	8	0	Rather

[33] Krapp was the first to coin the term «eye dialect ». For more information, see Harold Wentworth's American Dialect Dictionary, 1981.

Gal	6	0	Girl
Nothin	8	6	Nothing
Nothink	6	0	Nothing
a'	0	4	Have
'a	0		Of
'A	116	0	Stressed article
Im	0	12	Him
Th'	0	143	The
T'	0	102	To
'e	3	4	He
Em	136	41	Them
Wot	26	0	What
Kin	2	8	Can
An't	59	0	Aren't
Warn't	5	0	Weren't
Air	34	0	Are
Creetur	23	0	Creature
Natur	14	0	Nature
S'pose	0	6	Suppose
Gen'ral	5	0	General
Off'cer	0	3	Officer
Reether	8	0	Rather

Table 7: Eye Dialect Clusters in *The Red Badge* and *Martin Chuzzlewit*

Eye dialect appears to be the transcriptions of words in connected speech or every day English. It represents the pronunciation of phonemes in unusual spellings as they are represented by symbols in International Phonetic Alphabet (IPA).

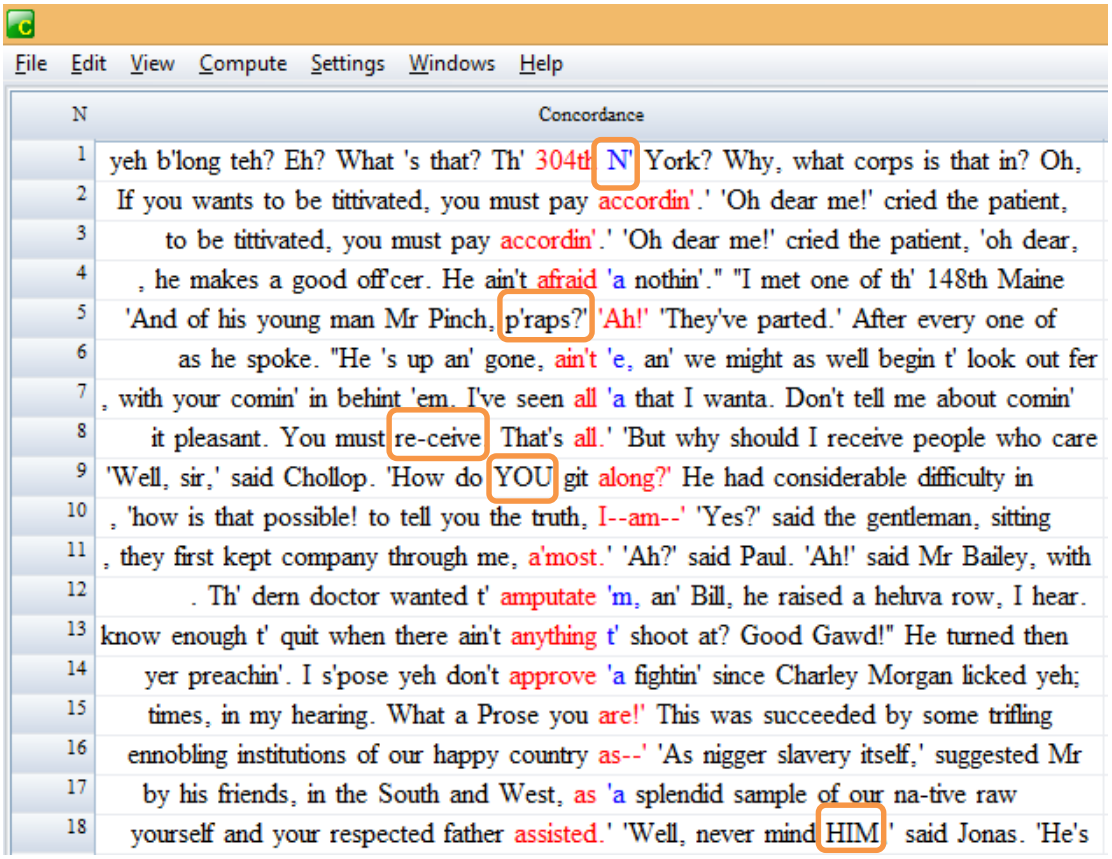


Figure 14: Aspects of Connected Speech in *The Red Badge* and *Martin Chuzzlewit*

In the corpus, eye dialect represents different aspects of connected speech like stress, weak forms, and elision[34]. These aspects are represented through different punctuations such as capital letters, apostrophes, and hyphens. The words, *s'pose* /spəʊz/, *off'cer* /ɔfsər/ show elision of the vowel sounds /ə/ and /ɪ/ , and some full forms like 'have, him, them, of, he, and to' are also marked by apostrophes to indicate their corresponding weak forms: *a'* /ə/, *'im* /ɪm/, *'em* /em/, *'a* /ə/, 'e /ɪ/, and *t'* /tə/. Capitalization is a technique used in these contexts to show the stressed syllables or where the tonic stress is placed in a given utterance. In the sentence "How do YOU git along?" *how* is capitalized because of its initial position in the sentence, but it is unusual for *you* to be capitalized unless the writer is indicating the stress

[34] Elison is the act of leaving a sound or a part of the word when pronouncing it.

on this syllable. The eye dialect of these sorts catches the eye of the reader as if listening to what is written on pages.

4.3.6.1 The Phonological Description of Eye Dialect

In *Martin Chuzzlewit*, the standard RP[35] pronunciation of *what* /wɔt/ and *aren't* /ɑ:nt/ are represented, as in the previous table, in quasi-phonetic spelling[36] as *wot* and *an't;* but since the word *an't* occurs in the context of a working class character's speech, namely Mrs. Gamp, it also represents Cockney pronunciation of the word. Other examples of Cockney representation through eye dialect are found in the words: *gal* /gɜ:l/, *natur* /neɪʧə/, *nothin'* /nʌθiŋ/, *creetur* /kri:ʧə/, *yah* /jes/, *yow* /ju:/, and so forth. The difference between RP and Cockney is clear in the eye dialect and IPA transcriptions. In the words *gal* and *warn't*, there is a shift from long mid central unrounded vowel sound /ɜ:/ to long open back unrounded /ɑ:/, and the same goes for the short open front unrounded vowel /æ/ in *yah* instead of the short mid front unrounded /e/. Some of the differences between RP and Cockney with examples from *Martin Chuzzlewit* can be summarized in the following table:

Standard	Cockney in *Martin Chuzzlewit*	Variation
Individual	Indiwidgle	Approximant /w/ instead of fricative /v/ sound / and affricate /ʤ/is represented in spelling as *dg*
At house	a 'ouse	Glottal stop /ʔ/ instead of alveolar /t/and dropped /h/ in *h*ouse
Almost	a'most	/l/ dropping
At bed	a-bed	Glottal stop /ʔ/

[35] Received prounnciation is the standard form of British pronunciation in the southern part of England, spoken in major universities like cambridge and oxford, and BBC. Generally, the sound /r/ is not often pronounced at the end of a word or when /r/ is preceded by a vowel sound.

[36] Quaisi-phonetic spelling was first used by Paul Hull Bowdre, Jr. For more details, see his Ph.D Dissertation *The Study of Eye Dialect, 1964.*

Chronic	Cholic	Dropped /r/ and shift from nasal /n/ to lateral /l/
Of	O'	Drooped fricative /f/
Nothing	Nothink/ nothin'	Velar /g/ is dropped or replaced by velar /k/
Smith	Smif	Shift from fricative /θ/ to fricative /f/
Excuse (v)	Ex-cuge	Shift from fricative /z/ to fricative /ʒ/

Table 8: Cockney Variations in *Martin Chuzzlewit*

These examples are not all representative for Cockney dialect, but some of them are associated with individuals because they mark the use idiolects, as it was discussed in chapter 3.

4.3.7 Linguistic Politeness

Linguistic politeness can be considered as one of the distinct features of human language. It reveals the social side of language by taking into account the feelings of others or as a matter of showing respect in social interaction. The opposite act, however, is not necessarily impolite or rude. Jonathan Culpeper defines politeness as "an attitude consisting of particular positive evaluative beliefs about particular behaviors in particular social contexts" (qtd. in Mills 3). Thus, politeness is evaluated through interactions of people in social context. However, this definition does not seem omit the ambiguity of the term. In this endeavor, Werkhofer (2005) explains politeness as "The power of a symbolic medium that, being used and shaped in acts of individual speakers, also represents social standards of how to behave or of what kind of conduct is considered 'just' and 'right'" (156). Perhaps this definition seems clear that it gives details about the medium (context), social standards (rules or traditions) of how to behave, and evaluation of the behavior as being just and right.

4.3.7.1 Polite Language in *The Red Badge* and *Martin Chuzzlewit*

In the course of reading Dickens's *Martin Chuzzlewit*, we notice linguistic politeness revealing the culture of the 19th century England. In essence, Victorian writers tried to depict the Victorian manners in verbal and body languages. For Crane's *The Red Badge*, the reader notices the opposite case which also depicts American culture of the 19th century in terms of familiarity. Data are summarized in table 8.

Polite request	***Martin Chuzzlewit***	***The Red Badge***
can I	8	0
may I	12	0
may you	4	0
would you	25	0
will you	73	1
could you	12	0
be seated	2	0
come in	37	1

Table 9: Polite Requests in *The Red Badge* and *Martin Chuzzlewit*

Data from table 3 show the difference between texts of the corpus in terms of polite request clusters. This means that characters in *Martin Chuzzlewit* are more polite and tend to ask for things or make requests in manners that suit the social status of addresses. They are more delibrate in their speech. In contrast, characters in *The Red Badge* show spontaneity in their speech which results sometimes in poor interactions between characters. Accordingly, Leech and Short think that the underlying forces of conversation are represented in the polite, familiar or rude tone imposed by one character on another (247-8**).**

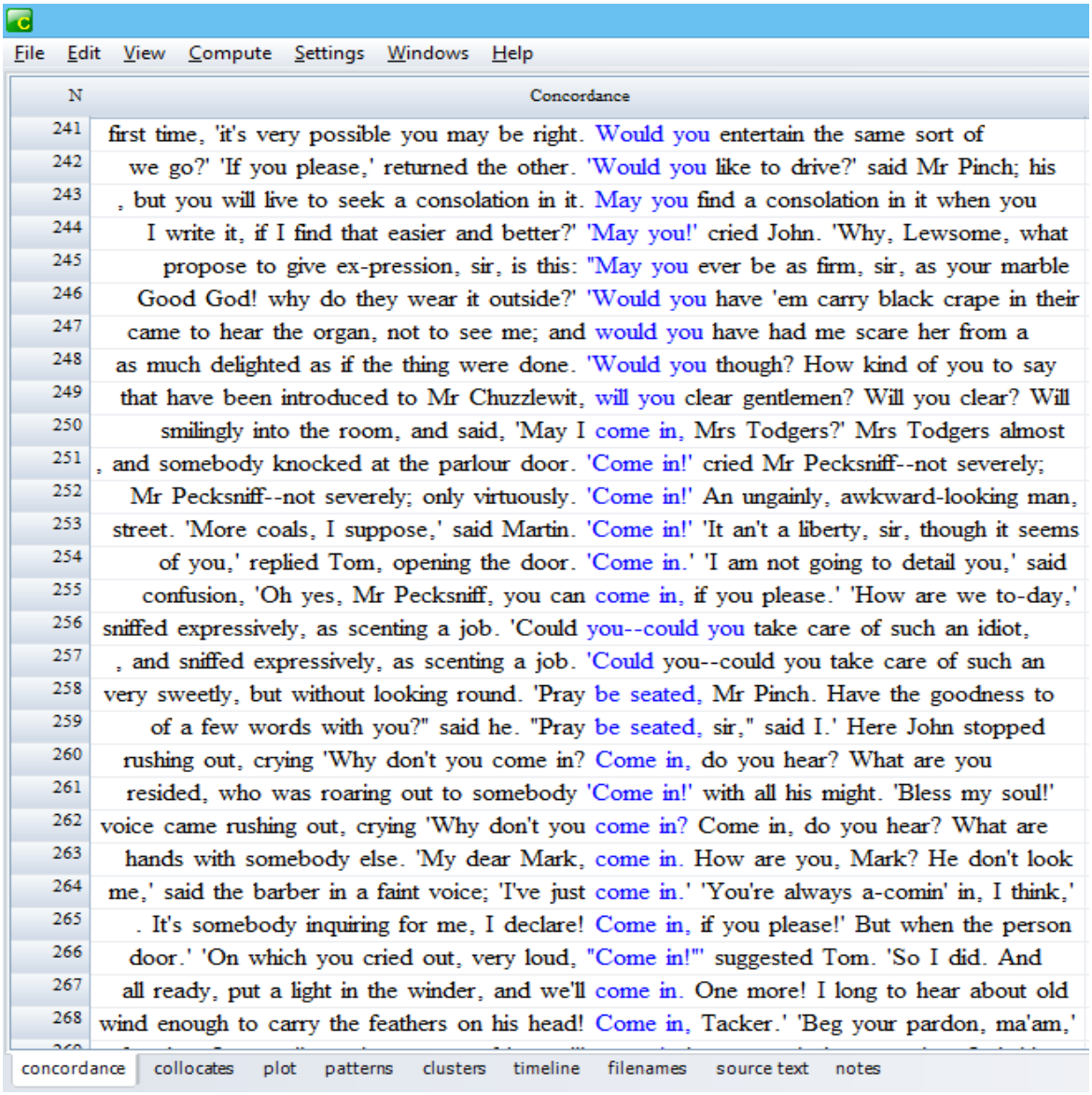


Figure 15: Polite Requests Clusters in *The Red Badge* and *Martin Chuzzlewit*

When the same corpus is put under politeness markers such as *please, thank you, sorry, or excuses me,* it shows the same result. That is, the language of *Martin Chuzzlewit* imposes politeness in social interaction while in *The Red Badge* politeness is not obligatory. This is due to the way Crane and Dickens construct their novels. While Dickens tends to use less dialect and many standard forms that suit middle class characters, Crane uses much dialect to reflect the ordinary and real use of language within working class characters. Therefore, politeness has to do with social status and language variety; and the more a character uses standard variety of language, the more polite he speaks. In favor of this

argument, Peter Trudgill, in his article "Social Identity and Linguistic Sex Differentiation," states:

> In English the desire to convey an impression of politeness may well often lead to a greater usage of standard linguistic features, but the reverse is not true: the usage of more 'correct' language does not necessarily indicate politeness. It is perfectly possible to employ high-status pronunciations and standard grammatical forms together with impolite lexis and other signals of distance and dominance. (398)

Trudgill makes an important argument that politeness implies the use of standard features of the language. However, the use of standard linguistic features does not necessarily imply politeness. This argument fits in Leech's classification of characters' tones: polite, familiar or rude. So, standard variety of language indicates either a polite or a familiar tone, and non-standard variety implies either a familiar or rude tone; but it is also possible for standard variety to convey a rude tone. The occurrences of some politeness markers are presented in table 9.

Clusters	***Martin Chuzzlewit***	***The Red Badge***
Sorry	64	1
Excuse me	15	0
Pardon me	2	0
I * beg	8	0
I beg	32	0
Thank(s)/ you	74	0
So kind	5	0
Very kind	7	0
Kind of you	3	0
Pray	47	0
Please	98	0

If you please	54	0

Table 10: Politeness Markers in *The Red Badge* and *Martin Chuzzlewit*

Politeness indicates that the addresser is inferior or in the same social rank of the addressee, and impoliteness indicates just the opposite. That is, the addressee is inferior or in the same rank of the addresser**.**

4.3.7.2 Impolite Language Language in *The Red Badge* and *Martin Chuzzlewit*

Since politeness refers to culture and class, in this context English educated middle and upper class, impolite language does refer to a specific social class and culture, the uneducated working class. Impoliteness, then, is linked to social hierarchy and the level of education an individual or a character has. Sara Mills thinks that selectivity is a crucial element to classify individuals, when they speak, as being polite or impolite:

> Even within the context of the West, discernment is a key element within politeness. Thus, by using a particular phrase conventionally associated with politeness [. . .], individuals may indicate that they recognise their position within the hierarchy. Conversely, by choosing not to use phrases associated with politeness and instead using swear words and direct insults, interactants may simultaneously express their anger within a particular context, but may also be seen to be challenging the status quo and indicating their contempt for the community of practice or social system as a whole. (24)

Beside the social status and the level of education, Mills adds another dimension to impoliteness: psychology. She attributes impoliteness to *anger* and *contempt* of individuals for their community or the whole social system. Linguistic impoliteness may include *bad language, rudeness, swear words, taboos* and *insults;* but it is difficult to deal with bad language or swear words in public. However, since the corpus contains some instances of

this kind if language and for the sake of objectivity, it is also important to shed light on the phenomenon in *The Red Badge* and *Martin Chuzzlewit* . A list of impolite words is uploaded to Concord to look for their frequencies. The Translation of *shucks, darn, gosh,* and *gee* is cited in Sidney Greenbaurn's *The Oxford English Grammar* (1998), page 415

Impolite Clusters	***Martin Chuzzlewit***	***The Red Badge***
Shucks	0	2
Darn / dern	4	10
Gosh	0	2
Gee	0	4
Damn / dam	3	21
Curse	20	16
Shut/shet * up	4	2
Dickens	0	2
What /where the *	12	3
Jackass	0	1
Fool	24	17
Stupid	4	1
Hell	0	8

Table 11: Impoliteness Clusters in *Martin Chuzzlwit* and *The Red Badge*

Because swear words are socially unacceptable, some of them are used in different phonological and lexical deviations to avoid social contempt. Crane and Dickens use such a technique to represent impolite language politely as in *shucks* for shit, *dern* for damn, *Gosh* and *Gawd* for god, *Gee* for Jesus, and *the dickens* for the devil. Figure 13 exemplifies some occurrences.

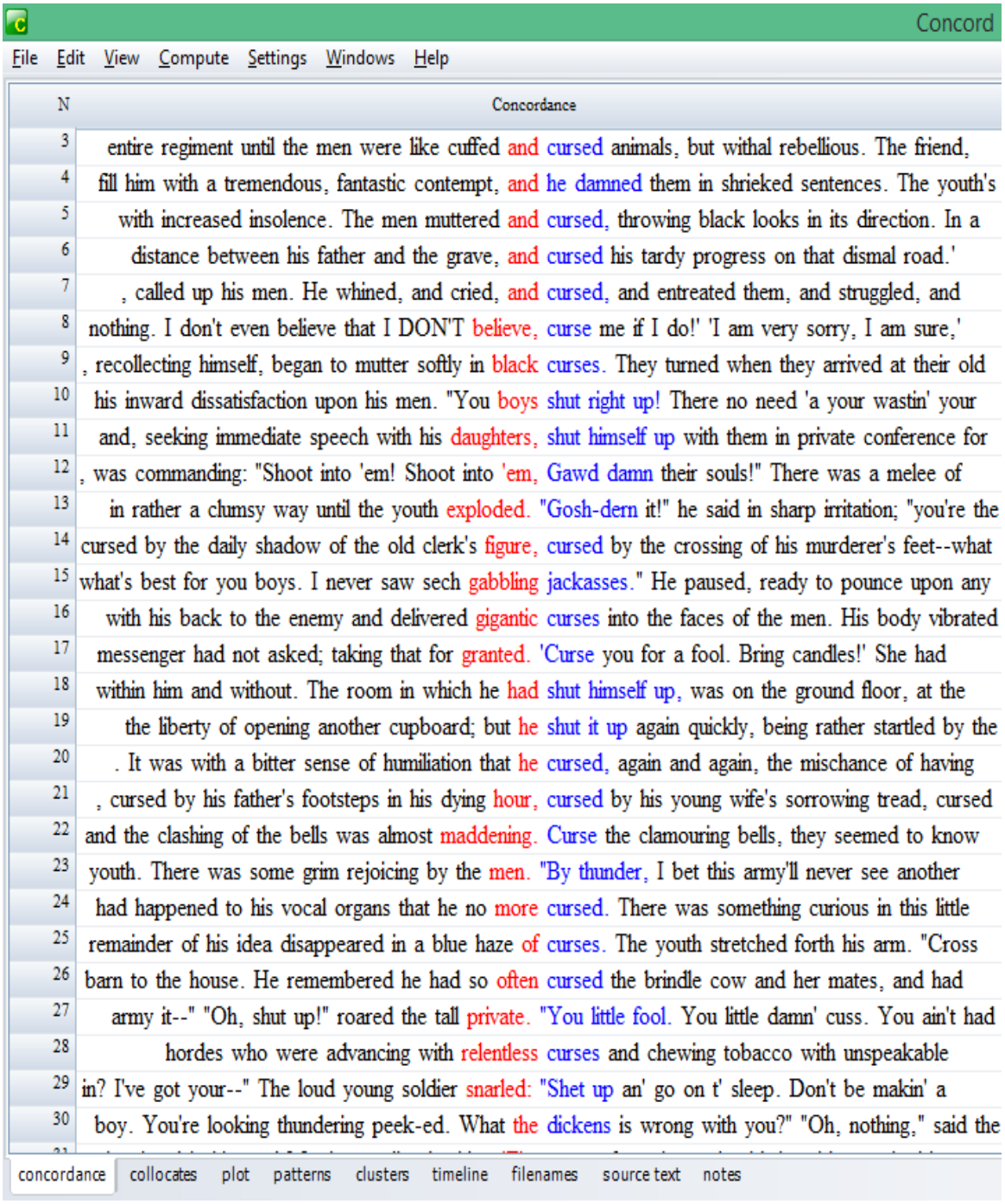


Figure 16: Impolite Clusters in *The Red Badge* and *Martin Chuzzlewit*

4.4 Corpus Style in *The Red Badge* and *Martin Chuzzlewit*

As it was discussed earlier in chapter two, style is difficult to measure quantitatively because it deals with hidden and semantic aspects of the language use. However, there are some indicators and clues a stylistician may use. Guerin et al. suggest the formalist approach in analyzing a literary work to decode the style and interpret the work as a whole:

> In retrospect, we can say that what the author did was to make us see that internal relationships gradually reveal a form, a principle by which all subordinate patterns can be accommodated and accounted for. When all the words, phrases, metaphors, images, and symbols are examined in terms of each other and of the whole, any literary text worth our efforts will display its own internal logic. When that logic has been established, the reader is very close to identifying the overall form of the work. (95)

This procedure suits corpus stylistic analysis because it deals with the basic elements a literary work to make an overall interpretation. Thus, the problem of identifying or measuring semantic elements of style like metaphor, symbols, irony, personification, etc., is reduced. This eclectic method will help us identify the styles of Charles Dickens in *Martin Chuzzlewit* and of Stephen Crane in *The Red Badge*.

The Red Badge is a tiny novel when compared to *Martin Chuzzlewit*. The latter consists of 340433 words and 18004 sentences while the former contains only 46 499 words and 3521 sentences which means *The Red Badge* represents only about 13.66% of *Martin Chuzzlewit*, if the latter is taken as reference. Even though, *The Red Badge* can be compared with its richness to its counterpart. The following table shows statistics for both novels comparing seven style markers: number of sentences, average sentence length, most frequent words, tokens, types, type/token ratio, and longest words.

Style marker	*Martin Chuzzlewit*	*The Red Badge*
Tokens	340433	46499
Types	15705	6167
Type/token ratio	0.046	0.132
Sentences	18004	3521
Average sentence length	18.9	13.2
Top five frequent words (excluding grammar words)	Pecksniff, Tom, Martin, sir, one	Youth, men, like, said, yeh
Longest words	Characteristically (18 char)	Responsibilities (16 char), incomprehensible (16 char)

Table 12: Comparison of Lexical Items in *The Red Badge* and *Martin Chuzzlewit*

The Red Badge shows more richness of lexical items (types) compared to *Martin Chuzzlewit*. This is clear from type /token ratio which counts the distinct words (types) divided by the tokens found in the corpus. Another distinct feature for *The Red Badge* is that the average sentence length is 13.1 words which indicates Crane's trend towards using short sentences while Dickens use long sentences for the sake of description.

The frequency of ungrammatical words indicates the main themes or the main characters. In *Martin Chuzzlewit*, Pecksniff, Tom, and Martin are the major characters and their frequencies in the novel indicate the themes they are associated with. Pecksniff represents evil, selfishness, and hypocrisy while Tom Pinch represents naivety, goodness, and loyalty. Young Martin Chuzzlewit, who the novel is entitled after his name, represents challenge and hard work.

4.4.1 Metaphor

Though there is no formula to identify linguistic metaphors in corpus, there was great interest in the issue despite its possibility. There are different methods for extracting

metaphors in the corpus. We will mention only the first three methods cited in Stefanowitsch and Gries's *Corpus-Based Approaches to Metaphor and Metonymy*:

1. Manual searching: the researcher carefully reads through the corpus extracting all metaphors he or she comes across. Examples of this approach include Semino and Masci 1996, Jäkel 1995, 1997.

2. Searching for source domain vocabulary: In a first step, the researcher can then search for individual or sets of lexical items based on existing lists in in specific domains. Examples of this approach include Deignan 1999a, Hanks 2004, Partington 1997, 2003, Markert and Nissim 2002b.

3. Searching for the target domain vocabulary: the researcher draws on conceptual mappings concerned with particular target domains and classifies them according to these domains like economics, sports, or politics. Practitioners of this method include Koivisto-Alanko 2000, Tissari 2003, and Stefanowitsch, 2004. (qtd. in Bisang 2-3)

It is important to put some of these methods into practice, namely the second and the third, to extract the maximum number of metaphors. Pioneers of the second method in identifying metaphors were Deignan and Potter who tried to identify metaphors related to human body like head, heart, mouth, hand, and eyes. Likewise Kovecses (2002) lists some source domains like the human body, animals, machines and tools, buildings and construction, plants, games and sports, and so forth, and some target domains such as life, time, death, emotions, thought, society (qtd. in Mey 611).

We select some lexical items from the source and target domains[37] used metaphorically with collocations. The results have been filtered to meet the criterion of non-literal meanings. Table 12 summarizes the findings:

[37] The list of lexical items is intentionally limited to include only the most frequent metaphorical expressions related to source and target domains.

Metaphor	Collocates	*Martin Chuzzlewit*	*The Red Badge*
Heart	Break, True, poor, good, little, have no, break, broken, with all	147	11
Mouth	Foamy, forgotten, puckered, infernal	7	4
Tongue	Hold, English, tongue-y, smooth, yellow, thick, quick, foreign	21	10
Skin	Gray, goat, dress, wet to, deep	3	5
Face	Shine, light, gleam, bright, red, pale, dark, gloom, shine,	19	0
Smile	Boastful, commonplace, persuasive, ghastly, gleeful	32	4

Table 13: Metaphors of Body Parts in *The Red Badge* and *Martin Chuzzlewit*

Metaphorical expressions related to *heart* are the most commonly used in the corpus because *heart* covers a wide range of meanings and dichotomies. It indicates, for example, love or hatred as in *my true heart!,* courage or fear as in *frightened little heart* , sympathy or cruelty as in *poor heart*, good or evil as in *keep a good heart*, innocence or guilt as in *little heart* , pride or shame as in *wrapped his heart in the cloak of his pride*, apetite or fullness as in *He had no heart for tea or supper*, interest or indifference, overt or covert as in *secret heart*, happiness or sadness as in *broken heart*, the centre of something as in *to the heart of the din*. Desire as in *drink it with all my heart*, relief as in *summer rain upon his heart.*

Tongue can also be used metaphorically with some collocates like *Hold, English, French, tongue-y, smooth, yellow, thick, quick,* and *foreign*. For example, *hold your tongue* means stop talking, *English, French, and foreign tongues* mean languages, *quick* and *thick tongues* denote the manner of speaking. The same goes for face, mouth, smile, and skin in that that appear to have some foregrounded meanings in some contexts.

N	Concordance
1	she cast upon him, though there was a faint smile trembling on her face. It was a
2	she severally addressed them, with an acid smile, Miss Charity presented 'Mr Moddle.'
3	surveyed her friend with a contemptuous smile. Mrs Gamp resumed: 'Mrs Harris,
4	, you know,' said Tom, with his pleasantest smile; 'and have no time to lose. Your
5	into one another, swelled into a general smile, that covered the whole surface of the
6	of her head, and anything but an agreeable smile. 'Then, I think, I'll endeavour to find
7	know?' said Mr Pecksniff, with a persuasive smile. 'Yes. He don't deserve it, but I
8	the mark!' said Martin, with a melancholy smile; 'and promised I would make his
9	friend,' said Tigg Montague with a ghastly smile. 'I wish you would consent to give me
10	The tall soldier made a little commonplace smile. "Hello, Henry," he said. The youth
11	his boyish face was wreathed in a gleeful smile, and his voice had an exultant ring.
12	his soiled countenance there went a boastful smile. "Charge? Well, b'Gawd!" A little

Figure 17: Metaphors of "smile" in *The Red Badge* and *Martin Chuzzlewit*

Time and space are commonly used in literature because they indicate temporal and spatial aspects of a literary work, namely the setting. However, time and place are also used metaphorically most of the time. Time, for example, collocates with *save, waste, take, pass, spend, give, lose, long, short, bad, good, awful, great, new, old, ancient,* and *hard, high*. Space and place collocate with *right, clear, warm, open, closed, new, old, good, bad, busy, safe, quiet, angry,* and *strange*. Statistics for *time* and *space* are summarized in the following table.

Metaphor	*Martin Chuzzlewit*	*The Red Badge*
Time	94	10
Space	6	2
Place	19	2

Table 14: "Time, Space, Place" Metaphors in *The Red Badge* and *Martin Chuzzlewit*

4.4.2 Personification

Personification is also a kind of metaphor in which concepts or objects are described as alive and animate, or given human qualities. Personification gives the text an aesthetic beauty and dynamism. Besides metaphor and simile, this stylistic device is the most frequently used in literature, but it is difficult to identify because a concordance for some lexical items includes all the occurrences of the figurative language and the mundane one. Therefore, manual identification will be exhausting. Table 14 shows some examples of personification for *sun, forest, woods, smoke, tree, nature,* and *army*.

Personification	***Martin Chuzzlewit***	***The Red Badge***
The sun	9	4
Forest	0	6
Smoke	2	6
Woods	0	3
Tree	4	13
Army	0	4
Nature	3	8

Table 15: Personifications in *The Red Badge* and *Martin Chuzzlewit*

To put these data in context, a concordance of some lexical items filtered for personification contexts is given below. These lexical items are animated and given human qualities for the sake of creating dynamic actions and emotive mood.

the earth, and the retiring fogs revealed an army stretched out on the hills, resting. As
landscape changed from brown to green, the army awakened, and began to tremble with
was deserted. He sat mournfully down. Smoke drifted lazily from a multitude of
in the autumn of the year, when the declining sun struggling through the mist which had
of whiter light upon the cluttered floor. The smoke from the fire at times neglected the
since his regiment had come to the field the army had done little but sit still and try to
look upon the lovely morning. And lest the sun should break this charm too eagerly,
things were so wide awake and gay, that the sun seeming to say--Tom had no doubt he
. So it was to Tom. From cottage chimneys, smoke went streaming up high, high, as if the
patch like a rug laid for the feet of the coming sun; and against it, black and patternlike,
bearer habitually oiled the pole. Presently the army again sat down to think. The odor of
into thickets and at distant and prominent trees spoke to him of tragedies--hidden,
, dangerous flashes of the rifles were visible. Smoke clouds went slowly and insolently
imprint upon these faces. The struggle in the smoke had pictured an exaggeration of itself
which were choking him, stuffing their smoke robes down his parched throat. He
. They lifted their eyes every chance to the smoke-wreathed hillock from whence the
protestations. When he separated embraces of trees and vines the disturbed foliages waved
was cluttered with vines and bushes, and the trees grew close and spread out like
as their sprays were torn from the barks of trees. The swishing saplings tried to make
capable of hearing the foreign sounds. The trees hushed and stood motionless. Everything
upon the little guarding edifice. Chapter 8 The trees began softly to sing a hymn of twilight.
collision. As he ran, he became aware that the forest had stopped its music, as if at last
began softly to sing a hymn of twilight. The sun sank until slanted bronze rays struck the
was silence save for the chanted chorus of the trees. Then, upon this stillness, there suddenly
squawk after him in horrible menaces. The trees about the portal of the chapel moved
its previous hostility this new resistance of the forest filled him with a fine bitterness. It
formed chains and tried to hold him back. Trees, confronting him, stretched out their
air grew cool, and in the mellowing distance smoke was rising gently from the cottage

Figure 18: Personifications in *The Red Badge* and *Martin Chuzzlewit*

4.4.3 Hyperbole

Hyperbole is another face for metaphor which focuses on exaggeration or understatement of facts. Generally, this device is conveyed through quantity and quality expressions like *thousand, million, mile, never, ever, tiny, huge, gigantic, giant, and impossible,* or is referred to per se like *exaggerate* and *exaggeration.* Table 15 shows the frequencies of this stylistic device.

Hyperbole Lemmas	*Martin Cuzzlewit*	*The Red Badge*
Million	5	0
Thousand	47	9
Hundreds	69	7
Never	510	34
Ever	374	16
Mile	41	4
Tiny	5	4
Huge	8	6
Gigantic	3	6
Giant	4	1
Impossible	53	13
Exaggerate	7	3

Table 16: Hyperbolic Lemmas in *The Red Badge* and *Martin Chuzzlewit*

Statistics show remarkable instances of hyperbole, though Crane and Dickens are associated with Realism which stresses ordinary language and style to describe ordinary people and actions. However, the stylistic device is used for the sake of emphasis to give more importance to the fact of the event than usual, as indicated by the frequent use of the emphatic words “never” and “ever.”

4.4.4 Simile

Simile is easier to detect than metaphor because of its simple patterns. Mardy Grothe suggests some expressions that can be used as clusters to identify simile. These expressions include similarity and comparison of two things like *is similar to, may be, is akin to, is a kind of, compared to, is comparable to, as though, can be likened to, is the same as,* and *may be seen as* (14). However, for rhetorical use, one should rely on the most common patterns of simile which can be manifested in the use of *like, as if, as though, as word as*, and *as word word as.* Table 16 shows the frequencies of these patterns in the corpus.

Simile pattern	***Martin Chuzzlewit***	***The Red Badge***
As word word as	48	0
As word as	255	17
Like	394	143
As if	336	86
As though	34	0

Table 17: Simile Patterns in *The Red Badge* and *Martin Chuzzlewit*

The results show similarities in the use of the patterns *as word as, like* (excluding the verb like), and *as if,* where a great deal of simile use occurs. But they show also differences in the lexical items *as though and as word word* which are particular to Dickens time. The following screenshot exemplifies the patterns in *Martin Chuzzlewit.*

N	Concordance
1	of the light that burned above, as though it had been an angry eye.
2	admixture of banter in his admiration, as though he would observe, 'You are
3	impression on his mind. He saw it all as clearly and as quickly, as with his
4	patterns, the room showed to almost as little advantage as in broad day.
5	. 'Taking one week with another; as near that as possible,' said Mrs
6	addition to the breakfast. 'Now we are as well off as we are likely to be till
7	to see about it; always coming back as though she had no such thing
8	, sir, is this: "May you ever be as firm, sir, as your marble statter!
9	half a dozen seconds, he became as broad awake as ever he had been
10	and twitter on the naked boughs, as though the hopeful creatures half
11	dust if he hadn't; stopping his breath as though he had been soused in a
12	and that she has. She is as well bred, as well taught, as well qualified by
13	and noisy crows, came out as bright as though they were unrolled bran
14	intellects, it at least comprised as much accommodation as any
15	cheeks were puffed out and distended, as though they ought of right to be

Figure 19: "**As though**" **and** "**as word word as**" **Simile Patterns in** ***Martin Chuzzlewit***

4.4.5 Alliteration

Alliteration is the repetition of identical initial sound in a stressed position, within a short space. This stylistic device gives a literary work rhythm and musical harmony. Crane and Dickens colored *The Red Badge* and *Martin Chuzzlewit* with alliteration as if they write a symphony with words. The effect of this stylistic device is noticeable when readers read the novels as musical notes played on the authors' organs. The concordance of alliteration is based on complicated formulas to extract all the possible instances.

Alliteration pattern	*Martin Chuzzlewit*	*The Red Badge*	Example
Starting with B - B	64	11	Beautiful bird
Starting with D - D	20	0	Dreadful delight
Starting with E - E	34	2	England expect
Starting with F - F	72	16	Fresh fish

Starting with F - PH	1	0	Familiar phrase
Starting with PH - F	1	1	Phantom flood
Starting with G - G	19	1	Genteel grimness
Starting with H – H	60	1	Hearse horses
Starting with J – J	2	1	John Jobling
Starting with K - K	1	0	Keenest kind
Starting with L - L	43	5	Lady's love
Starting with M – M	100	11	Mixed masses
Starting with N – N	9	0	Nothing naturally
Starting with P – P	55	7	Preserve peace
Starting with K – Q	4	1	Keep quiet
Starting with Q – K	0	1	Queer kind
Starting with CO – K	1	1	Corpses keeping
Starting with CO – Q	1	1	Come quick
Starting with K – CO	11	0	Keep cool
Starting with Q – CO	1	0	Quite confidential
Starting with CA – K	2	1	Calmly killed
Starting with CA – Q	1	0	Calmness quite
Starting with K – CA	1	0	Kitchen candle
Starting with CU – Q	1	0	Current quarter
Starting with R – R	6	2	Rolling round
Starting with S – S	168	45	Scornful smile
Starting with S – CE	3	2	Solemn ceremony
Starting with S – CI	20	0	Smart citizens
Starting with CE – S	7	6	Certain sign
Starting with CI – S	4	0	City strife
Starting with T – T	51	7	Tender teeth
Starting with V - V	1	0	Very venus
Starting with W - W	21	3	Waste words

Table 18: Alliteration Patterns in *The Red Badge* and *Martin Chuzzlewit*

The table above, considers all the possible graphical representations of initial consonant sounds. For example, /k/ sound can be graphically represented by *ca, co, cu, q,* and *k*, excluding *kn* /n/, *ch* /tʃ/ combinations and unstressed words like *can*. The sound /s/ can be represented by *ps, s, ci, ce, ci, cy,* excluding *sh* /ʃ/. Other combinations are also excluded like *wh for* /w/ sound, *ps, ph, for* /p/ sound, and *th* for /t/ sound. The following sample is an excerpt for the most common phrases of alliteration in *Martin Chuzzlewit*.

N	Concordance
1	his satisfaction. 'Gently over the stones, Poll. Go a tip-toe over the pimples!' Poll Sweedlepipe obeyed,
2	again; and there she stood once more, as brisk and busy as a bee, tying that compact little chin of
3	, tongue, ham, pickles, cake, toast, preserves, and bread and butter, were swallowed with the usual
4	in the meanwhile, and don't talk about it. He's as mad as a March hare!' 'Madder!' cried Mrs Gamp.
5	one, I am afraid,' said Martin with a blush. 'But live and learn, Mr Bevan! Nearly die and learn;
6	exerted a floodlike force that seemed able to drag sticks and stones and men from the ground. They
7	man, saith the adage. But all men have to wait for time and tide. That tide which, taken at the flood,
8	and Tom pursued their way, until they halted, safe and sound, at Mr Pecksniff's house, where a
9	with his tea; the clenching way in which he bit his bread and butter; the manner in which he taunted
10	with commonly. I have an independent spirit. I have a heart that swells in my bosom. I have a
11	, 'to send a favourable reply to Mr Jinkins's round-robin? That's the first question, Mr
12	them to understand, as an additional scrap of local chit-chat, that he had buried the last proprietor
13	they might be, upon his calm consideration? No. Time and tide will wait for no man, saith the
14	of the subject, fine shading. It was the triumph of mind over matter; quite. Perhaps the greenest
15	, he found the owner of the umbrella struggling on tip-toe, with a countenance expressive of violent

Figure 20: Alliteration Sample from *Martin Chuzzlewit*

4.4.6 Romantic and Realistic Styles

Beside stylistic devices listed above, some style markers are attributed to romantic, realistic and impressionistic styles. To look for these markers, one should consider the context they belong to. Romantic style is identified when one or many markers of Romanticism are present like the subjective description of an object or a person and the overuse of emotive mood. Realistic style is known for photographic description of an object,

a person, or an issue in an objective way. Impressionistic style, however, works in between and gets its quality from the impressions of the author concerning sensory details, emotions, and light and color effects on a subject matter.

4.4.6.1 Romantic Clusters

As discussed earlier in chapter one, romantic and realistic styles and themes can be present in one work, even though their trends move in opposite directions. The following is a list of the dominant themes and their corresponding vocabulary.

- Gothicism: Exorcism, ghost, devil, demon, nightmares, fear, fairy, witch, and monster, dragon, etc.
- Exoticism or escapism: imagination, dreams, the past, village, countryside, nature, adventures, loneliness, etc.
- Heroism: Homer, hero, Greeks, Romans, etc.
- Emotionalism: love, passion, sentiments, serenity, spirituality, sorrow, sadness, happiness, courage, etc.

This vocabulary will be tested against *The Red Badge* and *Martin Chuzzlewit* to show to what extent these realistic works include such romantic elements. Yet some of these elements can also be treated as realistic like the theme of 'nature,' it is the linguistic context that makes it a romantic theme rather than realistic one. Nature in romantic literature is seen as a shelter and refuge to escape to: Nature is a source of living, inspiration, and knowledge. However, the same concept is treated in reverse that nature is often perceived as indifferent to humans who seek its help. The same goes for the rest of the concepts where the context plays a great role in deciding to what style or movement they belong to.

Romantic Clusters	*Martin Chuzzlewit*	*The Red Badge*
My love	36	0
In love	10	0
The love of	7	0
For the love	5	0
My dear miss	10	0
My dear	233	0
Kiss	33	0
Hug	9	1
Darling	9	0
Romantic	1	0
Romance	1	0

Table 19: Romantic Clusters in *The Red Badge* and *Martin Chuzzlewit*

The initial test for romantic clusters shows that *Martin Chuzzlewit* contains some romantic scenes of love and passion while *The Red badge* does not. This is, simply, because *The Red Badge* deals with a subject where love and passion are not collocations, war. However, Crane romanticized the concept of war, linking it to collocations such as *heroism* and *imagination.* The following tables show classified romantic clusters in *The Red Badge* and *Martin Chuzzlewit*.

Romantic Gothicism	*Martin Chuzzlewit*	*The Red Badge*
Ghost	18	3
Devil	31	14
Demon	15	8
Nightmare	4	1
Fairy	5	1
Witch	1	1
Mystery	27	0
Monster	16	5
Dragon	6	5

Table 20: Romantic Gothicism in *The Red Badge* and *Martin Chuzzlewit*

Romantic Exoticism	*Martin Chuzzlewit*	*The Red Badge*
Imagination	37	23
Dream	67	8
The past	8	6
Village	19	2
Countryside	1	0
Nature	2	4
Loneliness	2	0
Antique	4	0
Bygone	3	1

Table 21: Romantic Exoticism in *The Red Badge* and *Martin Chuzzlewit*

Romantic Heroism	*Martin Chuzzlewit*	*The Red Badge*
Epic	1	0
Homer	0	1
Hero	2	7
Greek	1	2
Tragedy	2	3
Roman	2	0
Glory	21	6
Adventure	3	2

Table 22: Romantic Heroism in *The Red Badge* and *Martin Chuzzlewit*

Romantic Emotionalism	*Martin Chuzzlewit*	*The Red Badge*
Feeling	105	16
Emotion	28	6
Sentiment	46	2
Spirituality	6	0
Sorrow	31	3

Sadness	4	0
Happiness	45	1
Fear	69	20
Horror	12	4
Courage	19	10
Affection	33	1
Love	133	2
Attraction	5	0
Tenderness	23	1
Compassion	7	0
Intimacy	2	0
Passion	28	2
Liking	3	0
Lust	2	0
Caring	2	0
Adoration	2	0
Happiness	45	1

Table 23: Romantic Emotionalism in *The Red Badge* and *Martin Chuzzlewit*

Romantic clusters prove that realistic style is not void of gothicism, exoticism, emotionalism, and heroism. This means that the dividing line between Realism and Romanticism is so thin that the elements of both styles coexist in one work.

4.4.6.2 Realistic Clusters

What is common between romantic and realistic literature is the complex description of the psychological states of mind, including emotions and feelings in general. However, realist literature takes one step forward to deal with the here and now, the everyday man in a simple, comprehensive language and style. Besides the stylistic devices used in realistic literature such as irony and satire, some lexical items can be devoted to the fashion of photographic depiction of a real life-like. These lexical items may include:

- Photographic description: Look for image, sight, scene, portrait, picture, view, vision, show, display, spectacle, photo, snapshot, photograph, painting, exhibition, and landscape.
- Descriptive adjectives like good, sad, generous, real, actual, physical, genuine, and tangible.

Photographic Lemmas	***Martin Chuzzlewit***	***The Red Badge***
Image	6	3
Sight	68	21
Scene	31	18
Portrait	12	0
Picture	19	21
View	53	22
Vision	13	12
Show	159	16
Display	23	9
Spectacle	13	3
Paint	23	0
Exhibit	25	6
Landscape	7	7
Present	185	43
Describe	40	1

Table 24: Photographic Lemmas in *The Red Badge* and *Martin Chuzzlewit*

Descriptive Adjectives	*Martin Chuzzlewit*	*The Red Badge*
Real	176	6
Actual	3	0
Physical	3	1
Genuine	8	0
Vivid	3	1

Table 25: Descriptive Adjectives in *The Red Badge* and *Martin Chuzzlewit*

Time and Space Lemmas	*Martin Chuzzlewit*	*The Red Badge*
Day	391	35
Night	320	17
Today	37	8
Tonight	52	2
Yesterday	32	13
Now	705	87
Here	506	57

Table 26: Time and Space Lemmas in *The Red Badge* and *Martin Chuzzlewit*

The lemma "day" may include *days of the week, today, day,* etc., but excludes *holiday.* For night lemma, it may include *night, tonight, midnight,* etc., but excludes *knight.* Time and space indicators are the key to realistic style because they indicate the here and now events of the *novels.*

4.4.7 Impressionistic Style

Literary impressionism is a stylistic approach that refers to the personal way of describing objects according to the writers' perspectives, i.e. how they appear to them rather than how they really look like for an objective observer. In essence, Crane and Dickens tend to render reality and events as they seem or feel them which indicate subjective perception of the world around them. As impressionists, they employ certain vocabulary and techniques to convey their messages:

- Colors
- Verbs of impression: seem, look like, look, appear, and feel
- The five senses: smell, touch, see, hear, and taste
- The effect of light and shadows on an object: night, sun, sky, smoke, fog, shade, and shadow

4.4.7.1 Colors and Emotions

Colors are indicators for feelings and can be interpreted as symbols for many concepts. However, their significance can be noted in the psycholinguistic domain which addresses the impact of colors on emotions and responses to different colors use. Crane and Dickens seem to know the significance of colors in invoking feelings and moods because their works represent the color scheme. To test colors in *The Red Badge* and *Martin Chuzzlewit*, we use a list of colors from *Lingea Lexicon*[38]. Because the list is extensive and includes colors, shade of colors, and some expressions related to colors, the latter will be excluded as they express animal and object colors.

[38] Lingea Lexicon 2002, version 4.10. The full list is in appendixes

Color Lemmas	*Martin Chuzzlewit*	*The Red Badge*
Amber	0	1
Black	77	24
Blue	55	54
Brown	18	11
Buff	2	0
Colour /color	25	37
Copper	9	0
Crimson	2	9
Dark	91	28
Gold	44	8
Green	29	7
Grey/ gray	20	22
Orange	1	4
Pink	5	2
Purple	1	7
Red	70	45
Ruddy	4	0
Sallow	2	0
Scarlet	0	4
Silver	15	2
White	46	11
Yellow	15	17

Table 27: Color Lemmas in *The Red Badge* and *Martin Chuzzlewit*

The frequencies of these colors show that Crane and Dickens are fond of colors. They use them to create concrete images of their scenes, characters, and events. As the choice of words creates certain emotive mood, colors also intensify and underpin the emotive mood and give words deeper meanings. Anders Steinvall made an interesting contribution to the research done on the relationship between colors and emotions. He concludes that there is

close connection between colors and emotions (350). His results are shown in the following table.

	LOVE	JOY	SURPRISE	ANGER	SADNESS	FEAR	Total
BLACK	0.65	0.65	0.00	16.13	**75.48**	7.10	100
WHITE	2.53	18.99	0.00	**39.24**	5.06	**34.18**	100
RED	7.23	12.72	0.00	**55.49**	19.94	4.62	100
YELLOW	3.70	**81.48**	0.00	3.70	7.41	3.70	100
GREEN	0.50	5.97	0.00	**88.06**	5.47	0.00	100
BLUE	0.00	**54.90**	0.00	3.92	**37.25**	3.92	100
BROWN	0.00	7.14	0.00	**50.00**	**42.86**	0.00	100
GREY	0.00	1.00	0.00	4.00	**75.00**	20.00	100
PINK	**30.43**	**43.48**	0.00	11.59	8.70	5.80	100
ORANGE	8.70	**73.91**	0.00	13.04	4.35	0.00	100
PURPLE	12.96	5.56	0.00	**57.41**	18.52	5.56	100

Figure 21: Screenshot for Basic Emotions in Reference to Basic Colors (Stainvall 357)

Steinvall's survey shows that readers understand the symbolic meaning of colors differently. However, most of them agree about colors and their reference to emotions. Percentage in bold shows the degree of agreement about the color and its related emotions

4.4.7.2 Impressionistic Clusters

Thought impressionism is an offshoot of Realism, it borrows some aspects of the romantic description of scenes, actions, events, and emotions. Of the verbs "seem, look, and appear," *Merriam-Webster's Dictionary of Synonyms* suggests that "even in such phrases *seem* suggests an opinion based on subjective impressions and personal reaction rather than objective signs" (719). The subjectivity here denotes seeing facts in the author's perspectives. Table 27 shows the frequencies of some verbs of impression.

Verbs of impression	*Martin Chuzzlewit*	*The Red Badge*
He/she/it/they seem	101	46
He/she/it/they feel	54	61
He/she/it/they look like	7	1
He/she/it/they appear	38	7
Impress*	63	5

Table 28: Verbs of Impression in *The Red Badge* and *Martin Chuzzlewit*

Other impressionistic lemmas include the effect of light and shadow on objects. Crane and Dickens use these elements to make mental images in their readers' minds to see things not as they are, but as they appear to the authors in moments of impression.

Light and Shade Lemmas	*Martin Chuzzlewit*	*The Red Badge*
Sun	36	19
Smoke	36	58
Fog	7	5
Shade	12	5
Shadow	35	12
Bright*	120	5
Dark*	125	40
Ray	9	8
Pale	27	3

Table 29: Light and Shade Lemmas in *The Red Badge* and *Martin Chuzzlewit*

4.5 Conclusion

Corpus stylistics can be used in parallel with literary and linguistic stylistics to complete the analysis of language and style and validate the results found in the previous chapter. The frequencies of the stylistic devices under study and other lexical terms related Realism, Romanticism, and Impressionism prove the richness and the complexity of *The Red Badge* and *Martin Chuzzlewit.* Corpus studies based on quantification and computation are now in favor of literary and linguistic analysis.

General Conclusion

Throughout literary history, language and style, as two inseparable entities, had undergone changes to fit the needs of people and their tastes. From Aristotle's time, the rhetorical speech aimed to impress people and influence their decisions and opinions, and the elevated language was used mainly for persuasion. In the following centuries, writers followed the steps of Aristotle's rhetoric till the 18th century, where vulgarism appeared to be the remedy for literary discourse. The emphasis was then on mundane and simple stylistic technique to convey everyday language. By the end of the 18th century, the mood changed from simplicity to the complexity of the language of poetry: poetics. The standard was that language should be refined and improved by the use of standard language norms for ordinary langauge use and by poetic, i.e. foregrounded langauge for literary language.

By the dawn of the 19th century, authors sought to form a melting pot in which different literary styles coincided, wherein Romanticism swept over Europe and America and was the major style for many writers who wanted to make their lives enclosed in the realm of imagination. The emphasis was, then, on the stylistic devices, which paved the way for their personal, subjective, and imaginative endeavors, like metaphor, simile, hyperbole, alliteration, rhyme, and so on.

Soon, the trend was no longer an escape from the harsh realities such as poverty, wars, and hard-working conditions in the Industrial society, and it faded away. Realism, therefore, came as a reaction Romanticism to destroy its heritage and build an everyday and real life-like with its ups and downs. Writers of the then style focused on ordinary subjects and characters to render life as it really was. However, the principles of the trend had changed by time and became more or less tolerant for subjective views. This, in turn, led to the introduction of Impressionism from French art and Naturalism from Darwinism which brought about some offshoots of Realism, yet different in perspective. Impressionism gave the writer the freedom to render reality according to his impressions and feelings, not

according to an objective observer. The stylistic focus, as in art, was on the effect of light and color shades on objects. Naturalism, on the other hand, took reality as its principle to depict life as an arena in which characters struggle for survival. Yet besides the pessimistic and the grim side of life, writers still used some romantic versions to show the indifference of "Nature."

In 19th century, some novelists managed to incorporate all the styles of the time and tamed them in single works. Crane's *The Red Badge* and Dickens's *Martin Chuzzlewit* are good examples of this collision in which the elements of different styles coexist at once in a harmony. To mention some examples from *Martin Chuzzlewit,* the novel can be read as a romantic quest for love in some characters like Mary Graham with Martin Chuzzlewit, Ruth Pinch with John Westlock, Mrs. Todger with Pecksniff Chuzzlewit, and so on. More than love, Dickens romanticizes Martin's journey to America as if going to the "promised land," especially Eden as its name refers to Paradise. Martin's quest for Eden turns to be the quest for a "waste land." Dickens uses this romantic vision to prove that in reality there is no always such a rosy love or adventure that ends in heroic scene. For him, real life is a balance between tragedy and comedy. This is why, some of Dickens's characters love but do not marry like Pecksniff, Cherry, and Tom, or they marry but do not love like Merry, while others reach their happiness after a miserable life like Ruth, Mary, and Martin.

Crane follows Dickens's steps in depicting an episode of the American Civil War. There are two opposite representations of war, of nature, and of the protagonist Henry Fleming. War has been romanticized in the first chapters, showing that it is a "play affair," a "great affair," or a "Greek-like struggle". This vision is due to the legendary perception of war in Henry's imagination. In later chapters, Crane shows the real face of war and describes it as a "red animal," a "beast," and "god-swallen blood." The ugly face of war represented in real scene is followed by Henry's ashamed desertion towards *Nature,* as being first perceived

as a shelter in a romantic vision. Henry sees *Nature* a caring "woman" who might provide her child the necessary protection. Crane puts his protagonist in another dilemma to force the melodrama when *Nature* shows its real nature, as being indifferent. Henry starts the battle in his imagination and sees "people secure in the shadow of his prowers" and his heroic deeds. This perception fades soon after he sees real war. The hero, Henry, becomes anti-hero and runs away from the battle.

Besides adherence to a truthful representation of life, Crane and Dickens have the tendency not to be bound to the laws of the movement they subscribe to. Their styles are kind of rebellion against the boundaries of an objective rendering of life, and they find the remedy within Realism which does not only entail depiction of the ugly or the smiling aspects of life in an objective way, but also requires some freedom for writers to describe life impressionistically. Both writers take advantage of impressionism to picture scenes full of colors and light which reflect their feelings in certain moments. This is clear in many scenes whenever the sun is described as the source of happiness, life, and energy. The combination of different styles reveals Crane and Dickens's complex messages that their works can be interpreted differently according to the angle the critic looks at. This also means that there is no way for their works to be straightforward and simple rendering for their times, as realists tended to write. The complexity is in favor of Crane and Dickens's talent and ranks them among the wise.

Since Dickens's and Crane's styles are complex, the language they use has to confirm the degree of complexity. The findings can be supported by quantitative evidence in which quantification serves as a means of validating the results. Corpus stylistic and linguistic study show to what extent Crane and Dickens manipulate language to serve their purposes. Though the study is limited to certain levels of language study, namely phonological, lexical, and semantic, there is a limitation within the limitation. At the phonological level alliteration

represents the writers' careful attention to the musical language and its effect on readers. Eye dialect has also effects on the ears as readers try to speak and sound like the characters do in Crane and Dickens's times. However, as its name suggests, "eye" dialect affects much the eyes of readers because of its unusual spellings. The frequencies of alliteration and eye dialect show a noticeable number though eye dialect is not fully represented in this dissertation.

At the lexical and the grammatical levels, dialect serves as a cultural and historical record for customs, speech, and language change. It also shows the deviation from the standard dialect which indicates social status and educational level of different characters. The study shows also that some lexical items can be attributed to different styles and can be interpreted differently according to the context they appear in.

The study of language at the semantic level enables us to discover meanings beyond the surface ones. Metaphors, similes, hyperbole, irony, and sarcasm are some examples of language foregrounding. The stylistic devices at the semantic level show to what extent Crane and Dickens's language and style are deep and far from an ordinary and simple descriptions of life. These findings aim to represent the complexity of language and styles used in *The Red Badge* and *Martin Chuzzlewit*. Unlike counterpart realist writers, Crane and Dickens managed to implement different stylistic trends and devices in single works.

As a whole, the language and styles used in *The Red Badge* and *Martin Chuzzlewit* are windows to interpret the novel if carefully analyzed, and the overuse of irony, sarcasm, satire, metaphor, simile, and hyperbole should not be taken for granted. In *The Red Badge*, Henry Fleming is just as childish as in the beginning of the story and, therefore, the title is bitterly ironic. Henry has never received the "red badge of courage" because his wound is the result of a hit from his comrade. His vision throughout the novel ranges from romantic, to realistic, and to naturalistic views of war, and it ends with a romantic scene which serves the hypothesis of naivety and childhood, not manhood. Charles C. Walcutt suggests that the

final four paragraphs in *The Red Badge* denote the whole interpretation of the novel. In his evaluation of these paragraphs, he says:

> [The paragraphs] are a climax of self-delusion. If there is any one point that has been made it is that Henry has never been able to evaluate his conduct. … his motives were vain, selfish, ignorant, and childish. . . Crane seems plainly to be showing that he has not achieved a lasting wisdom or self-knowledge. (qtd. in Rechnitz 76)

Dickens's *Martin Chuzzlewit* is no exception because of the coded language he uses. Behind comic and humor, there lies his serious message. The comic mood of the novel denotes satire on both American and British societies. He gives an ironic and serious representation of the English and American societies, being devoted to self-interest and hypocrisy. On one hand, Dickens criticizes the British society for being selfish and hypocrite when his characters show interests in Old Martin Chuzzlewit for the sake of his money. On the other hand, he views Americans as self-contradictory and self-proud people when he sends his protagonist young Martin to America. Dickens is shocked with American virtues as they are merely based on interest and hypocrisy. To condemn Slavery and other American institutions, Dickens uses the term "free" many times to refer to the opposite meaning. The expressions "*very free of you*," "*this free hemisphere*," "*sons of freedom*," "*free and independent*," "*freedom of opinion*," "*free and enlightened citizen*," "*free U-nited States*," and "*in freedom's name*," are examples where freedom is used by Dickens as the subject for mockery. For Dickens, American freedom is ironically based on slavery wherein "the stars wink upon the bloody stripes; and Liberty pulls down her cap upon her eyes, and owns oppression in its vilest aspect for her sister" (Dickens 328).

As far as research is concerned, One of the most common barriers which face a researcher to implement a corpus stylistic study is in the method itself. Corpus studies are

new and require knowledge of different subjects like computer sciences, statistics, mathematics, and software execution. More than knowledge, access to paid corpus programs and tools like WordSmith is difficult since e-payment is not possible. Free electronic texts are available at "Project Gutenburg" but some of them contain some spelling mistakes which I could not fully detect. Some of these mistake are found in Project Gutenburg's version of *Martin Chuzzlewit* like *float**a**d in the stream"* for floated and "*The trees had grown so thi**n**k* " for thick. Regardless these issues, there is a big problem facing the researcher while doing corpus stylistics. It is the amount of data extracted from the corpus and how to interpret them. Filtering the data is also another big issue for the researcher because it entails manual treatment of millions of lines to get the right results for, say, one entry.

It is due to all the aforementioned issues that this work may contain some flawed or weak points; I have not yet discussed some issues in scrutiny, and they are left for coming researchers. It is important for those interested in the approaches (the implementation of literary, linguistic, and corpus stylistics in the study of language and style), or the topic itself (language and style), or even in the novels in particular (*The Red Badge* and *Martin Chuzzlewit*), to shed light on some aspects I wished to cover, but I have not yet discussed or I have given little attention in my study like dialect, eye dialect, or stylistic devices like onomatopoeia, rhyme, or interdisciplinary subjects like language and psychology. These aspects can be studied separately and fully.

I would like to recommend the following areas of research which might interest the coming researchers:

- Dialect and culture
- Dialect translation
- Semantic prosody
- Language and the psyche of the author

- Eye dialect and phonology

For corpus stylistics, there is growing interest in the method in academia. One of the pioneers of this method is Michaela Mahlberg who wrote different articles and books on Dickens using corpus stylistics.

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Appendice I: The Main Characters in *Martin Chuzzlewit*

Mr. Pecksniff is a self-styled teacher of architecture who loves his fellow man, takes advantage of his students and passes off their designs as his own for profit. He is presented in the novel as the most moral man and ends as the most selfish and hypocrite man.

Charity and Mercy Pecksniff are also known as Cherry and Merry. Charity is described throughout the book as not having the virtue of charity, while Mercy is described as a silly and girlish but she changes after her miserable marriage and life with Jonas.

Old Martin Chuzzlewit, the wealthiest man in the Chuzzlewit family, lives far from of his family members because of their interest in his money not in family relationship. He, first, disinherits his grandson "young Martin" to test whether or not his love is based on interest.

Young Martin Chuzzlewit is the protagonist of the story and the grandson of old Martin. Young Martin is engaged to Mary who is the companion of his grandfather old Martin. He is disinherited because of his relation to Mary to see if his love to him and her is true. After miserable adventure to America, he comes back repenting from his arrogance and selfishness and inherits his grandfather.

Mary Graham is the caretaker and the companion of old Martin Chuzzlewit, who will receive nothing after his death. She falls in love with young Martin, but old Martin tries to separate between them for a test purpose. Eventually, the lovers are joined under his care and wealth.

Jonas Chuzzlewit is the most wicked and mean-spirited character of the Chuzzlewit family. He is so selfish that he wishes death for his father Anthony so that he can have the money for himself. His cruel to his wife Merry and to every person he deals with.

Thomas Pinch (Tom) is a assistant of Pecksniff's who has great virtues like kindness, honesty, and loyalty in everything he does. He first admires Pecksniff to the edge but later discovers pecksniff's selfishness and disrespect, especially with Mary. He is mentioned more than the protagonist Martin that some critics believe him to be the true protagonist.

Ruth Pinch is Tom Pinch's sister. She is sweet and good, like her brother. At first she works as a governess to a wealthy family with several nasty brats. Later in the novel she and Tom set up housekeeping together. She falls in love with, and marries, Tom's friend John Westlock.

Sairey Gamp (Mrs Gamp) is a midwife and monthly nurse. She is famous for her excentric speech that marks her low education. She often carries with her a black umbrella that *Gamp* becomes a cockney slang word for an "umbrella."

Appendice II: The Main Characters in *The Red Badge*

Henry Fleming (the youth) is a young private who volunteered for in the Union army to fight the rebels of the Confederate army. He has romantic view of war derived from Greek epics like the Iliad. In the course of novel he changes his idea of war because of the psychological chaos he goes through in the real war. He ashamedly runs from the battle and gets accidently and ironically a wound on his head that marks his "red badge" of his courage.

Wilson (the loud young soldier) is Henry's closest friend in the regiment. He seems a confident soldier at the beginning of the novel, but he is so afraid when the battle starts. Wilson goes through the same Henry's psychological turmoil, but he matures at the end of the novel. They both represent childish enthusiasm to fight greatly in the war.

Jim Conklin (the tall soldier) is Henry's old friend in the regiment. Unlike Henry and Wilson, Jim has a pragmatic view-point on courage that he might run if other soldiers run. In the battle, Jim gets shot in his side, which causes his death eventually. Jim's death is metaphorically viewed like the "sun pasted in the sky like a red wafer."

Tattered man is a nameless soldier who meets Henry after the first battle is over. He keeps asking Henry about the fighting and Henry's conduct in the battle as if working as Henry's conscience. His questions remind Henry of his desertion from the regiment and seem to torture him over and over.

Henry's mother is also a major character in Henry's psychological development. She objects to his enlistment in the army and warns him of the bad consequences of joining "bad men". Her simple and straightforward words defeat his enthusiastic arguments to enlist in the army and bring his dreams down to earth, "I know who you are, Henry."

Lieutenant Hasbrouck is a commander in Henry's regiment who represents a model for Henry and Wilson to follow. The lieutenant shows commitment in holding the regiment as a unit and encouraging the soldiers to fight and charge, though he is shot in his hand and his arm. His language is full of vulgarism as he speaks.

Appendice III: A List of IPA Phonetic Symbols

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2015)

CONSONANTS (PULMONIC) © 2015 IPA

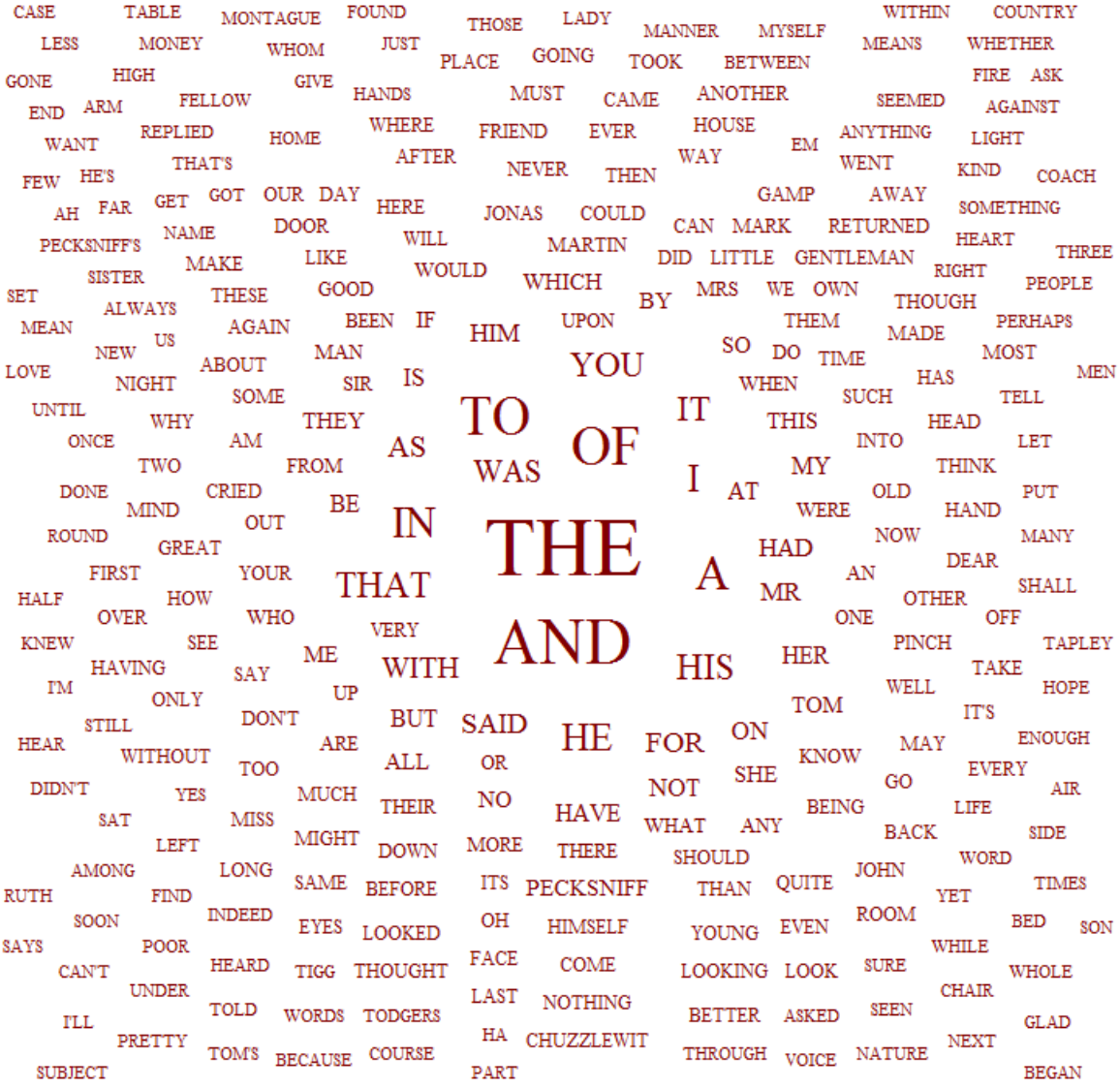
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Symbols to the right in a cell are voiced, to the left are voiceless. Shaded areas denote articulations judged impossible.

Source: www.internationalphoneticassociation.org

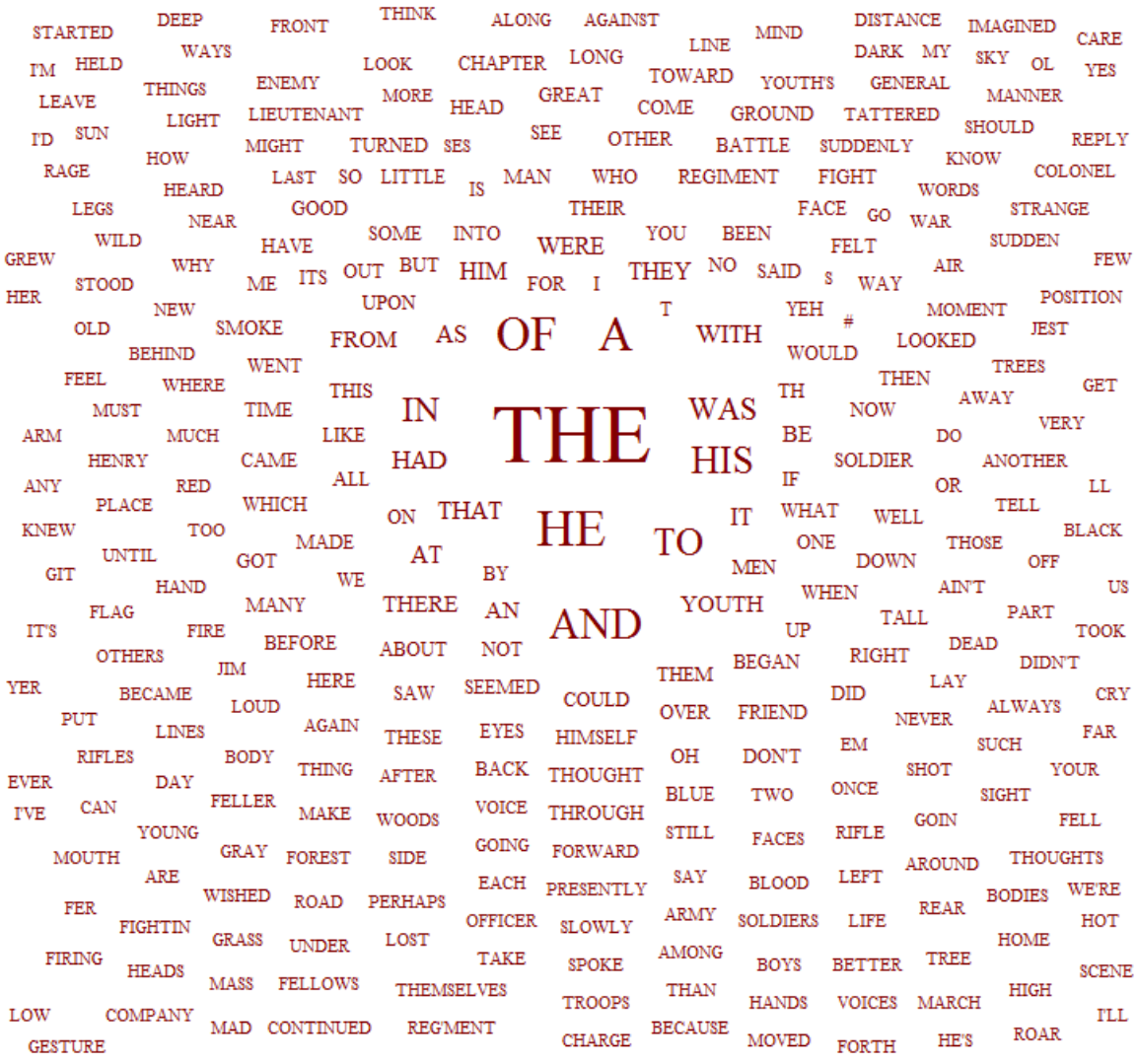
Appendice IV: Word Cloud in *Martin Chuzzlewit*

Word cloud for *Martin Chuzzlewit* is a physical representation for the most frequent words in the novel. The closer to the center of the circle the word is, the more frequent it is.



Appendice V: Word Cloud in *The Red Badge*

Word cloud for *The Red Badge* is a physical representation for the most frequent words in the novel. The closer to the center of the circle the word is, the more frequent it is.



Appendice VI: Concordance for Hyperbole

1 eye for colour is a little dull? On this head of **exaggeration** I have a positive experience, more
2 are quite agreed, I believe, that Mr. Pecksniff is an **exaggeration,** and that no such character ever
3 his name in everybody's mouth, connected with the **thousand** useless odds and ends you do (and which,
4 , fixing on her two dark eyes whose brightness was **exaggerated** by the paleness of his hollow cheeks,
5 had time to write it, and that would have been a **thousand** pities; postage from such a distance
6 to yield to him, or give way by so much as the **thousandth** part of an inch.' 'No, no,' said Tom.
7 tall soldier. In the darkness he saw visions of a **thousand-tongued** fear that would babble at his
8 close relationship and alliance with hundreds and **thousands** of the odd family to which Todgers's
9 Pinch!' 'Thank you,' said Tom's sister heartily; 'a **thousand** times.' 'Not at all,' he retorted, patting
10 they can return with the answer, and invents a **thousand** tortures, rending their hearts to pieces.
11 at it. My dears, you remember?' Oh vividly! A **thousand** times! 'We uttered no complaint,' said
12 a place, a party, or a thriving lie, or eighteen **thousand** pounds, or even eighteen hundred;--but
13 over on th' turnpike road an' killed about five **thousand** of 'em. He ses one more sech fight as
14 he never left off casting up; and he got to so many **million** at last that I don't believe he's ever been
15 . Twigs and leaves came sailing down. It was as if a **thousand** axes, wee and invisible, were being
16 the store and feign to despise such exhibitions. A **thousand** details of color and form surged in his
17 faces. The struggle in the smoke had pictured an **exaggeration** of itself on the bleached cheeks and
18 , an't they? It makes no odds whether a man has a **thousand** pound, or nothing, there. Particular in
19 the forest. They were suggestive of unnumbered **thousands.** Once he saw a tiny battery go dashing
20 lived in their own esteem, that there are scores of **thousands** breathing now, and breathing thick with
21 on the coast of that small island, sleeping, a **thousand** miles away, so quietly in the midst of
22 to fight the hull damned rebel army." He began to **exaggerate** the endurance, the skill, and the valor
23 wind, and more clamorous and fierce become the **million** voices in the sea, when the wild cry goes
24 the New York Sewer! Here's some of the twelfth **thousand** of to-day's Sewer, with the best accounts
25 there! Here's the Sewer! Here's some of the twelfth **thousand** of the New York Sewer! Here's the
26 Journal of the United States, now in its twelfth **thousand,** and still a-printing off:--Here's the New
27 Sewer! Here's the New York Sewer, in its twelfth **thousand,** with a whole column of New Yorkers to
28 , the latter approvingly. 'Buy 'em by hundreds of **thousands,**' resumed the colonel. 'We are a smart
29 wares were made to sell, and they sold; and his **thousands** of readers could as rationally charge
30 specimen,' returned Martin, 'there must be a few **thousands** here, rather the reverse of independent,
31 and consideration.' 'I needn't have travelled three **thousand** miles from home to find such a character
32 come to this, I wouldn't be without a witness for a **thousand** pound.' Chuffey said not a word, and
33 hand, he would endow her with a fortune of four **thousand** pounds. 'I should sadly pinch and cramp
34 with Mr Pecksniff. Mr Mould and his men had not **exaggerated** the grandeur of the arrangements.
35 gently from the cottage chimneys. There were a **thousand** pleasant scents diffused around, from

Appendice VII: Concordance for Simile Patterns

1 back upon the glowing sky, that it seemed as if the quiet buildings were the
2 at the wicket, and grumbling in the chimney, as if it bullied the jolly bellows for doing
3 liberality and gratitude of the Norman were as remarkable as those virtues are usually
4 , had them all crunched and crackled up, as though they had been burnt; about the
5 to chirp and twitter on the naked boughs, as though the hopeful creatures half believed
6 , and in looking for the moment as blank as if their thoughts had actually had a direct
7 all manner of colours, and his eyes as dull as if they had been boiled, and his head
8 the youngest Miss Pecksniff was so young as to be, as one may say, forced to sit upon
9 , and in looking for the moment as blank as if their thoughts had actually
10 his face all manner of colours, and his eyes as dull as if they had been boiled, and his
11 'No,' said Tom, looking into his friend's face, as if he were a little doubtful of his
12 strong and scornful an emphasis on the name as if it would have given her unspeakable
13 and foreign tongues, gets noised abroad, even as far as Salisbury, making of him,
14 long breath; and gazing wistfully in his face as if he were unable to settle in his own
15 , he kept one of his forepaws near his nose, as though he would say, 'Don't mind me--it's
16 fortitude, I trust to converse with him as if these events had never happened. But
17 him on one side of the sign-board it seemed as if he must be gradually melting through
18 ,' rejoined Tom. 'If you only knew Pecksniff as well as I do, you might say it of him,
19 virgin for breakfast every morning, with as much regularity as any tame single
20 . Sounds floated on the air, moreover, as if two spirit voices had exclaimed: one,
21 plain; and in her manner, even when she sat as still as she did then, there was an
22 and warming his hands before the fire, as benevolently as if they were somebody
23 be 'shamed to let me know about. Jest think as if I was a-watchin' yeh. If yeh keep that
24 wouldn't like half as well, or admire half as much, as the beaming hostess of the Blue
25 'it wasn't I. Why how you stand there, Mary, as if I had the plague! But they're all afraid
26 his hands before the fire, as benevolently as if they were somebody else's, not his;
27 once or twice in a very solemn manner, as if by that means he gained a clear insight
28 melt in his mouth. He rather looked as if any quantity of butter might have been
29 , and say that he looked at this moment as if butter wouldn't melt in his mouth. He
30 cast an angry glance towards the candlestick, as if he were possessed by a strong
31 demonstration. His province was to look out, as far as he could, for his personal comfort.
32 Martin Chuzzlewit would not have resumed as quickly and as sternly as he did: 'You
33 Pecksniff, keeping his hand in his waistcoat as though he were ready, on the shortest
34 would not have resumed as quickly and as sternly as he did: 'You would advise me
35 his back (as he had warmed his hands) as if it were a widow's back, or an orphan's

Appendice VIII: Concordance for Alliteration Word and Word Pattern

1	to be seen by such travellers as Young	Martin and Mark	Tapley. As I had never
2	were printed in the Times Newspaper in	June and July,	1843--at about the time
3	here but on every suitable occasion,	whatsoever and wheresoever,	to express
4	the ancestry, the greater the amount of	violence and vagabondism;	for in
5	strong-minded, was nevertheless	frail and fading;	she was notoriously
6	to the effect that if they fail to do	so and so	by bearer, he will have no
7	again, still wearing theirs, had them all	crunched and crackled	up, as though
8	yet; at length, they whizzed so madly	round and round,	that it was too much
9	there, rolling over each other, whirling	round and round	upon their thin edges,
10	where their pursuer kept them eddying	round and round	at his pleasure; and
11	hurried away rejoicing, roaring over	moor and meadow,	hill and flat, until it
12	man--a grave man, a man of noble	sentiments and speech--and	he had had
13	. There was a good thing! Mercy and	Charity! And Charity,	with her fine
14	the contrast they presented; to see each	loved and loving	one sympathizing with,
15	and devoted to, and leaning on, and yet	correcting and	counter-checking, and, as
16	man than Mr Pecksniff, especially in his	conversation and correspondence.	It was
17	the future,' said Mr Pecksniff, smiling	more and more,	and looking at the fire
18	from Mr Pinch!' cried Charity, with as	strong and scornful	an emphasis on the
19	, being shrunk with long wear, was	twisted and tortured	into all kinds of
20	have been almost any age between	sixteen and sixty;	being one of those
21	cried John Westlock, with the utmost	disgust and disdain	the monosyllable is
22	, is in the second place. And in the very	prologue and preface	to the first place,
23	better than I: that I was born for much	plainer and poorer	things, that I am not
24	coming out upon the other. He was a	courteous and considerate	dragon, too;
25	, such a whispering of voices, such a	smoking and sputtering	of wood newly
26	, but a poor apothecary who was also a	grocer and general	dealer, the landlady
27	or dog might, nothing more. The very	size and shape,	and hopeless
28	everywhere, I hope, in sympathy for the	sick and sorry.'	With these impressive
29	his sleep was drawing to an end. By	little and little	he removed the
30	of this visit; and leave me. I have so	corrupted and changed	the nature of all
31	now by age and dinginess--and were so	stretched and strained	in a tough
32	shaggy moustache too; nothing in the	meek and merciful	way, but quite in
33	abruptly on his way to the door. 'Mr and Mrs	Spottletoe,'	said Chevy
34	thing, sir,' said Mr Tigg; 'this is the	point and purpose	at which I was
35	and influential position. Thus, by	little and little,	they made common

Appendice IX: Concordance for Eye Dialect

1	like that. The regiment's got orders, too. A feller what seen 'em go to headquarters
2	. I'd jest flop down, I would. I never seen a feller die th' way that feller did. "Yeh
3	without waiting for a reply. "I see a feller git hit plum in th' head when my
4	well you mayn't believe there's no sech a creetur, for she wouldn't demean herself
5	master of us. To propitiate him we made a jest of his father; it began with his
6	might possibly turn this interview into a jest, to render him desirous to avoid the
7	, he makes a good off'cer. He ain't afraid 'a nothin'." "I met one of th' 148th Maine
8	'Head 'a th' charge all th' time,' he ses. 'A feller named Wilson,' he ses. There,
9	an' send it hum t' yer mother, hay? 'A feller named Wilson,' he ses. An' th'
10	. 'You bet,' ses th' lieutenant, 'he an' a feller named Wilson was at th' head 'a th'
11	would be 'shamed to let me know about. Jest think as if I was a-watchin' yeh. If
12	Fleming? Do yeh feel all right? There ain't nothin' th' matter with yeh, Henry, is
13	go t' hell an' find th' road t' th' river!' An' jest then a shot slapped him bang on th'
14	brimstone t' git a holt on a haversack, an' sech stomachs ain't a'lastin' long," he was
15	It's jest a damn' good belt on th' head, an' nothin' more. Now, you jest sit here an'
16	it is to make tea for,' said Mrs Gamp; 'and wot a happiness to do it! My good young
17	all day doing no good to nobody and jest tiring ourselves out." "So would I,"
18	and found the windows open, the light and air admitted, and all traces of the late
19	grandfather is his cousin, so he's kith and kin to me, somehow, if you can make that
20	, along of your snuff?' said Mrs Prig. 'And wot if they are!' said Mrs Gamp 'Nothing
21	to tears. 'The mercy as it is!' she said, 'as sech a dear, good, reverend creetur never
22	unspiled by withering conventionalities as air our broad and boundless Perearers!
23	. "There's been heaps of fun poked at 'em because they're new, of course, and all
24	bass notes, that it took six men to hold at sech times, foaming frightful.' 'Chuffey,
25	her. 'What!' said Mrs Gamp, 'you bage creetur, have I know'd Mrs Harris five and
26	,' observed Mercy. 'Well!' cried Mr Bailey, 'wot if I am? There's something gamey in it
27	you?' 'I should think not,' replied Bailey. 'Reether so. I wouldn't have nothin' to say
28	looked with roguish aspects and a bantering air upon their dear papa. This conduct was
29	best shirts, because I want my boy to be jest as warm and comf'able as anybody in
30	. We are a model to the airth, and must be jist cracked-up, I tell you.' 'What! I speak
31	not havin' the pleasure of bein' beknown, wot I have took from Betsey Prig this
32	eyes is wrong!' said Mark. 'I don't believe 'em. That ain't my fellow-passenger
33	he 's all right here. Nobody won't bother 'im. An' I must say I ain't enjoying any
34	sir,' said Mr Tapley, stepping forward, 'but yow was mentionin', just now, a lady of
35	him for one of your two daughters did ye? Or failing that, you traded in him as

Appendice X: Concordance for Colors and Shades

1	the landscape changed from brown to **green,** the army awakened, and
2	blackness, one could see across it the **red,** eyelike gleam of hostile
3	mud to proper thoroughfares. A river, amber-tinted in the shadow of its
4	the shining church turned cold and **dark;** the stream forgot to smile; the
5	the village forge came out in all its **bright** importance. The lusty bellows
6	rejoice, and brought a glow into its **dark** face as it hovered about the
7	groups between the rows of squat **brown** huts. A negro teamster who
8	emulation, sparkled too, and shed its **red-hot** gems around profusely. The
9	otherwise than a wealthy man), a **dark** lantern of undoubted antiquity;
10	out paths of deeper gold; and the **red** light, mantling in among their
11	the stems of some were piled, in **ruddy** mounds, the apples they had
12	the plough as it turned up the rich **brown** earth, and wrought a graceful
13	The sun went down beneath the long **dark** lines of hill and cloud which
14	. You looked over a very low fence of **white** cravat (whereof no man had
15	But awake he had regarded battles as **crimson** blotches on the pages of the
16	beating upon it, made it glow a light **yellow** shade. A small window shot
17	case of mathematical instruments (if silver-mounted or otherwise
18	did his hair, just grizzled with an iron-grey which was all brushed off
19	hat had fallen off, and his face was **pale,** and his hair erect, and his
20	blue to a faint lack-lustre shade of **grey.** But there he hung; rearing, in
21	certainly; and was drest in a **snuff-coloured** suit, of an uncouth
22	looking, with a face of clear red and **white,** which, by its jovial aspect, at
23	camlet cloak with a lining of faded **scarlet.** His sharp features being
24	a way they little expected; and as to **red** noses (she observed) she had yet
25	than other noses, or indeed half as **red** as some. This remark being
26	disposition to pimples, that the **bright** spots on his cravat, the rich
27	of Mr Martin Chuzzlewit, very **dark** and very hairy, and apparently
28	inasmuch as people neither made nor **coloured** their own noses, but had
29	twain, as they stood winking their **red** eyes, side by side, and
30	observed) she had yet to learn that a **red** nose was any disgrace, inasmuch
31	on the kitchen window-sill, that great **white** mug (put by, by thy own
32	displayed therein, and such large **silver** watches hanging up in every
33	, that the long ends of his loose **red** neckcloth were streaming out
34	as often as before; and the bunch of **bright** winter berries in the
35	buy it. But what were even gold and **silver,** precious stones and clockwork

المستخلص
تعتمد هذه الأطروحة على مناهج من اللسانيات , علم الأساليب, النقد الأدبي, و الدراسات الكمية للغة لتحديد النواحي الجمالية للغة والاسلوب في كل من الروايتين ***شارة الشجاعة الحمراء*** للكاتب ستيفن كراين و ***مارتن تشازلويت*** للكاتب تشارلز ديكنز. ينصب التركيز بالخصوص على الانزياح اللغوي والأسلوبي عن المعايير المعتمدة آنذاك والتي كل من الروايتين عملين معقدّين ساخرين , خلافا للغة والأساليب المستعملة من قبل معاصريهم في تصوير مجريات الحياة اليومية في القرن التاسع عشر. من خلال استعمال علما الأساليب اللغوي والأدبي, تتعرض هذه الدراسة لمختلف نواحي التحليل على مستويات مختلفة في دراسة اللغة منها الصوت, المفردات, النحو, والمعنى. يستعمل علم الاسلوب الكمي لتأييد التحليل اللغوي و الأدبي الأساليب ولإعطاء التحليل الوصفي صبغة كمية. حيث تثبت النتائج المحصل عليها من الروايتين أن اللغة والأساليب المستعملة مشحونة بوفرة من الصيغ البلاغية مثل "لهجة العين", اللهجات الادبية, المجاز, التشبيه, السخرية, وما إلى ذلك. كما و تظهر اللغة والاساليب المستعملة عدة اتجاهات أسلوبية مثل الرومنسية, الانطباعية, و الطبيعية التي تتعايش في بوتقة الواقعية.
الكلمات المفتاحية: اللغة والأسلوب, الواقعية, الإنحراف والإنزياح, الصيغ البلاغية, علم الأساليب الكمي, علم الاساليب الأدبي, علم الاساليب اللغوي

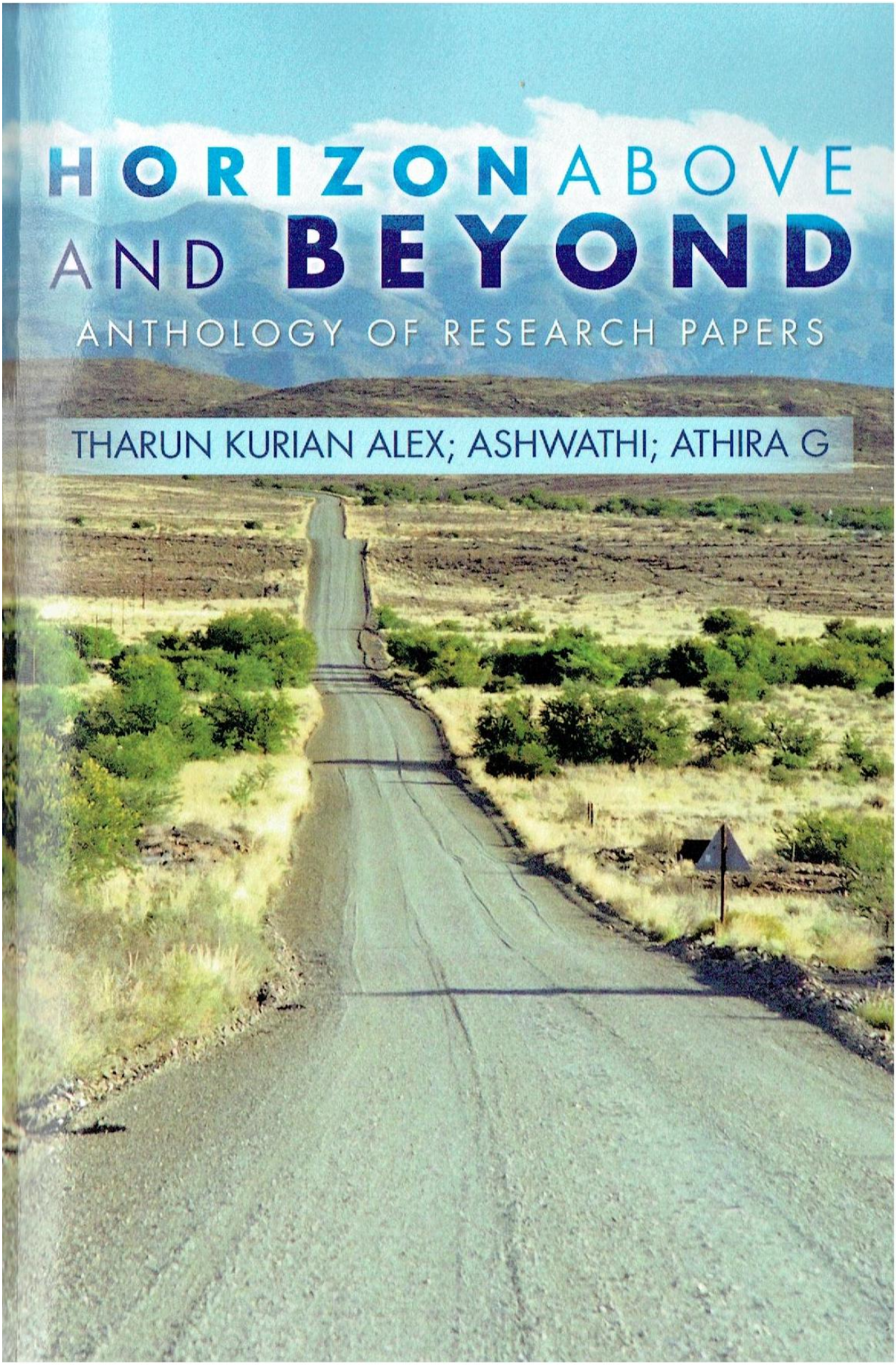
Résumé
Cette thèse met en œuvre des méthodes issues de la linguistique, de la stylistique, de la critique littéraire et des études de corpus afin de déterminer quels aspects et style esthétiques de la langue dont font partie ***L'Insigne Rouge du Courage*** de Crane et ***Martin Chuzzlewit*** de Dickens. En particulier, l'accent est mis sur la linguistique, les déviations stylistiques et la défamiliarisation des normes standards du temps, ce qui rend les deux œuvres complexes et ironiques, contrairement au langage direct et aux styles utilisés par leurs contemporains pour décrire la vie quotidienne au XIXe siècle. En utilisant la stylistique linguistique et littéraire, l'étude est exposée aux différents volets d'analyse et selon des angles variés liés aux niveaux de langue, y compris les niveaux phonologique, lexical, grammatical, et sémantique. La stylistique de corpus s'assure de valider les analyses dans la stylistique linguistique et littéraire ainsi qu'elle donne à l'analyse qualitative un aspect quantitatif. Les résultats aboutis montrent que la langue et le style employés dans ***L'Insigne Rouge du Courage*** et ***Martin Chuzzlewit*** sont chargés de grande variété de dispositifs stylistiques entre autres; le dialecte de l'œil, les dialectes littéraires, la métaphore, l'ironie, etc. Ils montrent également que les tendances stylistiques diversifiées sont coexistantes dans un creuset du réalisme comme le romantisme, l'impressionnisme et le naturalisme.
Mots-clés: Langue et Style, Réalisme, Déviations et Défamiliarisation, Dispositifs Stylistiques, Stylistique de Corpus, Stylistique Littéraire, Stylistique Linguistique

Abstract
This dissertation applies methods from linguistics, stylistics, literary criticism, and corpus studies to determine what aesthetic aspects of language and style are part of Crane's ***The Red Badge of Courage*** and Dickens's ***Martin Chuzzlewit***. In particular, the focus is on the linguistic and the stylistic deviations and foregrounding from the standard norms of the time, which make both works complex and ironic, unlike the straightforward language and styles used by their contemporaries to depict the everyday life in the nineteenth century. By employing linguistic and literary stylistics, the study is exposed to different and varied angles of analysis at different levels of language study, including phonological, lexical, grammatical, and semantic levels. Corpus stylistics comes to validate the analyses in linguistic and literary stylistics and gives the qualitative analysis a quantitative side. Results show that the language and the styles employed in ***The Red Badge*** and ***Martin Chuzzlewit*** are loaded with rich variety of stylistic devices like eye dialect, literary dialects, metaphor, irony, and so on. The works show also mixed stylistic trends coexisting in the melting pot of Realism like Romanticism, Impressionism, and Naturalism.
Keywords: Language and style, Realism, Deviation and Foregrounding, Stylistic Devices, Corpus Stylistics, Literary Stylistics, Linguistic Stylistics

HORIZON ABOVE AND BEYOND

ANTHOLOGY OF RESEARCH PAPERS

THARUN KURIAN ALEX; ASHWATHI; ATHIRA G



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Contents

on other languages as well. The focus has also been directed on many concerns that have gained much attention in the present.

There are twenty two research papers in this book dealing on linguistics, translation and literature both Indian and international. The studies are focused on the works of renowned writers like Stephen Crane, Chenjerai Hove, Safdar Hashmi, David Damrosch, Haruki Murukami, Bharathi Mukherjee, Manju Kapoor, Rohinton Mistry, Jhumpa Lahiri, Padmarajan, Prabhanjan, Ritha Nath Keshari, M Mukundan, N S Madhavan, Arundhati Roy etc. The writers of the articles range from professors, English writers and critics, research scholars and post graduates, who point out the diversity, plurality, contradictions and multiculturalism existent in their society. The text has been divided into three parts, for the comfort of reading and appreciating, without following any particular criteria of classifying them on the subjects they deal with unlike other texts and thus making a united whole of its essence itself.

We express our deepest gratitude to all who cooperated with this work, the editorial and review team and our beloved mentors and professors for guiding us right though the black hole. To Kate Cea and Pohar Baruah for their unending patience and help extended as our publishing consultant and to Partridge India for publishing this work in highly appreciable outlook. We are indebted to the contributors for their amazing research articles, which really do the splendor of decorating *Horizon Above and Beyond*. We wish all the readers, a fruitful journey, through the pages.

Affectionately,

Tharun Kurian Alex, Ashwathi & Athira G

The Red Badge of Courage: Beyond the Limits

Abderrahim Cheikh

The Red Badge of Courage (1895) is a multidimensional novel which expresses many perspectives simultaneously. It transgresses the limits of diverse disciplines like linguistics, history, psychology, art, and culture likewise. Though Stephen Crane's education was cut and his life span was short, he exceeded his own abilities by freeing his work from what theories might border. A boy of twenty-four published a work that puzzled his contemporary critics, and it still does. The novel reveals Stephen Crane's ability to act as a psychologist, historian, philosopher, artist, and linguist without being taught in the subject matters. Previous studies confined the novel to certain themes, hence bounding it according to the issues under study. Nonetheless, *The Red Badge of Courage* takes advantage of history, psychology, art, and culture in a complex language to convey Stephen Crane's perspectives.

Keywords: Stephen Crane, The Red Badge of Courage, psychology, art, culture, history, language.

Introduction to Stephen Crane

Stephen Crane is one of the writers who plunged critics into controversy. A boy of twenty-four with no academic degree was able to challenge his limits. Stephen Crane wrote three novels, three novellas, two collections of poetry, more than one hundred short stories, and about seventy-five war dispatches. And yet the quantity and quality of his works exceed the limits of his age, the one that makes all the difference is *The Red Badge of Courage.*

Born on November 1, 1871, in Newark, New Jersey. He was the fourteenth son of the Reverend Jonathan Townley Crane and Mary Helen Peck Crane. The young Stephen grew up in a literary and religious family. His father wrote essays including, "An Essay on Dancing" (1849), "Popular Amusements" (1869), and "Arts of Intoxication: The Aim and the Results" (1870). He dealt with theological issues and criticized what he believed to be 'ill practices' such as reading fiction, playing baseball and poker, drinking alcohol, and dancing. Crane's mother wrote various Methodist papers and became a speaker in the Women's Christian Temperance Movement. His sister Agnes wrote short stories, and his brother Edmund Brian was a Journalist.

Crane faced many obstacles in his education as Crane's father, the Reverend Crane, moved from one Church to another. Paul Sorrentino describes his education as "the cut-and-dried curriculum" (viii). Crane started his formal education when he was eight in Port Jervis, New York, and continued in Asbury Park, New Jersey. Then he moved to a Methodist boarding school from 1885 to 1887. Crane developed his skills in writing, with the help of his brother Edmund, when wrote some articles for newspapers. He enrolled in Claverack College, a military bordering school, where he was under the military discipline of his college. He later transferred to Lafayette College in Easton, Pennsylvania. The cut and dried curriculum ended at Syracuse University where he enjoyed a much more successful social life than an academic one. There, he studied engineering one semester then left due to 'poor grades'. Instead of returning to university, he preferred writing to studying, which later seemed to be his best bet.

In 1892, Crane began writing sketches and short stories for newspapers. His first attempt to write fiction and his great expectations were the leading cause of his great disappointment. *Maggie: A Girl of the Streets* (1893), his first novel, fell dead and was ignored by many publishers.

Readers were shocked by its new daring themes, prostitution and suicide. He would later call it his "first great disappointment. . . Nobody seemed to notice it or care for it" (Stanley and Sorrentino 232). Broken-hearted, Crane shifted to the subject which he loved the most, war. He read the series of "Battles and Leaders of the Civil War" published in the *Century* magazine and started to interview some veterans of the Civil War. In 1895, he published his successful work, *The Red Badge of Courage.* It tells the story of the psychological development of Henry Fleming, a new naïve recruit in the Union Army during the Civil War. The soldier deserts from his regiment at the first encounter with the enemy, feels ashamed of his deeds, and decides to return to his regiment and fight as a conquering hero. Accidently, one of his comrades hits his head. Ironically enough, his wound turns to be the catalyst to his bravery.

His works include "The Black Riders and Other Lines" in 1895, *George's Mother* in 1896, "Third Violet" and "The Open Boat" in 1897. The latter is based on his real experience while reporting the Cuban Revolution. By 1899, Crane published another collection of poetry, "War Is Kind and Other Lines". Ultimately, Crane achieved what young writers at his age could not. He wrote about three novels, three novellas, two collections of poetry, about seventy-five war dispatches, and more than one hundred short stories and sketches (Bowers 683). However, no work of his is compared to *The Red Badge of Courage.* Two years before he died, he worked hard as if he knew his deadline. He suffered tuberculosis and died in Baden, Germany on June 5, 1900, and buried in Hillside, New Jersey.

Crane and History

One of Crane's reviewers wrote of him, "The rank and file has its historian at last" (LaRocca 1). Stephen Crane depicted accurately an episode of the Civil War that some veterans thought a mate wrote it. Audie Morphy, the World War II hero who played Henry Fleming's role in the 1951 adaptation movie of the novel, was surprised to know that Crane was never a soldier (1). The fact that Crane was born six years after the Civil War ended and had never witnessed a battle when he finished his book adds another value to the work. He himself asserted in a letter to his friend John Northern Hilliard that he had never been in a battle (Stanely and Sorrentino 322). The young historian conducted a research on some battles of the Civil War, but what captured his attention

is the Battle of Chancellorsville. He interviewed a veteran of the 124th Volunteer Regiment in Port Jervis, New York, rather than generals because he thought only soldiers could be honest with what they had seen and felt. By then, much of the writing was by generals who narrated decisive victories, the number of casualties of the enemy, and tricky plans. In other words, literature went hand in hand with hyperbole and fantasy. For that, Matthew J. Bolton believes that *The Red Badge of Courage* was powerful because of Crane's interests in war and because he knew exactly where the genre's weaknesses lay (30). After a fund of information about the battle and its effect on soldiers, he started writing his second novel, *The Red Badge of Courage*. Surprisingly, his work exceeded the limits of his abilities and shocked his contemporaries.

The Battle of Chancellorsville (1863) is believed to be the setting of the novel. Though Crane provides a few geographical markers in his novel and never names it, Harold R. Hungerford claims[2], "We find that the evidence of place and time points directly to Chancellorsville" (qtd. In Wood 39). After *The Red Badge*, Stephen Crane wrote the short story "The Veteran" in which he stated, "That was at Chancellorsville."

Historically, General Joseph Hooker led about "130,000" Union soldiers against General Robert E. Lee with "60,000" Confederate soldiers (Gallagher). The battle took place in Chancellorsville, Virginia on May 1 to 4, 1863, near the Rappahannock Rivers, which Crane mentions in the novel. However, Crane tells only the story of the first two days of the battle. The young author states historical facts indicating Hooker's plan, "We're goin' 'way up the river, cut across, an' come around in behint 'em" (Crane 9). Hooker's plan was to double envelope[1] Lee's troops on both sides to do as much damage as possible to the Confederate Army. Although Hooker's men outnumbered Lee's, so many Union soldiers were killed that the Union soldiers retreated. However, they left behind them many dead Confederate soldiers as well, including one of the most famous Confederate Generals, Thomas Stonewall Jackson. Union casualties totaled about 17,300, and Confederate losses were about 12,750 (Gallagher).

The historical shock *The Red Badge of Courage* came up with not only lie in the true facts stated by the author, but also in the way. Bolton states that "Many readers assumed the book must have been written by a soldier.

[1] The double envelopment is a military maneuver in which forces simultaneously attack both flanks (sides) of an enemy formation.(Wikipedia.org)

One veteran even claimed, 'I was with Crane at Antietam'" (23). On the whole, Stephen Crane referred to the battle of Chancellorsville not Antietam. Someone else claimed that he fought with Crane saying, "I'm so glad to see *Steve* Crane publishing this, because he and I were in the same regiment, and he's a good guy" (qtd. in Blair). The accurate depiction of war in *The Red Badge of Courage* made some veterans forget he was born six years after the war.

Crane and Language

When it comes to language and style, Stephen Crane shows remarkable skills in manipulating both elements. The use of imagery, colors, symbolism, irony, metaphor, simile, and personification makes his book undeniably a spectrum of aesthetics. The book is full of figurative language to create images that accurately describe the physical, psychological aspects of war. At the very beginning of the novel he portrays the army as a man, "The cold passed reluctantly from the earth, and the retiring fogs revealed an army *stretched* out on the hills, resting. As the landscape changed from brown to green, the army *awakened*, and began to *tremble* with *eagerness* at the noise of rumors. It cast its *eyes* upon the roads" (Crane 9). This Personification creates the image that the army is one entity stretching, resting, awakening, trembling with eagerness, and casting its eyes in a disciplined way. The *cold* and the *fog* are also described as persons with specific actions. Along with the book, Crane stows metaphors to decorate his work. Table 1 illustrates some metaphoric images.

Metaphoric images	Implication
Red eyes	Campfires
Rest, religious ceremony	Death
Thousand babbling tongues	Fear
Pigs marching into a pen, swarming bees, machines of steel	Soldiers
Blaze, red animal, blood-swollen god.	War
A red badge of courage	Wound
Red wafer	The sun

Table 1: Metaphoric images in *The Red Badge of Courage*

Crane uses a series of similes, including "Henry remained on the ground like a parcel," and the men were so tired that they appeared "like men drunk with wine." Equally important, as Henry finally lies down of exhaustion, Crane describes, "The youth got down like a crone stooping," the chaos of war is also described effectively. For example, "This din of musketry, growing like a released genie of sound," and "The guns were roaring without an instant pause for breath."

Writing his fictitious works was not an easy task. Crane used put each word into the right place. Of this, his friend R. G. Vosburgh stated, "In revising his work, Crane would rewrite a whole sheet when correction was necessary rather than make an erasure, if only to change one word" (qtd. in Richardson 248). The most striking feature in *The Red Badge* is the use of colors. The over use of colors, especially the "red" color, is common in *The Red Badge of Courage*. Red indicates, as Eby suggests, Crane's fondness for the color "red" (129). We read of "the red animal," and imagine it as "red and green monster," with "red wings," and we feel "the red sickness of battle," and "the red, formidable difficulties of war". Red is not the only color used by him. The author effects minds of the readers and convey meanings and symbols through the language of colors. For example, "A yellow light thrown over his ambition," is clearly expressing warning while "Vast blue demonstration" indicates Union soldiers' assemblage. Crane also decorated his writing with the ordinary, everyday language, dialect. The use of New York dialect does not only add credibility and historical accuracy to the novel, but it also adds a local, linguistic flavor. The dialogues between his characters are ungrammatical, "We're goin' t' move t' morrah—sure," and "We're goin' 'way up the river, cut across, an' come around in behint 'em" (Crane 9). In these sentences, Crane uses the eye-dialect, non-standard spellings that simulate non-standard speech, to show the way words were pronounced since then. For example, *t'* stands for *to*, *morroh* for *morrow*, *'way* for *away*, and *behint 'em* for *behind them*. The same goes for words like *allas* for *always*, *ye* for *you*, and *kin* for *can*. His style can be attributed to local color[2]. Crane portrayed the way language was spoken in the 1860s New York. Examples of forms of speech include double subject, "Th' lieutenant, he ses: 'He's a jimhickey,' an' th' colonel, he ses," or double negation, "He probably didn't see nothing" (Crane 141, 139).

[2] A style of writing used to describe a kind of American literature in the late 1860s, especially dialect.

Crane and Art

Stephen Crane wrote his second novel *The Red Badge of Courage* as a reaction to the previous romantic literature, mixing the aspects of realism and impressionism[3] together. The novel does not only create mental images but also opens one's senses and imagination to see the details as though watching a movie. The book gives details and creates scenes of the battle like movies can do. Edwin H. Cady think that Crane "handles a point of view more like a movie camera than perhaps any predecessor had done" (120).

Crane's description of Chancellorsville is similar to the image drawn by William Sheppard. Union soldiers are taking shelter behind fortifications. Crane shows, "During this halt many men in the regiment began erecting tiny hills in front of them. They used stones, sticks, earth, and anything they thought might turn a bullet. Some built comparatively large ones, while others seemed content with little ones" (Crane 34).

Source: Di Frances, Jamie. Reflections on Cultural Origins: The Visual Landscape of The Red Badge of Courage. North Carolina: Wake Forest University, 2009. 23. MA dissertation.

Another artistic feature of crane's works is the use of colors. Even some titles have color indication: *The Red Badge of Courage (1895)*, "The Black Riders and Other Lines" *(1895)*, *The Third Violet (1897)*, "The Bride Comes to Yellow Sky" (1897), *The Blue Hotel* (1898). In his article "Hanging Stephen Crane in the Impressionist Museum," Bert Bender discusses Crane's interest in colors for their psychological suggestiveness (51). Table 2 illustrates the colors motif in *The Red Badge of Courage*.

[3] **Impressionism** is the depiction (as in literature) of scene, emotion, or character by details intended to achieve a vividness or effectiveness more by evoking subjective and sensory impressions than by recreating an objective reality (Merriam Webster.com).

Color	Frequency	Color	Frequency
Blue	52	Yellow	16
Red	43	Brown	14
Black	25	White	11
Gray	22	Crimson	9
Gold	8	Bronze	3
Green	8	Pink	2
Purple	7	Silver	2
Orange	4	Rose	1

Table 2: Colors Motif in *The Red Badge of Courage*

In psychology, red is the most panicky and explosive of colors, the most primitive and ambivalent equally connotes rage and love, battle and fire, joy and destruction (Berryman 289). Other colors are also associated with emotions and states of mind. The art of Crane is clear in distributing his colors along with the novel. This distribution can be considered as a mosaic that conceals the secret of Crane.

Crane and Psychology

The Red Badge of Courage is a crucible in which all emotional dichotomies meet and melt. Crane expresses hope and despair, courage and fear, heroism and cowardice, maturation and naivety, honor and shame. Crane himself declared in his letter to John Northern Hilliard that he intended "it [*The Red Badge of Courage*] to be a psychological portrayal of fear" (Stallman and Gilkes 31). Crane studies the psychological development of Henry Fleming from enthusiasm through fear to courage in the course of the novel. However, he redefines fear, courage, and heroism differently from what Americans used to consider.

Crane read "Battles and Leaders of the Civil War" to get an idea of how the war was. What he found was nothing but romanticized war: Decisive victories and "mighty deeds of arms" (Crane 15). He wondered why these soldiers avoided telling what they felt saying, "I wonder that

some of those fellows don't tell how they felt in those scraps. They spout enough of what they did, but they're as emotionless as rocks" (qtd. in Stanely and Sorrentino 89). Stephen Crane is mainly not interested in bringing the Civil War back. He is rather interested in the psychology of a soldier under a battle. Eric Carl Link is in favor of this argument stating that Crane's depiction of Civil War is more about the "psychology of dread than it is about the details of combat machinery" (6).

Stephen Crane focuses on Henry Fleming's psychological development throughout the novel. Henry Fleming, the youth, is enthusiastic to enlist in the Union army. He dreams of coming back as a conquering hero. This romantic vision is due to Fleming's naivety, "He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all" (Crane 12). Soon enough, Henry starts to doubt his abilities and fear of unknown enemies. His comrades seem to magnify them that they seem to him a "thousand tongued" monster coming to slaughter him. Crane describes his confusion, "He tried to mathematically prove to himself that he would not run from a battle" (16). However, he ashamedly deserts in the first encounter with the enemy which makes his sin everlasting. To repent, he decides to get back to his regiment and fight fiercely. Crane describes Henry's rage when he is running towards his enemy as "toward a goal . . . he looked to be an insane soldier" (Crane 124).

Stephen Crane seems to have deep knowledge in psychology without being taught in the subject matter or have a firsthand experience. Crane's description of what the veterans of the Civil War had emotionally experienced was surprisingly accurate. His comrades surround Henry, but he is mentally alone wrestling with his "terrific personal problem" (Crane 28). This description fits any soldier under the pressures of death or shame. The choice left for the protagonist is then to jump from the frying pan to fire. Henry now is in a dilemma: On one hand, he thinks of desertion, whereas it is impossible for him to escape from his regiment because his comrades could see him. On the other hand, his conscience flies against the idea of desertion. The accumulation of fears of death and shame makes him trapped in a closed "moving box" (31).

Crane and Culture

In addition to the history, language, psychology, and art, Crane conquers the domain of his culture violently. He was accused of disloyalty to his traditional heritage. In 1983, some veterans in Port Jervis condemned *The Red Badge of Courage* because it was an insult to the pride of soldiers. Moreover, the Union's General Alexander McClurg considered Crane's novel as "a vicious satire upon American soldiers" (qtd. in Richardson 237).

Stephen Crane was born for a family of fighters, namely his ancestor Stephen Crane (1709–1780) fought in the Revolutionary War. However, he does not express his pride in heroism. Instead, he expresses his new vision toward war as unkind and toward soldiers as miserable machine-like objects. Besides, *The Red Badge of Courage* is an allusive novel. While the title suggests "mighty deeds of arms," the content expresses shameful acts like fear and desertion.

Crane's rebellion against the established traditions of his time began as early as school age. In his recent biography *Crane: A Life of Fire*, Paul Sorrentino puts, "Crane's rebellion against school and church rules and his rigid adherence to military rules on the drill field reveal his conflicted personality" (63). He grew up in a religious family. His father wrote "Arts of Intoxication: The Aim and the Results" (1870) in which he criticized the ills of his society like dancing, drinking, attending the theater, playing cards or baseball, and reading fiction. But he seemed to do all what his father was trying to fight. He played baseball and poker, wrote fiction, drank alcohol, and defended prostitutes. He wrote about daring themes in his fiction and poetry alike. As a whole, "his divided self was a source of delight and frustration; to others, his rebellion was more of a pose than a commitment" (Sorrentino 252).

In *The Red Badge of Courage*, Crane used an ironic title to let his readers probe his idea that the American soldier is ordinary. The title says "courage" while Crane calls his protagonist 'chicken' and 'rabbit.' This work seems to mark the end of the American 'Hero,' and the American 'Exceptionalism.'

Conclusion

As it is discussed above, Crane plunged into many disciplines at once. Historical accuracy lies in fact and language use. Dialect serves as a means to record the local color of 1860s New York. His language is decorated with colors which they add an artistic and psychological dimensions to the linguistic one. Culture is viewed in straightforward and ironic manners. To this end, *The Red Badge of Courage* can be studied from different perspectives, including linguistics, history, psychology, art, and culture. It is a multidimensional novel wherein Crane succeeds in transgressing the limits of diverse perspectives. With it, the young writer becomes the philosopher stone to his critics. His work seems bigger than age and his education.

In essence, Crane acts as a historian in portraying a new, real version of the Civil War that some veterans claimed that they fought with him at "Antietam," not knowing he was born six years after the Civil War ended. Psychologically, Crane puts veterans down to earth when he calls his protagonist Henry Fleming a "chicken." Previously, veterans expressed their proud being heroes of the war. Now, Crane refutes the American-hero theory by revealing the unsaid of wars: fear, desertion, and shame. Besides, the language he uses is simple and complex at once. His language is mixture colors and local color. Following the impressionistic technique, he makes a mosaic that conceals the same code of Leonardo da Vinci's Mona Lisa. Equally important, he rebels against his time and community's traditions and beliefs. At his time, he played baseball and poker, wrote fiction, drank alcohol, defended prostitutes, mocked American values, and even questioned the existence of God.

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The Role of Task Based Language Teaching and Learning Process in English Language Teaching to Develop the Communication Skills for Engineering Students

Ammu Maria Ashok

Now a day's English language teaching has become an integral part of teaching in many organizations and technical educational institutions. Language teaching in India focuses only on linguistic competence of the language learner not on the development of the communicative ability of the learner. Absence of a suitable environment for using the target language, the failure to use appropriate teaching aids and techniques along with the ignorance of latest developments in English Language teaching among teachers aggravate the situation of English language teaching and learning in India. Students during their high school education neglect studying English also made engineering students difficulty in attaining good communication skills. Task-based language teaching is a valuable teaching and training tool where learners take on different roles, assuming a profile of a character or personality, and interact and participate in diverse and complex learning settings. It will provide students with strong practical orientation and will also help them in building and improving their skills in communication, effective use of English, interpersonal skills,

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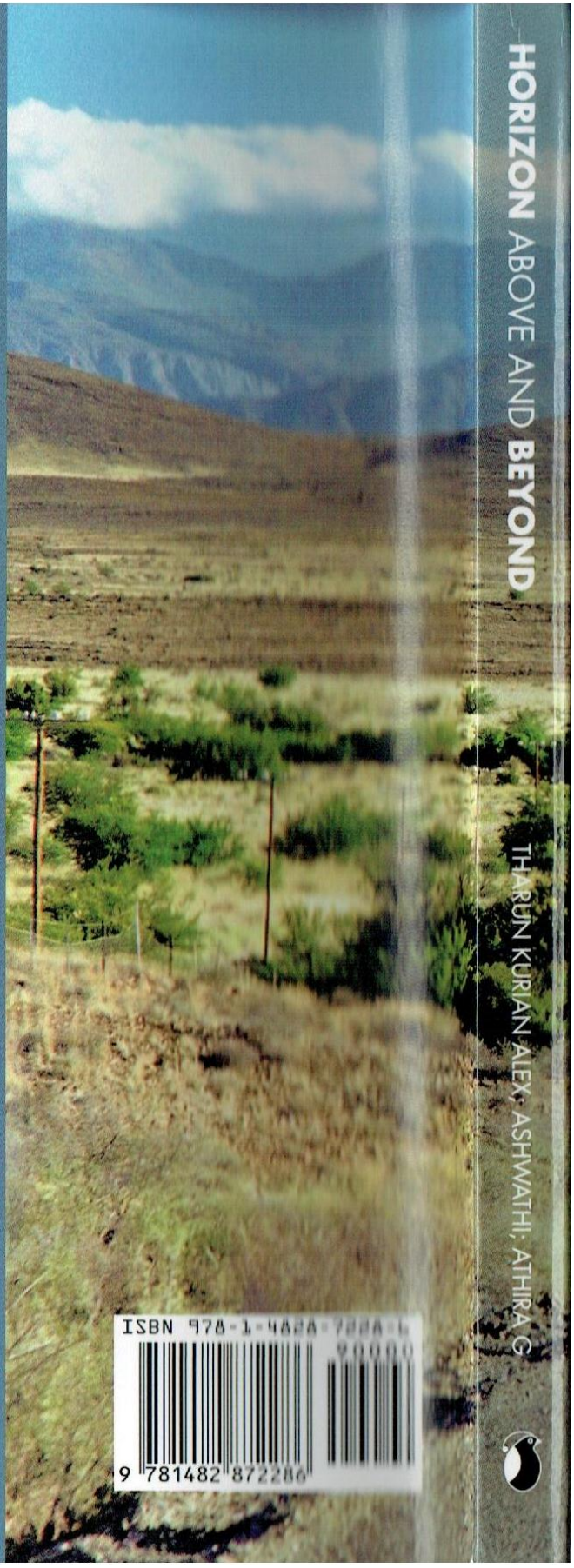

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